

POLYNESIAN VOYAGING SOCIETY

BOX 6037 / HONOLULU / HAWAII 96818

December 16, 1976

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Report to Board of Directors

From: Nancy Mower

Re: Children's Book Project

Sales

Since the last board meeting we have sold 736 sets, 71 of these were to schools. The school orders have not been large during this time -- usually 1, 2, or 3 sets, but teachers are finding out about them. Hopefully sales will pick up in January, when many teachers begin working with a new budget.

Fifty-five guides have been sold in the last two weeks -- 44 to schools.

We have sold to date a total of 2359 books -- we're nearly at the 50% mark, and considering that the books have been completed for less than 2 months, and we've had no major publicity -- I don't think we're doing too badly.

We now have books being sold in the following commercial outlets:

Liberty House --- 250
Holiday Mart Super Foods 432
Honolulu Book Shops 50 (guaranteed sale)
Whole Earth Book Store 5
Mission Houses Museum Gift Shop 6 sets, 2 guides
Polynesian Cultural Center 12 sets, 6 guides
Bishop Museum Gift Shop 24 sets, 9 guides
Princess Book Shop at Sugar Mill 3 sets, 1 guide
Hawaii Geographic Society 37
Kauai Museum 6
Hotel Hana Maui Gift Shop 6
Honolulu T.H. 12

Book Nook at Kahala Mall is "trying out" 2 sets

Carolyn has been contacting business people with the help of August.

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Book Project Report
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As a result of Carolyn's contacts, First Savings & Loan has ordered 100 sets and World Wide Factors has ordered 8. Others have indicated an interest and should get back to us.

Sears has indicated that they will order books in a week to ten days -- probably 4 or 5 dozen, to sell in their stationery department and in the Hawaiiana gift dept. It is unusual for Sears to buy from individual vendors -- they usually go only through large distributors -- but were impressed with PVS and decided to make an exception in our case. Also, they waved their usual requirement for vendor product liability insurance.

Publicity

We've had two autograph parties (1) Liberty House, (2) Hawaii Geographic Society I'd consider these mildly successful.

All writers and illustrators appeared on KCCN last Sunday evening and discussed the books with Gard Kealoha for 1½ hours.

We were written up in Honolulu Magazine, as part of an article on books for children; they included some of Allen's illustrations and a photo from Hokule'a.

I still feel a need for major publicity to let people know the books are available, preferably a review or article in one of the Honolulu dailies. Sig Ramler contacted Bob Krauss, who indicated an interest, but has not gotten back to us. If anyone on the Board has an "in" with the papers, please let us know. I feel that if I contact them myself (as editor and one of the writers) it will sound self-serving, and defeat our purpose.

Future plans


Hopefully we can have another big push to coincide with the National Geographic film.

We've done very little to establish commercial outlets on Neighbor Islands -- due to lack of time. Perhaps we can do more of this in January.

We'll be exhibiting the books at the Instructional Materials Exhibit at Kapalama School the entire week of Jan. 24th. We can't sell books there, but will have a display and order blanks -- many, many teachers will see the books at that time. Pat Thielen has offered to help with this display. I would also appreciate help "manning" the table. We must have someone there every afternoon from 2 to 5, Mon. through Fri. Please let me know if you can help us.

Financial statement attached.

Respectfully submitted,


Nancy Alpert Mower

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May 10, 1976

To: Board of Directors

From: Nancy Alpert Mower

Re: Editor-coordinator's position

I wish to thank all of you for your help and your patience during this period when I've been working at the Legislature and especially to thank Lynn for carrying on so well in my absence.

Enclosed progress report will bring you up to date on where we stand.

I've been working full time on the books since April 19, and project the following:

Completion of Book 2, after your review of ms. Revising, retyping, and preparing for printer. Proofing, layout, final proofing -- following book through printing process.

Book 3: Final proofing.

Book 4: Editing, revising, typing for committee review, xeroxing, collating, revising and retyping after committee review, preparing for printer, proofing, layout, final proofing -- following book through printing process.

Marketing and distribution:

Labeling, stapeling, and sorting the next mailing which will go out this week.

Contacting schools, libraries, individuals, and organizations who may be interested in books.

Distribution, mailing, and record keeping re: distribution.

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Editor-coordinator's position
Page 2

Preparation of further grant proposals (one in progress)

Thank you letters and autographed copies to all who have helped with project.

Financial report to all who have helped with funding.

Proposal

Looking at this realistically I anticipate spending full time (at least 40 hours per week through May and June and part time (at least 20 hours per week) July, August, and September.

I'm therefore requesting that I be paid \$800/per month for May and June and \$400/per month through September.

I submitted this proposal to the Board at their meeting April 7, 1976. The Board said that since this money came out of the book project itself and not out of operational expenses -- the decision was up to this committee. I will therefore await your decision.

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BENJAMIN B.C.
YOUNG, M.D.

May 10, 1976

To: Book Project Committee

From: Nancy Alpert Mower

Re: Progress Report on Children's Books

Book 1: Printed

Book 2: Revised Ms. being distributed today for your review. I would appreciate having comments and criticism by next Monday, May 17. Then another week to revise and retype, which will get this book to the printer by May 24. (Illustrations completed -- will be in my office for review by the end of this week.)

Book 3: Currently in press. Proof copy promised by tomorrow, May 11. Target date for final printing May 19.

Book 4: Currently being rewritten. I've read 3 chapters, will get the fourth one today. We anticipate having this one ready for your review by June 1, perhaps sooner.

Teacher's Guide: Printed -- however, printer made an error on binding, which is being corrected. This should be ready for distribution by middle of this week.

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May 10, 1976

Meeting of Children's Book Project Committee

Agenda:

Progress report on books

Financial report

Discussion of sales and distribution of books

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Nancy Mower

POLYNESIAN VOYAGING SOCIETY

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April 7, 1976

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To: Board of Directors

From: Nancy Alpert Mower

Re: Progress Report on Children's Book Project

Enclosed you will find a progress report which I had prepared for the Education Committee. However, since the Education Committee will not be meeting for several weeks, and since time is short, August Yee suggested I present the report to you tonight instead.

The report discusses what has been done so far on the children's books, and what remains to be done.

I am proposing (when the Legislative Session is over) to return to the Society as Editor-Coordinator for two months, full time, and three more months, part time.

As you will see from the enclosed financial statement, the money for my salary will be covered by the income from the books, and will not add to expenses of the Society.

I am eager to devote full time to this project, so that we can get the books completed, into the schools, and widely distributed, so I hope you look favorably upon this proposal.

Nancy Alpert Mower

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Financial Statement
Children's Book Project

Income (Anticipated or on hand)

McInerney Foundation	\$2,000	(promised)
Juliette M. Atherton Trust	2,000	(received)
G. N. Wilcox Trust	2,000	(received)
F. C. Atherton Trust	1,000	(received)
Hawaii Bicentennial Commission	1,000	(received)
N.E.A. Grant	4,000	(anticipated)
Sale of Books	30,000	(anticipated)
Total	\$42,000	

(Sale of books: based on anticipated sale of 5000 sets at \$6.00 per set. Printing costs, below, based on estimate of 5500 sets -- giving us some extra for gifts, promotion, etc. However, actual sales might be more like 5300, which would generate even more income.)

Expenses (Some of these have been paid)

Total printing costs	\$25,000
Honorariums	1,500
Lynn's salary (four months @ \$250/month)	1,000
Nancy's salary (two months @ \$800/month and three months @ \$400/month)	2,800
Printing and mailing of brochures and letter to publicize books	200
Miscellaneous (supplies, xeroxing, postage, etc.)	100
Total	\$30,600

Overage\$11,400*

*To be returned to the Society for future educational projects.

Lynn's Salary: Jan. through April, 1976

Nancy's Salary: May through Sept., 1976

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April 1, 1976

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YOUNG, M.D.

To: Members of the Education Committee

From: Nancy Alpert Mower

Re: Progress Report on Children's Book Project

I wish to thank all of you for the very valuable help you have given as we've worked together on this project and especially to thank Lynn for taking over so ably during the time when I've been working for the State Senate.

At this time I'd like to give you a progress report on the project.

The first book as you know has been printed.

The Teacher's Guide is in print, has been proofread, and is now in the process of final corrections and layout. It should be ready for distribution very soon.

Book 2: "A Canoe for Uncle Kila" has been rewritten by Stanley Kapepa. I have read the manuscript and feel that it is greatly improved. Kaha'i remains a child throughout the book, many of the Hawaiian terms have been eliminated, and more of the book is devoted to the actual physical construction of the canoe. The book still lacks something in adventure and excitement. As soon as the legislative session is over (April 15) I will edit this book and see if I can create more suspense and excitement.

John Lennon's illustrations for Book 2 are practically completed. I will let all of you know when they are ready for final review.

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Book 3: "The Voyage to Tahiti," is now being typeset. The printer has promised to have it ready for proofreading within the next few days. The illustrations for this book are finished, with the exception of a few corrections which Allen needs to make.

Book 4: "Hōkūle'a," is being rewritten. I think you will find it very much better than the former version, and quite different from the former draft. The illustrations have been completed by Joseph Momoa and approved by the committee.

Lynn is currently sending letters to schools, libraries, presidents of Hawaiian Civic Organizations, the Council of Presidents, and others, including all who responded to our first mailing. These letters give the price, tell how the books can be purchased, etc. Orders are already coming in from individuals who have seen Book 1 and want to buy the set.

I will be through with my job at the State Senate April 15 and can then once again devote full time to the Children's Book Project.

As I see it, the following will need to be done during the next several months:

Book 2: Edit, retype, xerox and collate copies for distribution to committee members.

After the copies have been critically reviewed, incorporate suggestions into final draft.

Retype final draft for printer.

Prepare glossary.

Follow through printing process, including proofreading galleys, doing layout (with John Lennon's help) and final proofreading.



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Book 3: Proofread galleys (within the next few days.)

Work with Allen Akina on layout. Final proofreading.

Book 4: Edit. Retype and prepare copies for distribution for review. Incorporate suggestions into final draft. Retype for printer. Proofread galleys. Work with Joseph Momoa and Maralyn Sarene on layout. Final proofreading.

Thank you letters and autographed copies of books to all who have helped with the project.

Financial reports to all who have helped fund the project.

Visit schools (or set up a display and invite teachers) to promote sales.

Arrange for other outlets, such as Bishop Museum Book Store.

Arrange for distribution of books, including bookkeeping, typing labels, stuffing envelopes, and mailing.

Looking at this realistically, I think it will take full time (at least 40 hours per week) during May and June and perhaps 20 hours a week during July, August and September. (I include September because we might at that time be able to sell to those schools which for some reason have not made up their minds in the spring.)

Therefore, if the Committee approves, I would suggest that I again work for \$800 per month during May and June and \$400 per month during July, August, and September. (I will work manuahi during the last two weeks of April, during which time Lynn will still be on the payroll -- I will at that time be editing Book 2 and proofreading Book 3.)

Sincerely yours,

Nancy Alpert Mower

Nancy Alpert Mower

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AUGUST YEE

BENJAMIN S.C.
YOUNG, M.D.

January 9, 1976

To: Augie Yee

From: Nancy Mower

Re: Progress on Children's Books

First book is in hands of printer, anticipated by last week in January.

Second and Third Books are in process of final revision, anticipated to be ready in manuscript form for DOE review by Feb. 1, and printed in Feb. and March respectively.

Fourth book is being completely rewritten -- anticipated later in the spring, probably April or May printing.

Teacher's Guide in process of final revision, anticipated to be ready in manuscript form for DOE review Feb. 1

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January 9, 1975

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To: Augie Yee

From: Nancy Mower

Re: Financial Picture relating to Children's Books

Grants:

Juliette Atherton Trust	\$2000.00	Received
Hawaii Bicentennial Commission	1000.00	Promised
McInerny Foundation	2000.00	(Contingent on our having funds for first two books)
National Endowment for the Arts	<u>4000.00</u>	(Contingent on first book being printed by Feb. 1)
Total:	\$9000.00	

Other Grants Requested

George P. & Ida T. Castle Trust	\$1500.00	Meeting in Jan.
Charles M. & Anna C. Cooke, Ltd.	2000.00	Meeting in Jan.
G. N. Wilcox Trust	2000.00	Meeting in Feb.
F.C. Atherton Trust	<u>1500.00</u>	Meeting in March
Total Anticipated Support:	\$7000.00	

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YOUNG, M.D.

Anticipated Expenditures

Printing Costs:

Book 1	(Due in February)	\$5000.00
Book 2	(Due in March)	5000.00
Book 3	(Due in April)	5000.00
Book 4	(Due in May)	4,500.00

Honorariums: (Authors, Illustrators,
Typist, & Layout) 1,300.00

Salary for Lynn Peters (Jan. through April 1,000.00
& \$250.00 per month)

Miscellaneous:

Postage:	150.00
Petty cash for supplies:	200.00

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August 25, 1975

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Report on Children's Book Project

The project will consist of five books plus an adult guide, for children from fourth through seventh grades.

Currently I have been getting estimates from printers and publishers (see enclosed budget) and lining up other personnel (writers and illustrators.) At present we have tentative commitments from two other writers and three illustrators, all subject to approval from the Children's Book Project Committee.

We are preparing an illustrated brochure, which will be used for fund raising purposes, as well as to let schools and other interested parties know about the project.

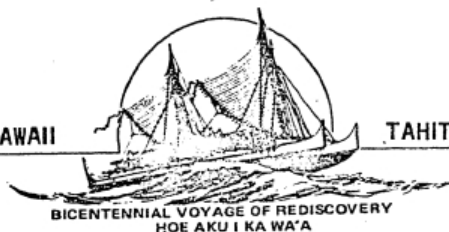
We are also preparing proposals for fund raising. These proposals will be submitted to the Hawaii Bicentennial Commission, local foundations, businessmen, and public and private schools.

Since I feel most of my time should be spent on the actual writing and coordinating of the books, I think it will be important to have someone knowledgeable in the Society Office to help with fund raising and to do the leg work and some of the secretarial work which will be necessary.

Respectfully submitted,

Nancy Alpert Mower
Nancy Alpert Mower
Editor/Coordinator
Children's Book Project

HAWAII



TAHITI

BICENTENNIAL VOYAGE OF REDISCOVERY
HOE AKU I KA WA'A

ILLEGIBLE

POLYNESIAN VOYAGING SOCIETY

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August 25, 1975

Report on Children's Book Project

Proposed Budget for 5 books plus adult guide:

Printing	\$19,500.00
Honorarium for writers & illustrators	1,200.00
Supplies & Equipment	150.00
Secretarial Help	150.00
Postage	110.00
Warehousing & Distribution	50.00
Editor-Coordinator's Budget	5,000.00
TOTAL:	\$26,160.00

Proposed breakdown for Editor-Coordinator:

Salary	4,000.00
Office Space	150.00
Telephone	125.00
Petty Cash (xeroxing, postage, etc)	200.00
Brochure	350.00
Supplies	75.00
Miscellaneous	100.00
TOTAL:	\$5,000.00

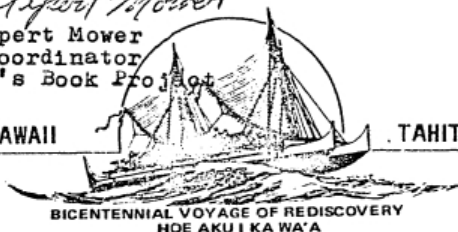
If we run 5000 copies, and sell them for \$1.00 per book
(set of six books for \$6.00) we will generate \$30,000.00

Respectfully submitted,

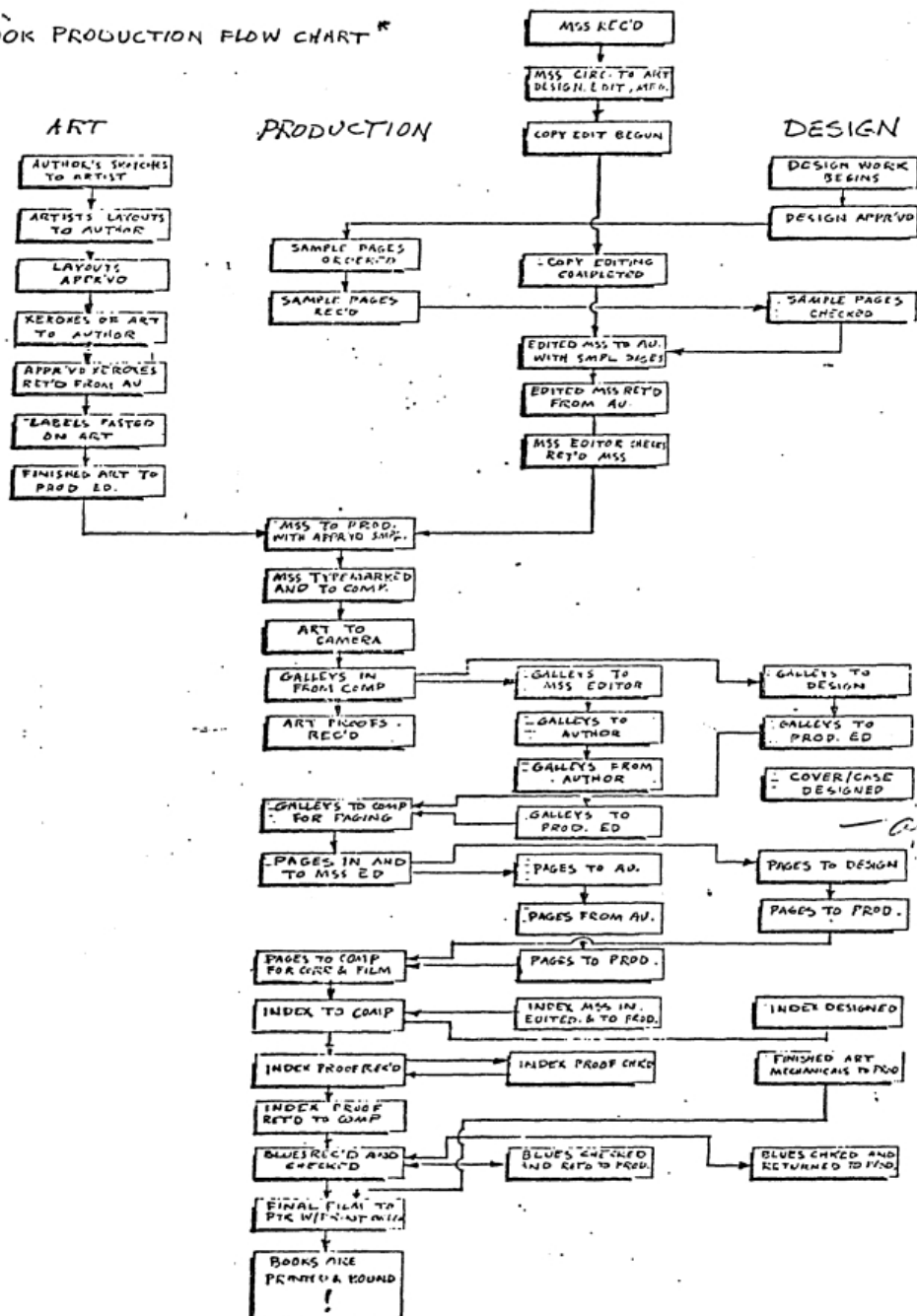
Nancy Alpert Mower
Nancy Alpert Mower
Editor-Coordinator
Children's Book Project

HAWAII

TAHITI



BOOK PRODUCTION FLOW CHART^R



STEPS IN BOOK PRODUCTION

after critical reviews, final manuscript received in house
 mss checked in, illustrations Xeroxed for production editor,
 art director, manuscript editor
 mss circulated to RWW and then to RP, JG, EG, RI for assessment
 of design, editing, and manufacturing problems
 mss assigned to manuscript editor for copy editing
 production editor assigned
 mss ed gives representative mss pages to designer
 when type page size is known EG edits sizes and art styles
 and queries author
 design, production, editing meet with subject area editor
 if necessary
 production manager selects compositor, printer/binder, EG
 selects freelance artist to draw figures
 text design work begins
 production editor/manuscript editor plan schedule based on
 desired pub date
 sample pages received, checked and corrected if necessary
 and then sent to author for approval
 illustration pencil layouts to author
 edited mss to author
 manuscript editor prepares label copy for art
 edited manuscript returned from author with approved sample
 pages
 manuscript editor goes over returned manuscript, resolves any
 conflicts, gives mss to production editor
 production editor type marks manuscript, sends to composition
 production editor type marks label copy and sends it to
 composition
 finished art begins to come in, is Xeroxed and sent to author
 for approval. Goal is to have all art completely finished
 before galleys are ready to be returned to compositor

(Approved art is sent by production editor to be photographed.
Proofs are furnished for checking.

Galleys begin to come in. Production editor gives one set
to design and three sets including Master set to
manuscript editor (more if co-author).

as galleys come in mss editor sends them to author

when proofs are returned from author mss editor goes over
them noting changes and marking printer's errors on
Master set. Proofs are returned to production editor

designer returns galley proofs to production editor with
corrections and front matter design

production editor transfers design marks to master galleys and
puts space allowances for illustrations in margin.
If a dummy is necessary production editor may do it,
or designer, or rarely, a freelance artist. Production
editor type marks front matter.

production editor returns galleys, art proofs (and dummy when
applicable) to compositor for correction and paging

(.pages come in with front matter and art in place. Production
editor gives mss editor and design their sets

manuscript editor checks pages, notes specific problems and
sends to author

author reads pages and makes index. Pages should be returned
with minimal corrections. Index should follow within
two weeks.

Designer checks pages and returns to production editor. Cloth
case, jacket or paper cover designed. Promotion prepares
copy for paperback cover and furnishes insert mechanical.

mss editor goes over returned pages and gives to production ed.

production editor transfers any design marks to master set of
pages and returns them to compositor for final film or
repros

index manuscript comes in and is checked by mss editor

designer styles index

(index is typemarked by production editor and goes to composition

art mechanicals for covers are completed when bulk can be determined

index page proof comes in and is checked by manuscript editor

index proof returned for final film

blues (proofs) of final film showing page corrections rec'd

production editor writes print and bind orders for book and print orders for covers. Cloth cover is silkscreened in New Jersey or stamped at bindery. Paperback covers are usually printed by book printer. Both are timed to arrive at bindery so there will be no delay in schedule.

final film is released for shipping

final film is received by printer/binder

folded, gathered signatures received

books are received

DATE
November 14, 1978

SUBJECT INDEX
School/Library Sales

NUMBER
79-190-S

World Book-Childcraft International, Inc.

Sales Management Notice



To: All Those Authorized To Sell To Schools and Libraries (U.S. Only)
Subject: FEDERAL AID TO EDUCATION BROCHURE - SF-4562

Enclosed is your copy of the new "Federal Aid To Education" brochure (SF-4562). This brochure is intended to provide you with basic background information regarding current Federal Aid Programs.

Education is big business as is evidenced by the billions of dollars spent on it each year. For example, the largest portion of our local property tax dollars go toward supporting our schools.

The federal government, too, is a major source of financial support to the nation's schools. In fiscal year 1978 alone, \$9.3 billion dollars have been appropriated for programs administered by the U.S. Office of Education.

This brochure deals with those federal programs which have funds that can be used to purchase our materials. Familiarize yourself with this information so that you can better discuss federal programs with educators.

Please note that the final pages of the brochure provides you with space for keeping records of your schools which have federal funds available.

Federal Programs represent a real opportunity for additional sales in your assigned school territory. Be sure you take full advantage of it.

Richard A. Wulfert
Vice-President and Director
of School and Library Training

RAW:ch
Enclosure

Dist. A and E

ILLEGIBLE

Feb. 7 '79

Dear Hilene,

Thank you so very much for
going through the trouble of xeroxing
and sending all the info.
I truly appreciate your kindness.

Hopefully, we'll see each other
again in the near future.

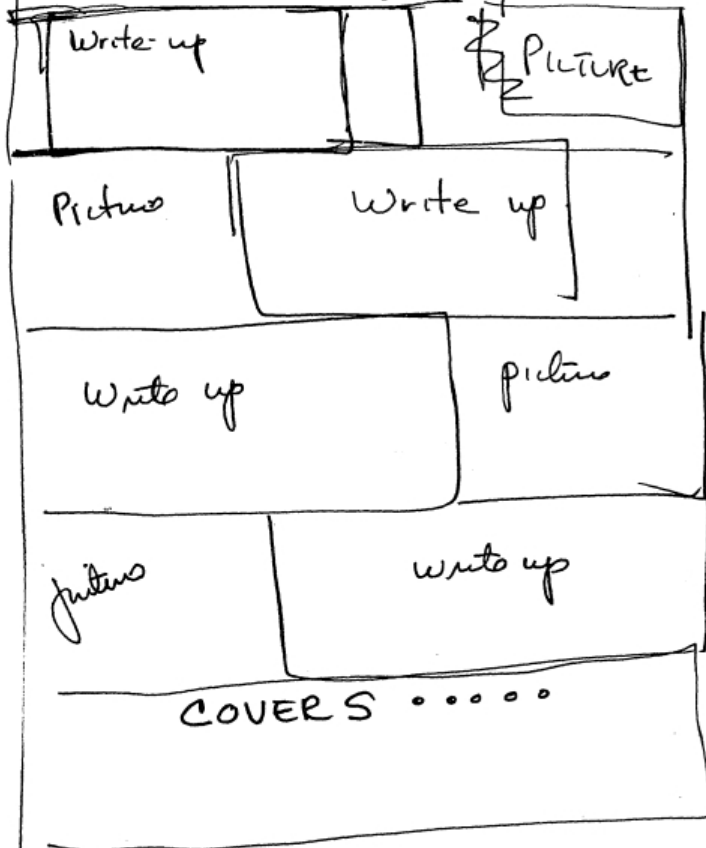
Best wishes,

J. Tourey.

CHILDREN'S BOOK PROJECT

NA POKE HUAKA'C KAMALI'I

COVERING



Art - Language Arts
Hawaiian History
H. culture
customs
leg.

CH

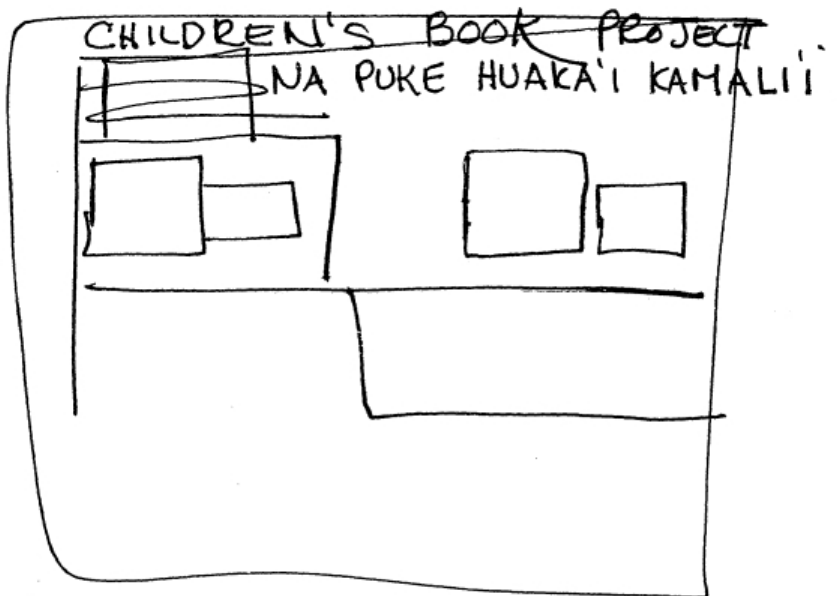
IRA

Inter'n'l Reading Association - Atlanta,
Bloomington Delaware - last of

CEC.

Council for Exceptional Children

Hawaii



HAWAIIAN NAMES

USED IN THIS BOOK

Ho'oholoku: Member of the crew
Ho'oipo-i-ka-malanai: Wife of Mo'ikeha, mother of Kila

Kaha'i: Grandson of Mo'ikeha
Kakaka-uha-nui: Strong-chested Kakaka, member of the crew

Kalama: Wife of Ho'oholoku, member of the crew
Kamahualele: The Master Chanter, member of the crew
Ka-malani: Wife of Mo'ikeha, mother of Kila (full name: Ho'oipo-i-ka-malanai)

Kanepohihi: The rat woman, aunt of Mo'ikeha
Ka-pahi: A paddler, member of the crew
Kapo: Wife of Kuaiwilu, aunt of Lilinoe, member of the crew

Kauineno: Member of the crew
Kaukaukamunolea: Mo'ikeha's spy, Kila's pilot, member of the crew

Kila: Youngest son of Mo'ikeha, Captain of Hōkūle'a
Kipu-nui-aia-kamau: The Sailing Master, member of the crew

Kuaiwilu: Member of the crew
Ku-hele-po-lani: Priestess in Tahiti

La'a-mai-kahiki: La'a from Tahiti; eldest son of Mo'ikeha

Lilinoe: Granddaughter of Mo'ikeha
Lu'ukia: Beautiful wife of 'Olopana (living in Tahiti)

Makaāoa: Sister of Mo'ikeha
Makali'i: Uncle of Mo'ikeha
Makapu'u: Sister of Mo'ikeha
Malama: Wife of Kipu-nui-aia-kamau, aunt of Lilinoe, member of the crew

Mo'ikeha: High Chief of Kaua'i
Moana-ika-iaiwē: A paddler, member of the crew
Mua: A Tahitian prince

'Olopana: Brother of Mo'ikeha

Pili: Friend of Kaha'i

Wanahili: A kahuna well versed in the study of the heavens, member of the crew

GLOSSARY - BOOK 3

Adz: (adz) Hawaiian ax
Ali'i: (āli'i) Royal or chiefly family
'Alenuihāhā: (a lē nū hā'hā) Channel between the Islands of Hawai'i and Kaho'olawe
Aloha: (alo'hā) Love, affection, hello, good-bye
Anahulu: (ā nā hū'lū) Ten nights and ten days
'Anau: (ā'nāū) Shifty winds
'Aumakua: (āūmā kū'ā) Family god, ancestral spirit

Conch: (cōnch) Spiral, one piece shell of certain sea mollusks, used as a horn

'Ewa: (ē'vā) Area on leeward coast of O'ahu

Ha'alele: (hā'ālē'lē) To depart
Hale: (ha'lē) House
Hale noa: (ha'lē nōā) Sleeping house
Hawai'i: (Hā wā'i) Largest island in the Hawaiian chain
Heiau: (heiau) Temple, house of worship
Hoe: (hoē) Paddle
Hōkū: (hō kū') Stars
Hōkūle'a: (hō kū l'ā) Star of Gladness, zenith star for Hawai'i
Hōkū-ōbō'o-kele-wa'a: (hō kū-hō 'ō-kē le-wā'ā) Star to steer a canoe by; Hawaiian name for the star, Sirius, zenith star for Tahiti
Ho'olua: (hō'ō lū ā) Northwest gale

Ilalo: (ī lā'lō) Leeward
Iluna: (ī lū'nā) Windward
Imu: (ī'mū) Underground oven
'Ino: (ī'nō) Storm, disaster

Ka: (kā) The
Kāhili: (kāhili) Royal standard made of feathers on a pole
Kaho'olawe: (Kā hō'o lāwē) One of the islands of Hawai'i
Kahuna: (kāhū'nā) Skilled individual, professional, expert
Kahuna (kāla'i) wa'a: (kāhū'nā-kā lā'ī-wā'ā) Canoe master
Kalo: (kā'lō) Taro
Kālua: (kā'lūā) To bake underground
Kanaloa: (Kānā lō'ā) A Hawaiian deity
Kāne: (Kā'nē) A Hawaiian deity
Kapa: (kā'pā) Tapa
Kaua'i: (Kāūā'i) One of the islands of Hawai'i
Ke: (kē) The
Keala-i-kahiki: (Kē ālā-ī-kā hī'ki) The Road to Tahiti
Keauka: (kē āū'kā) Ebb of the tides; spoken of as a demigod
Keaumiki: (kēāū mī'ki) Flow of the tides; spoken of as a demigod
Koa: (kō'ā) A tree, the trunk of which is used for canoe hulls; wood used for furniture and bowls
Koko Head: (Kō'kō hēd) Extinct volcano on the island of O'ahu
Kona: (Kō'nā) Southern coast of the island of Hawai'i; from a Southernly direction
Kōwā: (kō wā') Channel
Ku: (kū) Gusty
Kū: (kū) A Hawaiian deity
Kukui: (kūkū'ī) nut, called candle nut, often used as a torch or lamp

Lāna'i: (Lāna'i) One of the islands of Hawai'i
Lauhala: (lāū-ha'lā) Leaf of the pandanus tree
Lava: (lā'vā) Volcanic rock
Lē'ahi: (Lē'ā'hū) Diamond Head, extinct volcano on Island of O'ahu
Lei hulu: (Lēi hū'lū) Feather pennant flying from top of sail, used as a wind indicator
Lonc: (Lō'nō) A Hawaiian deity

* Mahimahi: (mā'hī mā'hī) Dolphin, a fish found in Pacific waters	O'ahu: (Ō'āhū) One of the islands of Hawai'i
Makani: (mākā'nī) Wind	'Ohana: (oha'nā) Family
Malana'i: (mā lā nā'i) Southeast trade winds	
Mālie: (mā li'ē) Calm, doldrums	Pā'ū: (pā'ū) Skirt
Malo: (mā'lō) Loin cloth	Pola: (pō'lā) Deck
Manō: (Mānō) Shark	
Mauna Kea: (Maunā kēā) (White mountain), a mountain on the Island of Hawai'i	Sennit: (sēn'nūt) Rope made from coconut fiber
Mauna Loa: (Maunā lōā) (Large mountain), a mountain on the Island of Hawai'i	
Moa'e: (mōa'ē) Northeast trade winds	Tuamotu: (Tū ā mō'tū) Islands in the South Pacific Ocean
Moa-ula-nui-akea-iki: (mōā-ūlā-nūi-ākēā-ikī) Legendary atoll in the Tuamotu Islands	
Moe'uhane: (moē'ūhāhē) dream, vision	'Ulu maika: ('ūlū māikā) Game played with round discs, similar to bowling
Mokupuni: (mō kū pu'nī) Island or atoll	'Upena: (upe'nā) Net
Mokupuni pālahalaha: (mō kū pu'nī pā lā hā lā hā) Atoll	
Moloka'i: (Mōlōkā'i) One of the islands of Hawai'i	Wa'a: (wā'ā) Canoe
Mō'o: (mō'ō) Lizard like creature	Wa'a kaulua: (wā'ā kāū'lūā) Double-hulled canoe
	Waikiki: (Wāi kī kī) Area on the Island of O'ahu
Nā: (nā) The (plural)	Wailua: (Wai'lūā) River on the Island of Kaua'i

KEY TO PRONUNCIATION

Long

- ā, as in father.
- ē, as in obey.
- ī, as in marine.
- ō, as in rose.
- ū, as in rule.

Short

- ā, as in American.
- ē, as in net.
- ī, as in in.
- ō, as in above.
- ū, as in pull.

GLOSSARY - 13064 2

Adz: (adz) Hawaiian ax

'Ae: (ā-e) Yes

'Aha'aina: (ā ha ā i na) Feast

'Aholehole: (ā-hō-le-hō-le) Young stage of āhole fish, resembling white perch or sea bass, found in fresh and salt water

Ahupua'a: (ahū-pua ā) A division of land, usually extending from the mountains to the sea

Aku: (ā-kū) Bonito, a type of small tuna

Āmama: (ā-mā mā) Amen, word used at the close of a prayer

Āmama ua noa: (ā-mā mā u-a nō a) The taboo is lifted

Awa: (ā-wā) A species of milkfish; also called aua, awa-awa, and awa kalamoho

'Awa: (āwā) A drink made from root of the awa plant

'Aweoweo: (ā-wē-o-wē-o) A species of red fish; adult is called aweoweo, young fish is called alalauwa

Conch: (cōnch) Spiral, one piece shell of certain sea mollusks, used as a horn

E: (e) Call for attention

'Ehu: (ehū) Reddish or sand-colored

'Elepaio: (e-le-pā i-o) A species of bird; a flycatcher

Hākōkō: (hākōkō) Wrestling

Haku'aina: (hā-kū-ā i nā) Landowner or land overseer

Hālau: (hā-lā ū) A long house with openings on both ends, used mostly for canoes

Glossary
Page 2

Hale: (ha le) House

Hale mua: (ha le mua) Men's eating house

Hale noa: (ha le noa) Sleeping house

Hana: (ha na) Work

Hanalei: (Ha na le i) A valley on the Island of Kaua'i

Hawai'i: (Hawai i) Largest island in the Hawaiian chain; also name of the entire group of islands

Heiau: (heia u) Temple, house of worship

Hina: (Hi na) A Hawaiian deity

Hōkūle'a: (hō kū le a) Star of Gladness, zenith star for Hawai'i

Hōlua: (hō lū a) A sled for sliding down hill

Ho'oholo: (hō o hō lo) To decide; to determine

Ho'olana: (hō o lā na) To launch

Hou: (hou) New

Ikuwā: (i kū wā) A season in the Hawaiian calendar

Imu: (i mu) Underground oven

Ka: (kā) The

Kā'elo: (kā ē lo) A season in the Hawaiian calendar

Kahuna: (kā hū na) Skilled individual, professional, expert

Kahuna kāla i wa a: (kā hū na - kā lā i - wā a) Canoe master

Kahuna lapa au: (kā hū na lā pā au) Doctor

Kahuna nui: (kā hū na nū i) High priest

Kahuna pule: (kā hū na pū lē) Priest

Kāhuna: (kā hū na) Plural of kahuna

Kāi: (kā i) The sea

Kala (kā la) A species of surgeon fish

Glossary

Page 3

Kālai: (kā'la'i) To shape, to hew

Kalo: (kā'lō) Taro

Kanaloa: (Kānālō'a) A Hawaiian deity

Kāne: (Kā'nē) A Hawaiian deity

Kapa: (kā'pā) Tapa

Kapa a: (Kā'-pā'a) A district on the Island of Kaua i

Kapu: (kā'pū) Rule or taboo

Kaulua: (kā'u-lū'a) Last month in the Hawaiian calendar

Kaulua: (kā'u-lū'a) Double; two like things used together for same purpose

Kaua' i: (Kaua' i) One of the Hawaiian islands

Ke: (kē) The

Kekaha: (Ke-kā-hā) A dry district on the Island of Kaua i

Koa: (kō'a) A tree, the trunk of which is used for canoe hulls; wood used for furniture and bowls

Ko i: (kō'i) An adz; any tool used to give a smooth or plain surface

Ko' i 'ā wili: (kō' i 'ā-wī-lī) Swiv. adz

Kokēe (Ko-ke'e) A district on the Island of Kaua i

Ko'olau (kō'o-lā'u) Windward sides of the Hawaiian islands

Kū: (Kū) A Hawaiian deity

Kūkini: (kū-kī'ni) To run, as in a race

Kukui: (kūkū'i) nut, called candle nut, often used as a torch or lamp

Kumu. Lā'au. (kū-mū lā'ā'u) Tree

Kupuna: (kū'punā) Grandfather

Kupuna wahine: (kū'punā wāhī'nē) Grandmother

Glossary

Page 4

Lā'au: (lā'ā'u) Wood, stick, branch

Lauhala: (lāu-ha'la) Leaf of the pandanus tree

Lapa'au: (lapā-āu) To cure illness

Lea: (Lē'a) A Hawaiian deity; Goddess of canoe builders

Līpoa: (lī'poa) Brown seaweed with many branches

Lono: (Lōnō) A Hawaiian deity

Māhoe-hope: (mā-hō'e-hō-pe) A season in the Hawaiian calendar

Māhoe-mua: (mā'-hō-e-mū-a) A season in the Hawaiian calendar

Maiko: (mā-i-kō) A species of surgeon fish, also called maikoiko

Maile: (mā-i-le) A vine with green leaves

Maka'āinana: (māka'āanana) Commoner

Makahiki: (ma'-kā-hī'-ki) Festival at the beginning of the year

Makali'i: (mā'-kā-li'i) A season in the Hawaiian calendar

Malo: (mā'lō) Loin cloth

Mana'o: (mā-na'o) To think, wish, will

Mana'o hōhōlo: (mana'o hō'ōhō'lō) Decision

Mauna Wai'ale'ale: (Mauna Wā'i-ā-le-āle) Mountain on the Island of Kaua'i

Moe'uhane: (moe'ūhane) Vision, dream

Mōhai: (mō'-hā'-i) An offering to the gods

Mokihana Ridge: (Mō'-ki-hā'-nā): A ridge on the Island of Kaua'i; ancient rock quarry

Mo'opuna: (mo'o-pū-na) Grandchild

Nā: (nā) The (plural)

Na Pali: (Nā Pa'li) A coastal district on the Island of Kaua'i

Noa: (nō-a) To be released from the taboo

Nui: (nū-i) Great, large

Glossary

Page 5

o [ō] of

Ohana: (oha'na) Family

Ōhi'a-lehua: (ōhī'ā-lēhūā) A tree which grows in forests of Hawai'i

Ō'io: (o-i'ō) A species of bonefish

Olonā: (ōlōnā) A fibrous shrub, used to make strong rope for fishnets, fishline, and canoe lashing

Ōpae: (o-pa'e) A shrimp

Palai: (pā-lā'i) Fern

Palapalai: (pā-lā-pā-lā-i) Fern

Pali: (pā'i) A cliff

Papa: (pā-pa) The Earth Mother; fabled mother of the Hawaiian Islands

Pāpio: (pā-pī'ō) A young ulua fish

Pā'u: (pā'u) Skirt

Po'e: (po'e) A number of persons or animals, three or more

Poi: (poi) A popular food made from ground taro

Pololei: (pō-lō-lē'i) Straight

Sennit: (sen'nit) Rope made from coconut fiber

Ulua: (u-lu-ā) Certain species of crevalle or jack fish

Uluhe: (ū-lū-he) A Hawaiian species of false staghorn fern

Wa'a: (wā'ā) Canoe

Wa'a Kaulua: (wā'ā kau lū ā) Double-hulled canoe

Wahine: (wāhī-nē) Woman

Wai lā au: (wā-i lā ā u) Sap of plants

• Glossary

Page 6

Waimea: (Wa-i-me'-a) Reddish water, applied to several localities in the Hawaiian Islands; a river on the Island of Kaua'i

Wakea: (Wa-ke-a) Sky Father; father of the gods

Wauke: (wau'ké) A shrub, whose bark is used to make tapa

Welehu: (wé'-le-hū') A season in the Hawaiian calendar

KEY TO PRONUNCIATION

Long

a, as in father

e, as in obey

i, as in marine

o, as in rose

u, as in rule

Short

a, as in American

e, as in net

i, as in in

o, as in above

u, as in pull

HAWAIIAN NAMES
USED IN THIS BOOK

Halia: The Master Cook

Kaha'i: Grandson of Mo ikeha

Kahana'oi: The Master Canoe Builder

Kaialea: A son of Mo ikeha

Kamahualele: The Master Chanter

Ke-kai-hawewe: A son of Mo ikeha

Kila: Youngest son of Mo ikeha

Kipu-nui-aiakamau: The Sailing Master

Ko'iholu: An apprentice canoe builder

Kūkulu: The Master Builder of Houses

La'a: Eldest son of Mo ikeha

Lā'au: An apprentice canoe builder

Lau-kapa-lala: A son of Mo ikeha

Lilinoe: Granddaughter of Mo ikeha

Lu'ukia: Beautiful wife of Olopana (living in Tahiti)

Malama: Wife of Kahana oi: leader of the kapa makers

Maweke: Grandfather of Mo ikeha

Mo'ikeha: High Chief of Kaua i

Pili: Friend of Kaha i

Umalehu: A son of Mo ikeha

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A CANOE FOR UNCLE KILA.

By

Stanley Kapepa

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~~to include changes~~

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CHAPTER I
THE DREAM OF KAHA'I
(KA MOE'UHANE O KAHA'I)

Kaha'i sat on his favorite rock gazing quietly out to sea. He usually preferred surfing to sitting still. But today Kaha'i did not want to surf.

He was troubled. He'd had a disturbing dream last night which was worrying him.

Sunlight and cloud-shadows drifted over the surface of the ocean. Kaha'i felt the shift in moods as the waters changed from transparent aqua to the deep purple of the open sea that stretched out to the horizon. He inhaled the pure air carrying the aroma of lipoa.

Picking up a pebble, he threw it on the water. One, two, three, four, five times it skipped on the face of the ocean. Like a flying fish.

"E, stop it," a voice cried out.

Kaha'i was startled. He thought he was alone. A girl appeared from below the rock. It was Lilinoe, his cousin.

"You're scaring the 'ōpae away," she scolded.

"Excuse me. I didn't know anyone was here," Kaha'i apologized.

"That's all right. It's my fault. Anyway I have enough fish for today," Lilinoe assured him.

"E Lilinoe," a voice called out.

"It's Kupuna wahine," Lilinoe said. "I must go."

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Lilinoe took her net and joined her grandmother. Kaha'i could hear their voices fade away as they walked back to the village.

He was alone again. He could not bear to be alone any longer. He was too upset.

Perhaps he should tell Grandfather about his dream. Yes, he would go to the hale mua and find Mo'ikeha.

Mo'ikeha was sitting in the men's eating house with his two old friends, Kamahualele, the Master Chanter, and Kahana'oi, the Kahuna Kālai Wa'a. Kahana'oi was the Master Canoe Builder.

"E Kaha'i, you look troubled," the High Chief observed, as Kaha'i entered through the low opening.

Kaha'i was uneasy. He did not want to talk in front of the other two men.

"Speak freely. These are my closest friends. I have no secrets from them," Mo'ikeha said.

Kaha'i shifted his weight from one foot to the other and spoke softly, "I had a dream, a strange dream, last night."

"Ae," said Mo'ikeha patiently. "Tell us about your dream."

"In my dream there was a huge rainbow. It straddled a great ocean. One end was in a red cloud. The other end in a golden cloud. Out of the red cloud a giant wa'a kaulua came, riding the brilliant arch. The double-hulled canoe was decorated with ti leaves and maile and ferns. It had two great sails.

"In my right hand I held an adz. In my left hand I held a ball of sennit. And I stood on the deck and guided the wa'a kaulua toward the golden cloud. I could hear strange cries welcoming me home."

Mo'ikeha smiled joyfully. "It was a most significant dream," he said. "The gods have spoken to my mo'opuna!"

"Indeed they have," agreed Kamahualele. "Your grandson has had a great vision."

"But what does the dream mean, Grandfather?" Kaha'i asked.

"Tell him, Kamahualele," Mo'ikeha said to the Master Chanter.

Kamahualele explained, "Many important gods are represented in your dream. The clouds represent Lono. The sea is Kanaloa. The rainbow is Kāne. And the wa'a kaulua is Kū. The red cloud stands for the home of Mo'ikeha here in Hawai'i. The golden cloud is your grandfather's ancestral home, Tahiti. In your hands, Kaha'i, you hold a ball of sennit and an adz. Those are the tools of the canoe builder."

Mo'ikeha turned to his friend, Kahana'oi. "Take my mo'opuna and train him in your household," he said to the Kahuna Kālai Wa'a. "Teach him the knowledge of your craft. Teach him to respect the powers of our gods. Train him to be a craftsman like yourself. Kaha'i will help build the canoe that will carry my son, Kila, to Tahiti."

"Ae, it shall be so," Kahana'oi agreed.

Kaha'i tried to restrain the excitement welling inside him.

"You will permit me to help build the canoe for Uncle Kila?"

"Ae, it would be most proper for you to do so," Mo'ikeha assured his grandson. "You have been chosen by our great gods. You are a good wrestler, excelling in the hākōkō. As a fast runner, you often win in the kukini. You are skillful in every sport. You can recite our ancestral line back to Wakea and Papa. Now you are to be a canoe builder."

Kaha'i stood silently, listening to his grandfather's pleasing words. All three men were looking at him. Slowly Kaha'i realized that they were waiting for him to respond. He hoped the right words would come to him.

"I shall try to learn from Kahana'oi," Kaha'i promised.

"You have the strong determination that leads to success. You are a staff that will not break," Mo'ikeha said.

"I have only tried to follow in your footsteps," Kaha'i told his grandfather.

"You have much wisdom already," Kamahualele said.

"Ae," Kahana'oi agreed. "You will be a skilled k̄alai wa'a, because the gods are with you. I will teach you skills that will help you build a canoe."

Kaha'i excused himself. He needed to be alone. The weight of the new responsibility seemed unbearable for the young boy.

He went immediately to his favorite rock by the sea to think. He rested his chin on his knees. His curly 'ehu hair blazed reddish in the sun.

His life was taking on a new direction. Riding the big wave was no longer as important as it had been just a few hours ago. He felt older than his carefree friends playing among the houses.

He would help build a canoe for Uncle Kila. But would Kaha'i sail to Tahiti with his uncle? Only Mo'ikeha could answer that question. Until he did so Kaha'i must wait in silence.

CHAPTER II
IMPORTANT DECISIONS

The sound of the conch shell rang out across Kapa'a plain and echoed in the tiny vales and the hills of the island. It was the call to report to the household of Mo'ikeha. All the minor chiefs and all the kahuna in the ahupua'a responded to the call of their High Chief.

Mo'ikeha sat on the raised platform at one end of the crowded hale mua. Uncle Kila and Kaha'i sat below the High Chief.

The Kahuna Pule placed an offering on the altar. As he did so he prayed to the gods. He asked their guidance in making decisions.

The High Chief raised his right hand. All voices hushed.

Kaha'i knew that his grandfather was going to make important announcements.

"Kila will go to Tahiti to fetch my son, La'a," Mo'ikeha announced. Everyone in the ahupua'a will have a part in preparing for the voyage. This is the most important thing our 'ohana has ever done."

The chiefs and kahuna agreed with a resounding "Ae!"

"The voyage will be long," Mo'ikeha continued. "We will need a sturdy canoe to survive the sea. Kahana'oi, my Kahuna Kālai Wa'a, will supervise the building of the double-hulled canoe. He will train my mo'opuna, Kaha'i, to be a canoe builder."

The men in the hale mua voiced their approval.

"We are now entering the season of Mahoe-mua," the High Chief said. "The harvest will be an abundant one."

Mo'ikeha spoke to the haku 'āina, the overseer of the land. "You will supervise the planting and the fishing," he said. "More plots of kalo must be allotted to the High Chief. The extra food will feed the canoe builders. You, Kala'au, are to prepare the food for the men while they work on the wa'a kaulua."

Kaha'i knew that Kala'au was one of the best cooks. He smiled as he thought about the good food they would eat while building the canoe. Grandfather continued assigning tasks. Kaha'i listened carefully. It was important for each person in the 'ohana to know what his or her job would be.

"Ko'iholu, you are skilled in sennit making," Mo'ikeha was saying. "I name you director of the sennit makers. As their leader you will join all the coconut fiber into one long line. Deliver this cordage to Kahana'oi. With it the Master Canoe Builder will bind the wa'a kaulua together."

Kaha'i closed his eyes. He tried to picture a long line of sennit, enough to lash an entire canoe. He found it difficult to visualize that much fiber.

Mo'ikeha was talking to Malama, the wife of Kahana'oi. "Malama, you are skilled in weaving. You must weave the special lauhala mats for the canoe sails. I shall also appoint you the leader of the kapa making. You are to teach the other women to make the finest kapa with five thicknesses like the pā'ū of Lu'ukia.

"We must also have feather capes and helmts to be taken to Tahiti as gifts," Mo'ikeha said. "Umalehu will supervise the feather workers."

Kaha'i knew that Uncle Kila would have a special cloak made of yellow feathers for this voyage. He was so proud of Uncle Kila for winning the ti leaf canoe contest and being chosen to lead the voyage to Tahiti.

"Kila, my son, go with Kipu-nui," Mo'ikeha said. "The Master Navigator will give you all his knowledge of the sea, of the winds, and of the heavens. He will teach you the many kapu of the gods. You will learn about Tahiti, our ancestral land."

"Ae, I will go and I will learn," Uncle Kila said.

Kaha'i sat uneasily under the affectionate gaze of his grandfather.

"You will live with Kahana'oi until the wa'a kaulua is completed," Mo'ikeha said to his grandson. "Before you can enter the household of the Master Canoe Builder, however, you must have the necessary tools. Go now to the mountains with Halia and Alohea." He nodded to two young men standing near Kaha'i. "You are the two most skilled adz-makers in the 'ohana. Teach my mo'opuna all you know about your craft."

Halia responded for both young men. "You do us great honor, O Chief, by entrusting your grandson to us. We will take good care of him and teach him the craft of adz-making."

Kaha'i looked up at these two men who would be his teachers. He looked back at his grandfather. The work of the wa'a kaulua was beginning.

Mo'ikeha beckoned Kaha'i closer. The High Chief stood and put his large warm arms about his grandson. Their cheeks touched.

"I will miss you," Mo'ikeha said. "But it is time for you to go and learn. Bring me the adzes when they are finished."

"Ae grandfather," Kaha'i said. Then he repeated the words of Uncle Kila, "I will go and I will learn."

CHAPTER III
THE ADZ-MAKERS

The two young men took Kaha'i deep into the mountains. They led him to a secret cave on Mount Wai'ale'ale. Now the adz making would begin.

"First you must learn to select hard stones," Halia told Kaha'i.

They spent many hours choosing the right pieces of basalt. Kaha'i watched as the two adz-makers split long fragments of the basalt with their stone hammers.

"Now we must gather the palae fern and green kukui nuts," Alohea said. Kaha'i helped carry fern and nuts into the cave.

"This is the wai la'au," Halia explained, placing the kukui and fern in a large wooden bowl which he had brought with him from the village. "We will leave the rocks in the wai la'au overnight. Then they will be easier to chip."

It was nearly dark. Halia took his firesticks from their gourd. He rubbed them together to start a fire, while Alohea and Kaha'i gathered dried leaves and branches. As night covered the forest the three huddled around the flickering flame. The damp night-chill crept into the glowering cave.

Kaha'i was hungry, but he knew they must save their fish and poi until morning. "We must not eat after dark," Alohea said, "or evil spirits will smell the food and pester us."

The next morning they ate their poi and dried fish. Then they worked swiftly. Chips flew as the stone hammer of Halia struck the surface of the basalt stone. Halia chipped the basalt at an angle, shaping it into an adz.

Halia and Alohea sprinkled moistened sand on the surface of a boulder worn smooth by countless years of grinding. Kaha'i watched the two craftsmen grind their stone with long steady strokes. He was fascinated by every movement of their strong, skilled hands. Halia lashed the new adz with coconut sennit onto the head of the adz-handle. A new tool was completed.

"Now, Kaha'i, you shall make your own adz," said Alohea. The young man patiently guided the boy's hand. Kaha'i was making a ko'i 'awili. This was an adz mounted so it could be swiveled. It would hollow out the narrow parts of the canoe hull.

"It is a good adz," Alohea praised. "With it you will strike out all the hidden flaws in the canoe."

"We must now show our tools to the High Chief," Halia said.

The three adz-makers went down the mountain.

They saw Mo'ikeha standing beneath a coconut palm. The High Chief greeted his grandson, saying, "E Kaha'i, is your task done?"

"Ae, the adzes have been made."

Kaha'i and his two companions lay the tools on the ground on a lauhala mat.

Mo'ikeha inspected them.

"I have never seen such fine adzes as these," he said.

"Halia and Alohea taught me fine skills," Kaha'i said.

"You have learned well, Kaha'i," Mo'ikeha praised his grandson.

"I had good teachers," Kaha'i said.

"Now the tools must be blessed," Mo'ikeha told them. "Take them to the Kahuna Nui in the heiau."

Kaha'i with his two teachers went immediately to the heiau. They presented their adzes to the Kahuna Nui.

"Ae, these are indeed fine adzes," the kahuna said. "I will consecrate them and put them to sleep under the altar. Return for them in the morning."

Early the next morning Kaha'i returned to the heiau. Alohea and Halia were by his side.

The Kahuna Nui appeared in the entrance like a white spirit. He spoke in a low voice. "The adzes have slept well. It is time for them to be awakened."

He gave Kaha'i the basket of consecrated adzes.

"Follow me," he said.

The kahuna led the way to the sea shore. The horizon was streaked rosy pink. Kaha'i stepped into the soft foam breaking on the sands. He shivered as waves splashed on his bare legs.

"Dip the adzes into the water," the kahuna told Kaha'i. The boy dipped the basket into the ocean. As he did so the Kahuna prayed:

"Awake, awake now

Awake and do your task.

Awake and display the power of Kū.

Awake and magnify the wonders of Kāne.

Awake and seek out secret flaws.

Awake and shape the perfect mold.

And make a canoe."

Kaha'i watched and listened. The adzes had been blessed. He had taken the first step toward building a canoe for Uncle Kila.

CHAPTER IV
TO A NEW HOME

Once again Kaha'i stood before Mo'ikeha. The adzes lay in a basket at his feet. His two teachers were by his side.

Kaha'i looked fondly at his grandfather. This was the man who had raised him from babyhood. Now he was to go to the household of the Kahuna Kālai Wa'a. For the first time in his life he would be away from Grandfather for many many days.

Although he was eager to build Uncle Kila's canoe, Kaha'i did not know how he would like being so far from his beloved Mo'ikeha.

"Go now to the household of Kahaŋa'oi," Mo'ikeha was saying. "You will live with him until the wa'a kaulua is completed. If you need anything send a messenger. Remember always that you are the royal grandson of Mo'ikeha. Try hard to be good."

Kaha'i knew that Grandfather loved him. Everyone recognized him as the favorite grandson of Mo'ikeha. Even though he was favored, Kaha'i realized that he should be humble.

Mo'ikeha was still talking. "Be generous to all people," he said, "the lesser chiefs and the maka'āinana alike. They are the very strength of a chief's authority. A chief without followers is no chief at all.

"Serve your gods faithfully, and they will support you in time of need. Remember, the people cannot survive under the rule of a chief who does not respect his gods.

"Yes, Grandfather," Kaha'i affirmed, as he kissed Mo'ikeha good-bye.

His heart felt heavy as he left the High Chief followed by his two teachers. Grandfather had reminded him that someday he would be High Chief of Kaua'i. Kaha'i did not like to think about that. There was so much to learn before he could be a chief. Right now he must learn to build a wa'a kaulua, and that seemed like a very big task. And he must live away from Grandfather, in the household of Kahana'oi.

He stood a short distance outside of Kahana'oi's hale and called out, "E Kahana'oi, e Kahuna Kālai Wa'a."

Two little boys without any malo played along side the large sleeping house. They stopped when they saw the young chief with the 'ehu hair. Frantically they scrambled into the hale noa. Kaha'i laughed. He remembered when he had played around the houses freely without any malo. Not too long ago it seemed. Soon these two boys would be eating with the men in the hale mua. Then they would be old enough to wear malo.

Kahana'oi crept out of the doorway and stood in front of the house. The little boys came out and hid behind him.

"E Kaha'i, come in, come in, come in," the Kahuna Kālai Wa'a welcomed him. "Don't stand outside. This is your house. Come in. I'm^{so} happy to see you."

Kaha'i entered the low doorway. His two teachers accompanied him. Kahana'oi sent the two little boys away. But they were curious. They sneaked back to the doorway and peered into the hale noa.

When the three guests were seated, the Kahuna Kālai Wa'a began, "I am honored to have you in my family."

"You honor me by allowing me to be a part of your family," Kaha'i said. "I wish to learn the sacred skills of canoe building. And no one is better skilled than yourself."

"No, there are many others who are better than myself," the kahuna replied.

"Mo'ikeha has only high praises for your excellent skill," Kaha'i continued.

"Mo'ikeha is a long-time friend of my family."

Kaha'i shifted restlessly. This formal conversation was very difficult for him. He wanted to begin building the canoe. He managed to speak once more.

"My grandfather would have no other canoe builder to teach me except you. He told me you were one of the crew on his voyage from Tahiti."

"Ai, such a long time ago."

"I want to learn many things about Tahiti and the sea from you."

"All my knowledge will be yours," the Kahuna Kālai Wa'a offered. "But now let us go to the hale mua for our evening meal. Early tomorrow morning we will leave for the mountains to select the trees for the canoe."

CHAPTER V
THE CHOSEN TREES

Morning came early. After a quick breakfast Kahana'oi spoke to Kaha'i and his two companions. "Today we must look for the trees with which we will build the canoe. The search may take many days. When we have found the trees, others from the 'ohana will join us on the mountain."

A light wind cleared the sleepiness from their heads. Fishermen moved about with fishing nets slung over shoulders. In their hands swung fishlines, fish hooks, bait cups and other equipment. They moved like shadows against the cold dark-gray horizon.

Kahana'oi led Kaha'i and the two young men over the plain which crossed many streams. Fields were laced with terraces of kalo. They headed toward the sacred slopes of Mount Wai'ale'ale. Its summit lay under dark clouds.

"There will be cloudy days like this during the seasons of Mahoe-mua and Mahoe-hope," Kahana'oi siad. "The days, however, will be mostly clear and dry. That will be ideal weather for felling trees and carving them into rough hulls. When the season of Īkuwā arrives, the rains will come. Then we will have to go under shelter to complete the work on the canoe."

As they worked their way up the paths into the upland forest, the Kahuna Kālai.Wa'a stretched his right hand toward the uplands. That was to invoke the power of the god Kū. The kahuna beckoned with his left hand stretched toward the sea. That was to ask for the power of the goddess, Hina.

Deeper into the forest they walked, resting at times for Kahana'oi to catch his breath. Occasionally a frightened bird fluttered away. The constant drip, dripping of dew on leaves seemed to lull the entire woodland into silence.

They walked quietly through paths overgrown with ferns. The pesky ulehe fern covered the floor of the forest and cascaded down numerous slopes. It threaded its way into tiny vales and dipped into the cool waters of mountain streams.

Now they were in a forest of koa. The fragrance was pure. It was the francrance of the god Kū -- Kū of the forests, Kū of the uplands, Kū of the mountains, Kū who covers the whole island with his verdant splendor. Kaha'i felt the presence of his ancestors and his gods. At that moment Kaha'i decided that Kū would be his patron god.

Kahana'oi broke a stem of a ti plant. He raised it over his head with his right hand. His voice echoed through the hushed woodland.

"O Kū, thou pillar of the forest,

Lead us to a canoe

And to another canoe

That might carry Kila safely

To our ancestral land, Tahiti.

No sooner had the kahuna's voice faded than an 'elepaio bird darted from a nearby tree. It fluttered before Kaha'i and chirped wildly. The bird led them deeper into the forest.

They followed the 'elepaio through the thick fern undergrowth. They stumbled over unseen rocks and protruding branches. Suddenly they found themselves at the edge of a large clearing. The 'elepaio flitted back and forth, then darted into the dark forest.

Its melancholy "uwitt, uwitt" faded into the shadows.

Kaha'i stared.. There in the middle of the clearing stood two giant koa trees. A gentle mist filled the area. Sunlight reflected in the moisture created two brilliant rainbows. The rainbows arched between the two trees.

Kaha'i felt himself in the presence of the great Kū and many other gods. He stood still listening to the hushed voices around him.

Kahana'oi walked to the trees. He touched first one and then the other.

"These are magnificent koa," the kahuna said. "They will make the prefect wa'a kaulua for the voyage to Tahiti."

Halia and Alohea fell to the ground and buried their faces in their hands.

The Kahuna Kālai Wa'a chanted:

"O Kū of the mountains,

O Kū of the uplands

O Kū who covers the land with life-giving foliage.

O Kū standing before us

in these twin pillars

bound by the heavenly arches of Kāne.

Help us to be a worthy craftsmen.

Help us to reflect your power in our workmanship.

Amama, ua noa.

When Kaha'i opened his eyes, the rainbows had disappeared. Shafts of sun rays filtered through the trees. It was late. Darkness would come soon.

"Let us mark the trees," Kahana'oi said.

The men tied strands of white kapa around the two large koa.

"These are the finest trees," Kahana'oi said. "They are choice gifts from the gods. Tomorrow we will start the cutting."

The kahuna led the way to a cave where they would seek shelter for the night. Halia and Alohea were strangely silent. When they reached the mouth of the cave, Halia threw himself on the ground at the feet of Kaha'i.

"O great chief," he said. "You have found magnificent trees. You must possess great mana. Let us be your servants."

Alohea also fell to the ground. "Ae, let us be your servants."

Halia continued, "We shall be faithful to you always. We shall be dogs that bark for their master."

"Ae," agreed Alohea.

"Good," said Kaha'i. His voice quavered. "But you shall not be my servants. You shall be my sons. You shall go everywhere I go and do whatever I do."

"That would make us happy," Alohea said.

The three companions snuggled together under a kapa covering Kaha'i turned restlessly. He looked out of the cave at a few stars glittering through branches of tall trees. Those very stars would guide Uncle Kila's canoe to Tahiti.

Kaha'i felt older. The responsibility of his chiefly position weighed upon him. He thought about the many tasks which he must learn. The heavy breathing of his two adopted sons filled the silent cave. He was determined to be a successful father as well

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as a skilled craftsman.

Embers glowed in the dark cave. Kaha'i knew that tomorrow they would begin the felling of the trees.

CHAPTER VI
THE OFFERING TO KŪ

Early the next morning Kahana'oi ordered Halia and Alohea to return to the village. "Bring back the men who will help to fell the trees and carve the hulls. They know who they are," he told the young men. "When you return be sure to carry large supplies of food, for we will be in the mountains for many days. You must also bring a pig, two red kumu, and two red malo."

"You, Kaha'i, must prepare yourself for the sacrifice to your patron god. First you should go down to the Wailua River to bathe."

The waters of the Wailua were chilly. Kaha'i shivered. His teeth chattered. He dried himself quickly and returned to the Kahuna Kālai Wa'a.

Kaha'i and the kahuna sat beneath the giant trees. Sunlight filtered through the crescent leaves of the koa. The forest was quiet except for the occasional chirp of a bird high in the tree tops.

Kahana'oi explained to Kaha'i what the boy must do to make the sacrifice. He spoke slowly, patiently describing each action the boy would take.

Kaha'i listened carefully. He thought about the many kahuna who had been his teachers. He remembered the kind Kahuna Lapa'au, who had taken care of his sore foot the day that he and Pili had swum into the underwater cave. He recalled kind Kamahualele, the Master Chanter, who had let Kaha'i join the 'awa ceremony when Uncle Kila won the ti leaf canoe contest.

Now Kaha'i was with another kahuna. He would learn new skills. He would learn to build a canoe. This was the most important lesson so far in his life.

"The double-hulled canoe has meant a lot to your family," Kahana'oi was saying. "Remember that Mo'ikeha's grandfather, Maweke, sailed from Tahiti to Hawai'i. And you know that long before you were born, your grandfather, Mo'ikeha, sailed to Tahiti and back again. Now your Uncle Kila is going to repeat the voyage."

Kaha'i thought about what the kahuna was saying. Sailing canoes was in his blood. The call of the sea surged in his veins. Perhaps someday, when he was a man, he too would be Captain of a wa'a kaulua.

Kahana'oi and Kaha'i sat talking for a long time. It was late in the afternoon when Halia and Alohea returned from the village with many men and a great supply of food.

Kaha'i looked at the two large red kumu which the fishermen had caught for him to offer to Kū. He saw the many aku which had been cut in strips, salted and dried in the sun. There were other dried fish -- āholehole, awa, pāpio, maiko and āweoweo. All for the canoe Builders who would be working here on the mountain.

Kahana'oi instructed Kukulu, the Master Builder of Houses, and his aides to build three temporary shelters near the chosen koa trees. With skillful hands the men bound poles together. They tied the leaves closely together, one layer over the other, to cover the triangular framework.

After Kukulu and his assistants finished the shelters, Kahana'oi showed Kukulu the chosen trees. "When you return to the village, build a halau large enough to house these two trees," Kahana'oi said.

"We will begin as soon as we return," Kukulu assured the kahuna.

"Good. You may leave tomorrow, immediately after the feast. Now it is time for Kaha'i to make his offering.:

Kaha'i wore a red malo. A ti-leaf crowned his head. Another draped from his neck. He wore bands of ti leaves around his wrists and ankles. His two adopted sons also wore ti leaf lei around their necks. Halia held a black pig on a leash. Alohea carried two red malo and two scarlet kumu wrapped in ti leaves.

With his adz in his right hand Kaha'i approached the first tree. With a digging stick he dug a hole at its base. Alohea gave him one kumu and one malo. Kaha'i placed these in the hole. He covered them with dirt.

Moving to the second koa, he dug another hole at its base. In this hole he put the other kumu and the other red malo.

Looking up at the towering koa, whose crescent leaves danced in the gentle wind, he prayed to his patron god:

"O Kū of the mountains

o Kū of the uplands

o Kū who covers the land with life-giving foliage

o Kū standing before me in this giant pillar

Give me the strength

Give me the patience

Give me the wisdom

That would sustain me."

He looked at the adz which he had made and continued the prayer:

"Instill my adz

With your divine powers

To make this tree

A canoe."

The Kahuna Kālai Wa'a also prayed to the great Kū. He asked for guidance and power. His deep voice resounded through the koa forest. "Amama, ua noa." All was quiet. Only the far away murmuring of swirling water in the Wailua below and the chirping of a lonely 'elepaio bird on a branch of the chosen koa.

CHAPTER VII

THE FEAST

Kahana'oi chanted a greeting to arouse his workers. He announced the plans for the day.

The horizon glowed brilliant pink from the early morning sun. There were no clouds in the sky.

Kala'au, the Master Cook, ordered the sleepy men to prepare the imu for the pig that Kahana'oi had slaughtered. Some gathered dried wood, some banana stalks and ti leaves. Others went to the river for rocks. Kala'au and two of his helpers dug the hole. Their digging sticks alternated in rhythm. The imu was filled with dried wood and stones. Kala'au rubbed his firesticks together to start the fire.

When the rocks glowed red-hot, they were stuffed into the pig carcass. The delicious aroma of pork cooking filled the air. The smoking pig was laid on a bed of shredded banana stumps with sweet potatoes, yams and bananas. Men buried the food under a covering of ti leaves, a lauhala mat and a blanket of earth to trap the steam. The the workers ate their meal of dried fish and poi with sweet potatoes.

While the food baked, Kahana'oi began to work on the tree. He marked two scarfs around the koa, an arm's breadth apart. The Kahuna Kālai Wa'a called upon Kū to guide the adzes as they cut into the tree trunks.

Kahana'oi struck the first blow. His seasoned adz bit deeply into the red bark of the tree. Halia, who stood by his side, joined him in alternating blows. Kahana'oi began another cut. Blow after blow the Kahuna Kālai Wa'a struck his adz

accurately. A pale scar appeared at last. Another apprentice joined them. The different adzes sounded various tones as they cut into the outer layer of koa.

Now it was Kaha'i's turn to strike with the adz.

His new adz sang pleasantly as it cut into the layers of timber.

The men worked steadily, each in harmony with the other. They chanted to the accompaniment of the striking adzes. The inspired tools spit out chunks of koa. Soon the roots of the tree lay completely buried. The narrow scar had grown into a wide gash.

Kaha'i tried to swing his adz in rhythm with the men. Each new blow made his inexperienced muscles ache.

It was past midday when Kahana'oi signaled the men to stop. The kahuna led the others down to the Wailua River to bathe.

When they returned to the camp site Kaha'i and his adopted sons assisted Kala'au in opening the imu. The rest of the men filled wooden bowls with poi and platters with fish, he'e, and sea weed. Kala'au directed his assistants to set the cooked pig on a large wooden platter. They placed it before the Kahuna Kālai Wa'a, who stood at the foot of the exposed tree.

The roasted pig smelled delicious. Kahana'oi pinched off a bit of the nose and the tail and placed them on a moss-covered stone. He prayed:

"O Kū, patron of Kaha'i

Accept his offering

His sacred black pig

The first and the last

Kaha'i bowed his head in silence. This was a time of kapu and there must be no sound except for the firm voice of the kahuna who continued his prayer:

"Give him strength to complete the task.

Give him strength to endure the task.

Give him skill to guide his adz

Give him wisdom to acknowledge your power

And give him a canoe.

Kahana'oi removed the smoldering rocks from the steaming smoke-flavored carcass. He divided the meat among the patient, hungry craftsmen. Kaha'i was served first. They sat silently, until each had been served, and each had washed his hands in a bowl of water.

"Amama. The kapu is freed," Kahana'oi said.

The men broke the silence with lively talk. They ate hungrily.

"We have worked long and hard," Kahana'oi said. "We deserve this feast."

Kaha'i thought that afternoon went too fast. The soft light filtering through the trees created tattoo patterns on the glistening backs of the canoe builders. The first day of labor had ended in triumph. The giant koa stood serenely. They waited patiently to become a wa'a kaulua.

CHAPTER VIII
THE 'ELEPAIO BIRD

It was tedious work to fell the giant trees. Each man worked until he was tired. Then another took his place. Those who were not striking with their adzes chanted encouragement in time to the resounding blows.

Kaha'i ached from striking the trees. Sometimes he felt that his arms would fall off. But he struggled on. He did not want to give up. He wanted to work as hard as the men.

On the fourth day Kaha'i heard the creaking sound of weakening timber. His heart beat rapidly. He wanted to be the one who struck the deciding blow. His adz felt lighter. It almost flew out of his young hands.

He heard the creak of his own rhythm. His gaze met the encouraging eyes of the kahuna. Steadily Halia and Alohea struck into the heart of the tree. Stubbornly Kaha'i struggled to match their powerful blows. A louder creak. His whole body ached, but he could not stop.

Another creak. Louder still.

Kahana'oi raised his hand to silence the men who were chanting.

All others stopped striking. Now only the adz of Kaha'i could be heard. His rapid successive strikes on the stubborn wood echoed through the woodland.

A snap cut through the tense atmosphere.

Kaha'i stepped back. He watched. The tree eased itself to the ground.

Triumphant cheers shook the air.

One tree was down. One more to go.

"We must wait for the goddess Lea to inspect the tree," Kahana'oi said.

Kaha'i sat with the others in silence and waited. His body quivered with excitement. He knew that Lea would come in the form of an 'elepaio bird.

There was not a sound in the forest. Kaha'i worried.

What if Lea did not come? What if she came and found that the tree was not good? Then they would have to search for another koa and begin again.

He did not know how long he waited, sitting in the silent forest. Finally in the distance he heard the "uwitt, uwitt" of a lone 'elepaio bird.

The sound came closer. The bird appeared. It perched on a branch of the other giant koa and ruffled its brown feathers.

Kaha'i watched the bird turn its head nervously from side to side. It glided noiselessly down to the fallen koa.

This must be Lea. She would inspect the tree. If she found insects and began to eat, it would mean the tree was not good.

Kaha'i held his breath. He could hardly bear to wait. What would Lea find?

Pacing up and down the trunk of the tree, the 'elepaio seemed to be inspecting those who were watching her. Everyone

waited. No one uttered a sound. The air was tense with anticipation.

Again Lea ran up and down the tree trunk. Then suddenly she soared above the tree tops and disappeared into the sun.

That was a good sign!

There was a heavy sigh of relief. Lea had found no insects. The koa was good.

The Master Canoe Builder, his silvery hair radiant in the sunlight, climbed onto the fallen tree and faced the stump. He lifted his head and shouted to the sky:

"Strike the adz

Strike to the core.

Hollow the tree

Magnificent fallen tree

And shape a canoe."

His adz bit deeply into the bark.

"Give me the malo," Kahana'oi commanded Halia.

The young apprentice stepped lightly to the Canoe Master's side and handed him a white malo.

Kahana'oi put it on.

Turning around the kahuna walked several paces and exclaimed again:

"Strike the adz

Strike the core

Hollow the tree

Magnificent fallen tree

Give us a canoe."

Now they must carve the hull of the canoe. Kaha'i worked with Kahana'oi. Adzes flew again as they chipped away at the fallen trunk. While they worked other experience men chopped down the other tree.

There was another feast.

Days flowed one into another. Work progressed. Adzes sang through the quiet forest. Chips scattered everywhere, covering the ground like a mat.

Kaha'i could not remember how long he had been in the forest. The tedious chipping away of timber had lulled his senses. He swung his adz mechanically. All he thought about was carving the canoe hulls.

Each night he slept soundly in the ti leaf shelter. Each morning he awoke and began chipping again.

One day he woke up in the chilly hour before dawn. There in the moon-lit forest he saw two canoe hulls. All those weary days of hacking and hacking had come to an end. Here at last were two rought-hewn hulls.

Kaha'i ran to the hulls. His hands moved over the rough wood. He felt their shape. He could hardly believe the reality of these canoe hulls.

No longer were there two giant koas. Instead something new lay in the chip-laden forest floor. Something that would one day become a fantastic vesse.

CHAPTER IX
DOWN TO THE SEA

It was time to haul the canoe hulls to the halau by the sea. Men and women from the village joined them on the mountain.

Going down the steep slopes of Wai'ale'ale to the Wailua River was a risky maneuver. Kahana'oi tied hauling lines of thick sennit onto the carved neck at the stern of a hull. He stood in his sacred position at the rear of the hull. From here he would guide it.

Men strained their bodies pulling the tremendous weight of the canoe hull. They chanted to give rhythm to each forward heave. The hauling lines stretched tautly. And the canoe hull followed.

At a landing on the mountain they rested. From here the land sloped straight down to the Wailua.

Before anyone realized what had happened Kaha'i had jumped into the hull. The men let go of the lines. Kaha'i plunged down the steep slope. He balanced himself unsteadily in the hull as it weaved through brush and tree trunks.

Men and women urged the brave boy with encouraging shouts. He sped down the mountain-side. His heart pounded. This was more thrilling than surfing.

Would he make it?

Splash!

Kaha'i flew out of the canoe. He was suspended in mid-air. The spectators gasped. But Kaha'i twisted his lithe body and dived into the water. He was not hurt.

A victorious shout shook the trees. The boy's heart filled with pride when he saw the canoe hull floating clumsily in the river.

The other hull was dropped slowly, supported on both sides by men straining on the hauling lines. The Kahuna Kālai Wa'a guided it from the rear.

With rough cross beams men joined the two hulls together. Kaha'i and several of the men climbed inside the hulls. They would paddle down the river, using rough sticks as paddles.

Farmers tending their kalo gardens looked up to see the hulls lumbering awkwardly down the Wailua River. One young farmer ran to the village to announce their coming.

By the time Kaha'i and his co-workers reached the mouth of the river they could hear excited voices. The hulls headed up the coast to Kapa'a. Jubilant cheers greeted them. All the people on Kaua'i, it seemed, were lined up along the beaches waving and shouting their support.

The canoe hulls wobbled uncertainly in the shifting current. They were going to the halau by the sea. Kahana'oi chanted vigourously. The experienced canoe paddlers kept time with their rude paddles. Kaha'i struggled to keep up with them.

"Soon, very soon, this wa'a kaulua will carry Uncle Kila to Tahiti," Kaha'i told himself. "Will I go with him?"

A gentle breeze rustled his hair. It whispered in his ears. Kaha'i could not find the answer in the breeze.

CHAPTER X
THE HALAU

Īkuwā had arrived with its dark-gray gloom. Rains came riding on the seasonal kona winds. Murky puddles everywhere.

Under the towering halau that arched gracefully like Kāne's rainbow, the canoe builders continued their work. And here they slept. Kaha'i worked side by side with his teacher, Kahana'oi. He felt that the canoe had become a part of himself. Even so, he knew that he had much to learn.

The Kahuna Kālai Wa'a declared the halau kapu. No women or strangers were allowed to approach it.

Even though he lived under a kapu, Kaha'i managed to find out what was happening. Men bringing food into the halau also brought progress reports.

They reported that dried bananas, sweet potatoes, he'e, and countless varieties of fish had been stored in dry caves. This would feed the crew during the voyage.

Kaha'i realized that building the canoe was only one small part of preparing for the voyage. He recalled seeing elderly men and women with strong hands rolling tufts of coconut sennit on their sturdy, hairless thighs. They braided the tufts into powerful cordage. This fiber would bind the important parts of the canoe and make it come alive in the sea.

He knew that women were weaving lauhala baskets and mats. He had heard that his cousin, Lilinoe, was working with Malama. She was learning the art of making the special kapa cloth with

five thicknesses. This kapa would be carried to Tahiti as gifts for Lu'ukia and others. Malama was also teaching Lilinoe the special weave of the lauhala sail.

"Sails may need mending during the voyage," Kaha'i said.

"Does that mean Lilinoe will go to Tahiti?"

"I don't know," Kahana'oi answered. "But Lilinoe will learn much from Malama."

Kaha'i observed the Master Canoe Builder as he shaped the hull. The gunwales were carved first. Kahana'oi measured the cuts with each precise blow of his adz. Gradually the canoe took on its true shape. The adzes of different sizes and hardness continued cutting down the sides.

The hulls were turned over. Kahana'oi guided the experienced adzes of the other canoe makers. The contour of the bottom had to be carefully shaped. Under the keen eye of Kahana'oi the adzes patiently trimmed away the bulges. When the sides had reached the proper curve from keel to gunwale, the Kahuna Kālai Wa'a ordered the tapering of the bow and stern. The outside of the hull was finished for now.

Work shifted to the interior. The canoe makers trimmed away the inside of the hull with their swivel-mounted adzes. Kaha'i worked with other men carving the cross booms and gunwale strakes.

Kahana'oi directed the carving of the cleats. Kaha'i learned that these would support the seats. The cross booms would be lashed to them.

Makahiki had begun. Mo'ikeha had left to tour the island.

Kaha'i wished he could go with grandfather, visiting each ahupua'a. He remembered last makahiki when he'd had such a good time, especially competing in the holua contest on the large sleds.

"You are dreaming, Kaha'i," Kahana'oi said. "You'd better get back to work."

with stone rubbers
Men were sanding away the infinite adz marks on the canoes

They talked and sang as they worked.

The canoe hulls were stained black. They glistened with the sheen of kukui nut oil.

The season of Welehu was here. Schools of 'o'io began spawning near the shore. The cooks prepared 'āholehole, which were plentiful during this season.

Gunwale plans were carved to fit precisely the top of the hull. Men chiseled cavities along the bottom of the planks. They drilled holes into the cavities and into the hull.

To make the joint water-tight the men applied a caulking to the top edge of the hull. The caulking was made from the sticky gum of the papala tree. They fitted the gunwale planks onto the hull and clamped them together.

Kahana'oi taught Kaha'i how to sew the plank and hull together by passing coconut sennit through the drilled holes. In and out the cordage went. Pulled taut. In and out. Pull. The rhythm was constant as the days flowed one into another.

Turtles came to lay their eggs in the sand. They left each to its own fate and returned to the sea. Welehu had passed.

Workers reported the sprouting shoots of yams and arrowroot in the uplands. The time of Makali'i had arrived. Kaha'i

enjoyed the fattened mullets steamed in ti leaves and the raw 'o'io that mixed deliciously with sour poi.

Crossbooms lay across the freshly sealed gunwales. They were lashed to the carved cleats in the intricate Lu'ukia pattern. Since this lashing was kapu, Kahana'oi worked alone. A guard stood by to insure secrecy. Only Kaha'i, the grandson of Mo'ikeha, was allowed to observe the Kahuna Kālai Wa'a. Kahana'oi taught the boy to weave the cordage in the complicated pattern.

After the booms were lashed securely, the decking was tied onto the booms in the same complicated Lu'ukia weave. Kaha'i marveled at the beautiful pattern of red and white sennit woven together.

Mention of Lu'ukia made Kaha'i once again think about Tahiti. He remembered evenings around the fire when Kamahualele had told the exciting story of Grandfather's voyage to Tahiti. Soon Uncle Kila would be sailing to Tahiti on this very canoe. Would Kaha'i be with his uncle?

After the booms were lashed securely, the decking was tied onto the booms in the Lu'ukia weave. Kaha'i struggled with the lashing, trying to imitate the expert movements of the Kahuna Kālai Wa'a. In and out and over and under and pull tightly.

It was on one of those days when he was struggling with the lashing that Uncle Kila visited the halau. How happy Kaha'i was to see his uncle again.

"E Kahana'oi, the wa'a kaulua is a beauty," Kila said.

"We are doing our best," the Master Canoe Builder responded.

"How is Kaha'i doing?" Kila asked looking at his nephew.

"Very well," Kahana'oi answered. "He will be a fine canoe builder one day."

Kaha'i enjoyed the kahuna's praise. He looked up at his uncle.

"I am proud of you," Uncle Kila said.

"I must get back to work," Kaha'i said grinning.

"Good," Uncle Kila said. "I can see that you are growing up."

When his uncle left, Kaha'i was again troubled with doubt.

Would he go to Tahiti with Uncle Kila? What if the answer were no? His heart ached at the thought.

One day the cook brought baked plovers, very plump and dripping with sweet-tasting grease. Kaha'i knew this was the season of Ka'elo. The plovers had migrated to Kaua'i from some land far, far away. The trade winds were returning. And the canoe was almost complete.

The masts must be carved. They would be clothed with the lauhala sails. Malama had made two sails, so that they might take full advantage of the winds.

Kaha'i's hands moved quickly, almost impatiently. Soon Ka'ulua would be here with its cool and warm days. At that time the canoe builders should be prepared to launch the canoe. Kaha'i's greatest desire was to ride the heaving waves. He wanted to feel the twin hulls of his workmanship tremble fearlessly in the wind and sea.

Ka'ulua did come. The crimson ohi'a-lehua blossomed profusely in the uplands. Fishermen concentrated on the black 'ulua close to shore and the aweoweo and kala. Farmers returned to their gardens to begin planting kalo, sweet potato and gourds. Wauke and olonā, yams and arrowroot were planted in the uplands.

Trade winds returned with boldness. They drove away the stubborn clouds which had hung over Mount Wai'ale'ale. Deep green forests thrived in the warmth of the sun. Young birds tried clumsily to fly from their nests. Mother birds were in

constant motion feeding their young.

The wa'a kaulua was complete. It lay waiting under the protection of the halau to be delivered into the sea.

"Come, Kaha'i," said Kahana'oi. "We shall go to Mo'ikeha and tell him we have finished our work."

Kaha'i could not wait to see Grandfather again. But when he and the Canoe Master stood before the High Chief, Kaha'i felt suddenly shy.

"O Mo'ikeha, the wa'a kaulua is finished," Kahana'oi announced.

"Good. I am happy to hear it," Mo'ikeha said. Then looking at Kaha'i he asked, "Is this my mo'opuna?"

"Ae, it is your grandchild," Kahana'oi affirmed.

"He has grown stronger," the High Chief said approvingly. "His legs and arms are no longer like the wauke."

Kaha'i smiled. Did Grandfather think he was grown-up enough to sail to Tahiti with Uncle Kila? He looked up into Mo'ikeha's face, searching for some sign. A smile, maybe, that would say, 'you have done well, so you may go.' But there was no such sign.

"I will send a messenger to inform you of the launching day. We will prepare for the feast right away," Mo'ikeha said with no expression on his face.

Kahana'oi returned to the halau. Kaha'i followed. Soon Grandfather would select the crew for the voyage. Would Lilinoe go to Tahiti and Kaha'i remain behind? He could not bear to think of it.

CHAPTER XI
LAUNCHING THE CANOE

The day for the launching was cloudless. Gentle trade winds blew over the land. All preparations had been made for the feast. There was more than enough food in the ahupua'a. Bananas, yams, sweet potatoes and fish which had been dried for the voyage would remain in the caves until the canoe sailed.

Kahana'oi was dressed in white kapa. A ti leaf lei hung around his neck. He served the crew of canoe builders the ritual food of roasted pig, red fish and coconut.

Kaha'i felt humble among his companions. They were all bedecked with ti-leaves. All sat in silence as the Kahuna Kālai Wa'a sprinkled them with sea water and prayed for the blessing of the gods.

The voice of Kahana'oi cut through the still air in prayer. It was clear and resonant. The people stood motionless, as once again they were under a kapu. Kahanabi chanted:

"O Kū of the mountains
of the uplands
of the forests
O Kū the ancestor
of the canoe
O Kū who has guided the adzes
O Kū who had consecrated the molding
who has formed out of nothing
this mighty vessel

Accept our gratitude

Guide this vessel

to our ancestral homeland Tahiti."

Everyone in the ahupua'a crowded the beach. They were dressed in their finest kapa. Around their necks and on their heads they wore the fragrance of the forest -- the palapalai fern, the maile vine, the ohia-lehua blossom. Men, women, and children waited in expectation. Kaha'i quivered with excitement.

Kahana'oi chanted:

"O Kāne of the universe

Prepare the stars in the heavens

That light the way to Tahiti"

He was praying to all of the major gods.

"O Lono of the clouds

Clear the heavens

Make clear the guiding stars."

Mo'ikeha approached the Kahuna Kālai Wa'a. Kaha'i was tense as he watched the important ritual. No one spoke during this sacred rite.

Kahana'oi chanted:

"O Kanaloa of the sea

Purify the altar

Accept this consecrated canoe

Pave the way to the home of our ancestors.

Amama. The kapu is freed.

Now they could talk. But everyone remained quiet.

"Look upon the wa'a kaulua," Kahana'oi intoned to Mo'ikeha, "and see whether the vessel has been done well or whether it has been done poorly."

Mo'ikeha inspected the wa'a kaulua from front to back. He ran his hands over the smooth surface of the hulls and the intricate Lu'ukia lashings.

The High Chief nodded approval to his old friend.

"You have done well," he said. "You have created the finest double-hulled canoe in the land."

Mo'ikeha turned to the crowd.

"The name of this wa'a kaulua shall be Hōkūle'a," he said. "the Star of Gladness. That is the star that shines above our islands. It is the star that led me home from Tahiti. That same star will guide my sons home again from Tahiti."

The High Chief stood next to his grandson. "Hōkūle'a is a worthy vessel. Everyone in the 'ohana has helped in some way to build this fine canoe. Now Hōkūle'a will carry my sons, Kila and Kaha'i to Tahiti and back."

Kaha'i nearly stopped breathing. Had he heard correctly? He looked up to his grandfather.

"Ae, it would be most proper for you to return to Tahiti, the land of your ancestors," Mo'ikeha assured Kaha'i. "Someday you will rule the descendants of my grandfather, Maweke. Maweke brought us across the vast expanse of mysterious ocean, guided only by selected stars and by his chosen gods."

"You, Kaha'i are the bearer of all our traditions. In you the blood of our descendants will survive. In you will our traditions be preserved. Our names shall be remembered. Our fame

will be sung by the generations and generations who follow us in Hawai'i as well as in Tahiti. You will go to Tahiti."

Kaha'i could not speak. He looked at his grandfather with gratitude. He knew he was still a boy. Yet he was more than a boy. He belonged to a special group of craftsmen. And he had been chosen to sail to Tahiti.

A sudden wind rushed down the sacred slopes of Wai'ale'ale. It howled furiously across the plain and into the sea. The halau was torn from its base. It flew high into the air. Then it disappeared into the sea.

The wa'a kaulua lay exposed. It waited to be rolled into the sea on the row of logs before it. The wind continued to blow.

Kaha'i was the first to see the canoe move. He was too astonished to utter a word. The wa'a kaulua rolled on the logs into the sea with a great splash.

The wind stopped.

Kahana'oi raised his head and nodded his approval. Everyone stared at the giant canoe floating on the water. Mo'ikeha also nodded his approval to his old friend, Kahana'oi.

Kahana'oi walked down to the sea and raised his arms.

"The canoe is consecrated in the sea," he shouted.

The people cheered.

The canoe builders entered the water. Kaha'i went with them. They held the wa'a kaulua at the bow. With all their strength the men helped the boy dip it four times into the water.

Kahana'oi chanted:

"The wa'a kaulua has drunk of the sacred water

of Kāne and Kanaloa.

It is indeed consecrated by the gods."

He spoke to Kaha'i. "You may board the canoe."

Kaha'i climbed onto the deck. The people crowding the beaches cheered again and again. They were proud of the beautiful wa'a kaulua, Hōkūle'a. They were proud of their canoe builders. They were proud of their High Chief, Mo'ikeha and of his sons.

A light rain marched slowly across the plain and into the sea. A brilliant rainbow appeared. It arched from the slopes of Wai'ale'ale to the horizon that glowed with a golden haze.

Kaha'i stood on the deck, facing the open sea. He breathed the pure salt air. His body tingled with excitement. He drifted in the current under the arch of the rainbow.

He would see Tahiti. The land of his ancestors. The land of his gods.

③

Small caps (maybe perhaps the last name should be last? I'll leave it up to you, please modify if necessary.)

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Gerry Moriguchi		
Linda McCreary		

Text Book for High School.

Origins

Legends

Linguistic

Archaeological Evidence

Geography ✓ Pacific

Map of the Pacific

Tabiti

customs, etc

Canoes

Building Process

Materials

Designs

Rituals

Legendary voyages -- similarities in legends

Voyages

Navigators

Food

Plants

Animals

Breeding back the dogs

Knowledge of islands

Fishing -- fish hooks -- varieties

Chants

Music

TITLE: NA HANA HUAKA'I

Date: 11/05/79

The Polynesian Voyaging Society

COVER SPECIFICATIONS INFORMATION SHEET:

Trim size: 8½ x 11"

- FRONT COVER - Place design of provided cover art
Provide approved cover text (provided text from PVS)
Spec. type
Provide comprehensive layout for compositor/printer
(per final approval of PVS authority) w/ spec. sheet.

Confirm following front cover information-

TITLE: _____ Editor/Author _____
SUB-TITLE: _____ OTHER: _____

Confirm SPINE information-

Title/ Sub title
Editor/ or Society?
Logo
other

Confirm BACK COVER information:

Layout text

Obtain back text matter

ISBN#

Society's name and address/logo

Other art if any - lay out for spec.

Manufacturing specifications:

STOCK: suggest 15 pt. Husky or 15 pt. lustre coat

INK: _____ one color/ two color/ three color/ four color

Per The Polynesian Voyaging Society's approval:

Design book format and cover layout
Provide comprehensive layout for complete book with composition specifications for Society's approval before submittal to compositor/printer.
Provide approved manufacturing specifications to printer

Prior to complete comprehensive layout:

Provide page sample, proposed page layout of manuscript (final edited version)
Size art to approved page format
Serve as consultant to Polynesian Society and printer
Spec. manuscript (type fonts, headings etc. rough layout ...)

Estimated

Hours required:

2	hours to spec. manuscript
1	page layout
1	front matter, basic book layout
1	specification sheet for compositor/printer
2	hour conference to go over art, manuscript division etc.
	<u>book order specifications</u>
1	cover layout with specifications
24	Comprehensive layout
12	Art sizing

44 - 50 hours (over a two week span)

Additional charges: illustrating.
following production of typesetting up
to camera ready
(checking galleys for technical errors and corrections, no proof-reading or editing)
checking blueines

\$ 375 - 450

Printing 1/3 down
Final photograph neg Balance

TITLE: NA HANA HUAKA'I
EDITOR: CECILIA KAPUA LINDO
DEVELOPED BY: The Education Committee
of the Polynesian Society

COMPOSITOR/PRINTER:
Delta Lithograph
(Dick Lyday)

Date: _____

COMPOSITION SPECIFICATIONS

per rough manuscript (art unsized or
laid out)

TRIM SIZE: 8½x11"

Type: _____

Other:

Text-
Captions-
Headings-
Sub headings-
Bibliography-
Glossary-
Index-

TOTAL number of final manuscript pages: _____

ART TOTAL: 102 needs to be sized and placed on layout

Tables 8 Maps 26 Line drawings, illustrations 68

(graphs 2 charts 6) -18 half page

Photographs 34 -18 full page

- 2 full page

- 1 half page

-31 unsized

-32 filler illustrations

Other: 10 puzzles

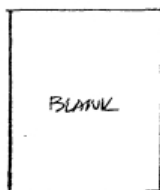
3 full page music

1 half page music

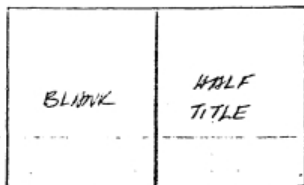
AUTHOR: LINDA THE VOYAGER THE VINEYARD

LAYOUT (REVISED)

1/15/79 Trim size: 8 1/2 x 11"

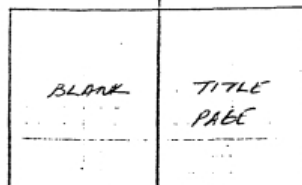


i



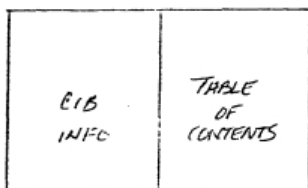
ii

iii



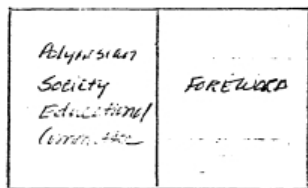
iv

v



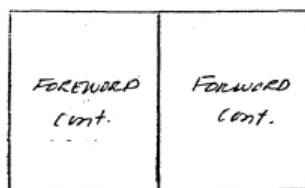
vi

vii



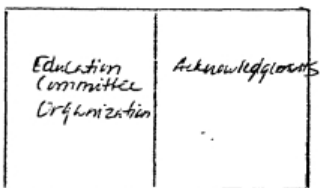
viii

ix



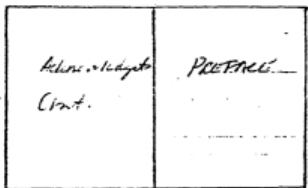
x

xi



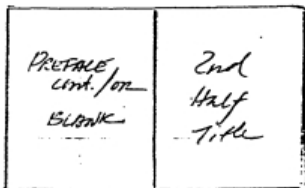
xii

xiii



xiv

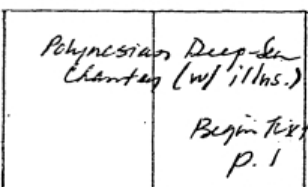
xv



xvi

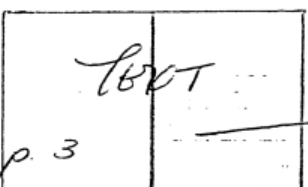
xvii

(Blank folio)



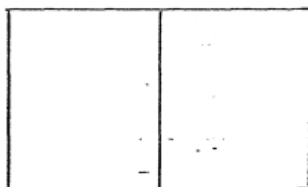
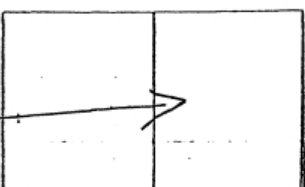
0

1



2

3



i
ii
iii
iv
v
vi
vii
viii
ix

x
xi
xii
xiii
xiv
xv
xvi
xvii

M E M O R A N D U M

October 1979

TO: CECILIA LINDO
FROM: MAR
SUBJ: NA HANA HUA KA'I

The following are rough estimates for the printing of 1,000 copies of Na Hana Hua Ka'i-size 8½ x 11:

DELTA LITHOGRAPH

Contact: Di Dick Lyday
Phone: [REDACTED]

Cost: \$5,500

Explanation: The above cost covers 132 pages with 16 pages of photos, cover, black ink and typesetting

FISHER PRINTING

Contact: Tom
Phone: [REDACTED]

Cost: \$6,507.45

Explanation: The above cost covers 120 pages plus cover in perfect bind square back, black ink, 3 x 5 photos and typesetting

S. B. PRINTERS

Contact: Roy
Phone: [REDACTED]

Cost: \$6,723.00

Explanation: The above cost covers 60 lb. white paper, cover 80 lb. teton, 3 x 5 pictures, black ink, cover in perfect bind and trim, paste-up proof and blue line proof

Page Two
Cecilia Lindo

EDWARD ENTERPRISES, INC.
Creative Printers

Contact: R. A. Mitchell, Jr.
Phone: [REDACTED]

Cost: \$7,700.00

Explanation: The above cost cover paper, black ink,
typesetting, etc.

①-

Marlene,

Please check on these publishing companies and find out what the cost would be for: (A rough estimate)

Typesetting--

Printing/Publishing--

No. of pgs.--

Photos/Illustrations--
(Black & White)

Edward Enterprises [redacted]
641 Waiakamilo Rd.

S. B. Printers [redacted]
420 Ward Ave.

Fisher Printing Co. [redacted]
919 Kekaulike

Topgallant Publishing Co. Ltd.
845 Mission Lane [redacted]

Delta Lithography
Dick Lyda [redacted]

Please get a price listing for 1,000 books. I understand there is quite a difference in price range when it comes to the different companies.

We have approximately 265 pgs. 1 did not count each photo (plants) as 1 pg. each
The pgs. are double-spaced

Based on 120 pages - Fisher Printing

M E M O R A N D U M

October 17, 1979

TO: CECILIA LINDO
FROM: MAR
SUBJ: NA HANA HUAKAI

Aloha Cecilia,

Attached are the corrected copies of "By Stars to Tahiti" and "List of Plants Introduced to Hawaii."

Regarding the photos for the plants, I have mounted the ones which Dr. St. John approved of. Photos will be needed for the following plants:

{ 'Ape
 Pa'ihī
 'Auhuhu
 Milo
 Kamani

John was an extremely
ou are right, he is
rt.

Sorry for the long delay. Dr. St. John was an extremely helpful man and most courteous. You are right, he is about 80 years old, but really alert.

Love,

Man

in a box -

Mahalo nui loa for following through on Will Kyselke + Dr. St. John. I really appreciate your help and reliability. You're a doll!

I would like your Kokee on the following - if you please.

- (1) Please call the various publishing companies and get an estimate on typesetting + printing costs. Every thing is in black + white + printed on both sides. We have approximately 268 pgs. - double spaced (the typesetter will have to single space as she types).
 - (2) Please call Gordon or Melissa for the plant photo we don't have. I have the names of into on pg. 2 - from you.
 - (3) Please type this acknowledgment page again. Perhaps you can figure out a way to make the pg. more attractive whatever. Please find out what Dr. St. John is called - I think it's St. John's. I'm not sure. If you can't contact him call the museum. If I forget others please include them.
 - (4) I have 2 sets of books + 2 Teachers' guides to give to Winona Rubin + Fred Realoha when we go on the air at 7:30 pm. Sunday Oct 21/91. I think a ho'okupa or gift of some kind would be meaningful - don't you? Please print books to mty. or I could pick them up. (Ma Hana Hanaai)
- If we ever get this book altogether (and I hope not to far in the future) it'll be a beauty. It's really taking shape.
- (5) An afterthought. The article on Hokuileia was printed in the fall issue of The Native Hawaiian. To me there was an important message missing - the unusual + precious story should be told about Mau Piailug + Nainoa. Do you think you could

convinced them to have a black + white photo taken
with the both of them together. We should have
a write up about that. I could do it if I had
some specifics.

Background on Men + Nainos

How long training will be

What is involved in the training

Human interest + tid bits about their personalities

If anyone can, you'd be the one to convince
them to undertake an assignment of this sort
so that we could update ourselves in the
Native Hawn. But Murray Thompson would be pleased -
I think we all will ^{be glad} because it's an unusual
& exciting saga to tell.

Fisher Printing Co., Inc.

P.O. Box 1635
Honolulu, Hawaii 96806

*Photo
along with*

TOMMY ASARI
Vice President

Telephone 537-3966

		9-3-75
Tommy Asari		
- 2000	Brochures	
41	Duo tones --	256.70
	Folding	11.00
		<u>\$267.70</u>
Reprints &		
1000		147.00
2000		168.85

Reprints:

8 different subjects

Teton text - 80 lb. wght

50 each. 105.95

100 - 119.65

Tax included

1 subject only - 10 copies 16.50

Book paper - 70 lb.

50 each: 18.55

100 " 24.70

4 color.

4 different subjects

80 lb. coated stock

50 each: 325.70 -- 1.63 each

100 " 333.85 --- .835 "

1 Trade Pub Co. - Carl Lindquist - 848-711
287 will call me - Away till Mon.

2 Wopark Press. Newer - 837-2250
Mr. O'Connell. after 12:30 737-4150 will call me

3 Island Heritage - 5151-5077 949-5559
1620 Bob Fordman will call me

4 Topollant (Holt) - 524-0894
Mr. Sealoka

5 Tonga Pub. Co. - 949-5961
Claude Takikawa
Shirley R. Croft

Master color Labz .. if there are photos which
need to be brought up to size .. contact ..
Hank Kuyper - [REDACTED] } 1410 Kapiolani
(David Keabha recommended) } away from Heaunohu

~~Typesetting~~
Says Carl Lindquist said: Rodney Permin
Innovative medical

5 How to children
capture expression on their face
Pittsburg, PA. Ent B25
Dick Lutz call collect

Preparatory work for filming of
project.
Sponsorship of

Gulf Oil took to sponsor
National Geographic Specials

Keeping them informed

call collect when we know we can
set it up

or ask for Dick Bell. members of program

Text + books 5,000 \$ 7,250
additional copy \$ 1,650

10,000 \$ 9,250

and 10,000 \$ 1,925

typesetting

Include type + paste-up

4- 41 Wd 6+9 separator

include color separation

DOCUMENTS CAPTURED AS RECEIVED

August 12

Nancy:

Please call Yvonne Carter
from SB printers 537-5353.

Left message that you would
be on Molokai until Monday.

just say you're on Molokai

Hickory + 1 10/11 10/12

Daniel Scarlett

Teacher's Tongg Pals.

5,000 copies \$3,900 E=

add 16 pages on 5,000 750⁰⁰

19,000 \$4,970

add 16 pages on 19,000 995⁰⁰

color separation will run \$225 per photo. Dick Peach
mid-pacific
press

225
x31

225
675

6975 :

Appx \$7000 for color separation

Charles Feeney

Honol. 66816

In charge of duty free shops at airport...
could get books into them...

France.. Tahiti.. Building cultural center..

Needs to get funding to start a
project in Tahiti

	<u>2500</u>	<u>5000</u>	Reprinting
B1	2965.60	4441.50	
B2	2910.95	4410.65	
3	3355.05	4863.75	
4	<u>2361.50</u>	<u>3372.40</u>	
	11,593.10	17,108.30	

	<u>4.64</u>		<u>3.42</u>
2500	<u>11,593.10</u>	5000	<u>17,108.30</u>
	10 000		15 000
	1593.1		2108.3
	150 00		20000
			10830
			10000
	9310		
	7500		
	1810		

H 2534
M - 2367
167

\$150.1

2.00 percent
breaking up potential
gross volume

\$22

Mid Pacific Press

① Edward Enterprises
(real estate experience)

Mrs. Oishi Sato
Secretary here
May 8-78

② Fisher -

/ Fish Market { Service Station

③ Mid Pacific Press -

+ Cooke ..

④ S. B. Printers, Inc.

Pat Carlson
& Yvonne Carter

8-8-75 - David K
Bookman a glossary

LMP

Literary Market Place

U. Proff recommended Thomson Shoe

Raymond Sato: Art Academy: color separation

Master Color Labs. David Klabha
for mechanical overlays (Ray Kujper). ^{He's} told him S.S.

Extremely good f. Kujper's work

Have Paste up
of color
separation

\$5000 ask for
\$40,000

Need someone to do help design work

DOCUMENTS CAPTURED AS RECEIVED

8-1-12 notes from David Sealoka

4 color - 3 or 400 page

Printer SB { Macchun - State Librarian
Membership as promotion
Mid Pacific
Sunggy
SB

On Being Here . cost them 1.40 per
\$400. 2000 book. 5
no color except covers

2.10
\$1.40 4070
70

Freddie Burrill Holt.

\$1.95 per book Marketing 4.95

Printing, with typesetting

Shomser - Shomser, Inc

excellent
5 best run
printers

Detroit, Mich 19130

Manual of Style
U. of Chicago Press, 1769
12th Edition, Revised - \$12.00
Library of Congress catalog card
Number

C/P

Mupia Kuokaa {
camera ready 1290

Finished copies, plus fee to
Library of Congress

830
Donald

size 16 looks --- 1 package each
.. 20 .. or 18

$$\begin{array}{r} 3,243.85 \\ \times 5 \\ \hline 16,219.25 \\ \checkmark 3,065.80 - \text{Bill.} \\ \hline 19,285.05 \end{array}$$

$$\begin{array}{r} 19,500 \\ \underline{19,285} \\ \$215 \text{ for film,} \\ \text{photography, etc.} \end{array}$$

W 947-2888

17 [redacted]
if we want more?

{ 16 ~~black & white~~ = 2 color
No color

Dutton

Dowsett Highlands -

Kuamoo

Brian's Guide to

Two Bridges -- Lower bridge

Enter Dowsett Ave. off Pali Highway

~~Do in upper end~~

Turn in lower end, then turns left.

Don't swing left. cross bridge ^{telephone}

3178 Kachinani Drive

Turn right -- turn right -- 4th house
on right

DOCUMENTS CAPTURED AS RECEIVED

7 inch - 6×9 or $5\frac{1}{2} \times 8\frac{1}{2}$ ^{Trimmed Paper}
Two color Red, yellow, Blue, white

^{th.}
Paper No standard
cover 10 pt. coated one side bristle

cover & illustration. Mechanical
overlays furnished camera ready
(No separation needed)

No bleeds..

¹⁰
16 Turning. About a month
¹¹
3 4.6 weeks incl. galleys & binding

²⁶
includes typesetting

we work together on
set-up layout
Furnished original drawing.

3,243.85

x7

\$ 22,706.95
(over)

$$\begin{array}{r} 3243.85 \\ \times 6 \\ \hline 19,463.10 \end{array}$$

$$\begin{array}{r} 5535 \\ \times 5 \\ \hline \end{array}$$

give back
from a game

Amobile

$$\begin{array}{r} 5535 \\ \times 3 \\ \hline 16,605 \\ 4,985.55 \\ \hline 21,590.55 \end{array}$$

plus teacher's guide
plus PVS Book

$$\begin{array}{r} 21,650 \\ 19,500 \\ \hline 2,150 \end{array}$$

DOCUMENTS CAPTURED AS RECEIVED

2000 brochures

\$ 1 color \$166.50

Full color \$685.00

sharp prints 5/8"

20 days

\$178.00

41 pages 4 color

1 color 350.00
116.50

3,065.80

685
350

\$335

3243.85

3065.80

\$178.05

Per Book

Book 5-

4 four-color
16 complete

350

Ask white paper?

Color paper?

Durastones?

Durastones

Book: No four-color
16 2 color

Extras beyond 2000

Budget 17,500

Actual 19,285

(Per Book II)

2.15



Tonggong Takukin

Perfect
side starting
saddle "

8 in 4 color

Preparations - \$1,000

Innovative media

cold set

\$1000 per color illus

8. Tifferettung

7,250

$$\begin{array}{r} \times 6 \\ 43500 \\ 3700 \\ \hline 47200 \end{array}$$

$$\begin{array}{r} 5000 \\ 50 \\ \hline \$25000 \\ \times 7 \\ \hline \$17,500 \end{array}$$

10,000
 \$20,000 printing costs
 10,000

Typewriting \$2.00 per page
 \$30,000

$$\begin{array}{r} 80 \\ 6 \\ \hline 480 \\ 64 \\ \hline 544 \\ 20 \\ \hline 564 \end{array} \quad \begin{array}{r} 17,500 \\ 10,880 \\ 4,000 \\ 1,400 \\ \hline \$33,780 \end{array}$$

64 pages 16 64 pages

24 4

40 pages left 20

74 3

240 pages Apr 300 pages 6x9

64

304

225

24

900

450

\$154 00 - Overlay

Fisher Printing Co.

Star-Bulletin, expense

Island Heritage

Carl Lindequist Travel Pub Co

U. H. Press ... exclusive but I can get into talk to

Box 6037 Tongue Publishing: Honolulu

96818 Edwards Enterprises

[Doris Jivicki?]

Top Fullerton Road Kealahou

Re legal para professional

Rat O'Connell
Depends Please

50

$$\begin{array}{r} 5000 \\ 50 \\ \hline 250000 \\ 6 \end{array}$$

\$ 5000

Get it publicized ✓
Get it published ✓
" " distributed ✓
" " warehoused ✓

$$\square 60 - (20) + 5 = \$250$$

1.25
1.50

Tongg Publishing Company, Limited

COMMERCIAL PRINTERS • LITHOGRAPHERS • ESTABLISHED 1927

1320 Rycroft Street—P. O. Box 2113—Phone 949-5961
Honolulu, Hawaii 96805

TO: Polynesian Voyaging Society
State Bicentennial Commission

Date: August 18, 1975

Thank you for allowing us to submit the following Estimate on your job; when you approve this Estimate, it becomes your Purchase Order to us, in accordance with the terms and conditions set forth below and with the Trade Customs on the back of this form:

Nº 37904

BUDGET ESTIMATE

Name of job: Text Booklets

No. of Copies: 5,000 / 10,000

Size: 6 x 9

Stock: 70# white coated offset book
10 pt. ClS husky bristol

Remarks: Text printed throughout and cover one side in four process colors; includes typesetting and pasteup and four full bleed 6x9 separations from transparency; 16 full page two color line art; six half page two color line art; layout by client; any artwork at extra charge.

B) Additional price for +16 pages.

No. of pages: 64 Cover: plus

Binding Style: two saddle stitched

Printed letterpress/offset:

PRICE . . . 5,000 \$7,250.00
B) 5,000 \$1,650.00
Plus State tax

10,000 \$9,000.00
B) 10,000 \$1,925.00

TONGG PUBLISHING COMPANY, LTD.

By

This Estimate is subject to acceptance within two weeks. The price is based on our present costs of labor and materials. All prices are subject to revision to cover adjustments in wage scales and material costs occurring prior to acceptance of the order.

It is understood that the Trade Customs printed on the reverse side of this estimate form are part of the proposal and are binding on both parties.

Any changes, alterations or additional work will be charged at current rates.

The Printer shall not be liable for any damages, either proximate or remote, arising in any way from his failure to make or delay in making delivery because of his inability to obtain paper in the amounts and grades specified herein, or arising in any way from any circumstances or other unavoidable cause beyond the control of the Printer. Within a reasonable time after receiving knowledge of any condition referred to above, the Printer shall give notice to the Client of such condition. Upon the agreement of both the Printer and the Client in writing, changes may be made in delivery schedules, specifications as to quantities and paper, or any other matters affected by the conditions referred to above.

Should shortages for any reason occur in the Printer's supply of paper, the Printer may allocate said supply among its clients, whether under contract or not, in such manner and amount as shall, in the Printer's judgment fairly prorate the supply among them, taking into account the amount of purchases of paper made by each from the Printer during the preceding twelve months, the percentage which each Client's purchases of papers from the Printer bore

to Printer's total purchases of paper during said period, and the needs of each Client at the time of shortage. The amount not delivered by reason of said allocation shall be deducted from the amount Client is obligated to purchase hereunder.

Client of Printer specifically and unconditionally covenants that work covered by this Agreement of Purchase does not infringe upon any copyright, nor violate any property rights or other rights of others; that said work does not contain any scandalous, libelous, defamatory or unlawful matter; and that Client will defend, indemnify and hold harmless the Printer against all claims, demands, suits, losses, costs, damages and expenses that the Printer may sustain or incur by reason of any scandalous, libelous, defamatory or unlawful matter contained or alleged to be contained in said work, or by reason of any infringement, or violation or alleged infringement, or violation, by said work or by anything therein of such copyright, or property rights or other rights of others.

Terms are Net Cash 30 days. Any claims must be made within five days of receipt of goods by Client. Client agrees that in case default is made in payment, the whole amount due is to become immediately collectible at the option of the Printer. In case collection or suit for collection is instituted through an attorney and/or collector, Client promises to pay all costs of collection including attorney's and/or collector's fee equal to twenty-five percent of the amount due.

The provisions of this Agreement of Purchase shall apply to and bind the executors, administrators, successors and assigns of the respective parties.

ACCEPTED BY CLIENT



TRADE CUSTOMS

These customs, as compiled by the Printing Industries of America and the National Association of Printers and Lithographers, are important because they form the basis of the relationship between the printer and his customer. They form the ultimate determining factors in the event of disagreement.

QUOTATIONS—All quotations are based on regular straight time hourly rates of wages and conditions prevailing at date of quotation and are subject to amendment or withdrawal at any time prior to the receipt and acknowledgment by the Printer of any acceptance thereof.

PRICES—All prices are based on the written specifications, the work to be begun at once and carried on continuously until completion. Prices on non-estimated work and reprints of both estimated and non-estimated work are subject to change without notice.

ORDERS—Orders regularly entered cannot be cancelled except upon terms that will compensate Printer against loss.

EXPERIMENTAL WORK—Any experimental work performed at customer's request, such as sketches, drawings, composition, plates, presswork and materials will be charged for at current rates.

PREPARATORY WORK—Sketches, copy, dummies and all preparatory work created or furnished by the Printer shall remain his exclusive property and no use of same shall be made, nor may ideas obtained therefrom be used, except upon compensation to be determined by the owner.

ART WORK—All art, type, plates, drawings, engravings, electro-types, negatives, positives, and other items when supplied by the Printer shall remain his exclusive property unless otherwise agreed in writing.

ALTERATIONS OR CHANGES—Proposals are only for work according to the original specifications. Additional work done or time consumed by reason of client's alterations of copy or proofs, changes made in work or materials, holding of presses and other delays will carry an additional charge at current rates.

STANDING MATTER—Standing type matter, plates, and negatives will not be held by Printer after completion of the order except by special arrangement.

PROOFS—Proofs shall be submitted to the customer with original copy; brownlines and/or color keys shall be submitted when mutually agreed upon. Corrections, if any, are to be made thereon and the proofs are to be returned marked "O.K." or "O.K. with corrections" and signed with the name or initials of the person duly authorized to pass on same. If revised proofs are desired, request must be made when proofs is returned. Printer is not responsible for errors if the work is printed as it was approved by the customer.

PRESS PROOFS—An extra charge will be made for press proofs, unless the customer is present when the form or plate is made ready on the press, so that no press time is lost. Presses standing awaiting O.K. of customer will be charged for at current rates for the time so consumed.

OVER RUNS OR UNDER RUNS—Over runs or under runs not to exceed 10 per cent of the amount ordered shall constitute an acceptable delivery, and the excess or deficiency shall be charged or credited to the customer proportionately.

CUSTOMER'S PROPERTY—Printer shall charge the customer for handling or storing customer's paper stock or customer's printed matter held more than thirty (30) days. All customer's property that is stored with Printer is at the customer's risks, and Printer is not liable for any loss or damage thereto caused by fire, water, leakage, breakage, theft, negligence, insects, rodents, or any other cause beyond the Printer's control. It is understood that the storage of customer's property is solely for the benefit of the customer.

DELIVERY—Unless otherwise specified, the price quoted is for a single shipment, F.O.B. City of Honolulu. All proposals are based on continuous and uninterrupted delivery of complete order unless specifications distinctly state otherwise.

TERMS—Net cash thirty (30) days. All claims must be made within five days of receipt of goods by customer.

DELAYS IN DELIVERY—All contracts are made and all orders accepted contingent upon wars, strikes, fires, floods, accidents, or other contingencies beyond the Printer's control.

REPAIRS—Changes, trimming, mortising, anchoring, special proving or similar work required on materials which are furnished by the customer, including but not limited to drawings, engravings, electrotypes, stereotypes and negatives, shall be billed at current rates.

PAPER FURNISHED BY CUSTOMER—Paper stock furnished by the client shall be properly packed, free from dirt, grit, torn sheets, bad splices, etc., and of proper quality and specifications for Printer's requirements. Additional cost due to delays or impaired production on account of improper packing or quality shall be charged to the customer. A charge will be made for receiving, handling and opening all paper stock furnished by the customers.

COLOR PROOFING—Because of the difference in equipment and conditions between the color proofing and the pressroom operations, a reasonable variation in color between color proofs and the completed job shall constitute an acceptable delivery.

POSTAGE, POSTAL CARDS AND STAMPED ENVELOPES—Cash shall be paid in advance for postage. Since the purchase of postal cards and stamped envelopes involves a cash expenditure, customers must furnish these with their order. If they are not so furnished, an extra charge of ten per cent of their cost will be made to cover additional services in securing them.

Tongg Publishing Company, Limited

COMMERCIAL PRINTERS • LITHOGRAPHERS • ESTABLISHED 1927

1320 Rycroft Street—P. O. Box 2113—Phone 949-5961
Honolulu, Hawaii 96805

TO: Polynesian Voyaging Society
State Bicentennial Commission

Date: August 18, 1975

Thank you for allowing us to submit the following Estimate on your job; when you approve this Estimate, it becomes your Purchase Order to us, in accordance with the terms and conditions set forth below and with the Trade Customs on the back of this form:

Nº 37902

BUDGET ESTIMATE

Name of job: Teacher's Guide Booklets

No. of Copies: 5,000 / 10,000

Size: 6 x 9

Stock: 60# white wove offset
12 pt. ClS husky bristol

Remarks: Text printed in black ink; cover one only printed in four process colors; set type and pasteup; four 6x9 half-tones; 16 full page line art; six half page line art; layout furnished by client; four process color separations to be duped from text booklets.

No. of pages: 64 Cover: plus

Binding Style: two saddle stitched

Printed letterpress/offset:

PRICE . . . 5,000 \$3,700.00
B) 5,000 \$ 750.00
Plus State tax

10,000 \$4,970.00
B) 10,000 \$ 995.00

B) Additional price for +16 pages.

TONGG PUBLISHING COMPANY, LTD.

By 

This Estimate is subject to acceptance within two weeks. The price is based on our present costs of labor and materials. All prices are subject to revision to cover adjustments in wage scales and material costs occurring prior to acceptance of the order.

It is understood that the Trade Customs printed on the reverse side of this estimate form are part of the proposal and are binding on both parties.

Any changes, alterations or additional work will be charged at current rates.

The Printer shall not be liable for any damages, either proximate or remote, arising in any way from his failure to make or delay in making delivery because of his inability to obtain paper in the amounts and grades specified herein, or arising in any way from any circumstances or other unavoidable cause beyond the control of the Printer. Within a reasonable time after receiving knowledge of any condition referred to above, the Printer shall give notice to the Client of such condition. Upon the agreement of both the Printer and the Client in writing, changes may be made in delivery schedules, specifications as to quantities and paper, or any other matters affected by the conditions referred to above.

Should shortages for any reason occur in the Printer's supply of paper, the Printer may allocate said supply among its clients, whether under contract or not, in such manner and amount as shall, in the Printer's judgment fairly prorate the supply among them, taking into account the amount of purchases of paper made by each from the Printer during the preceding twelve months, the percentage which each Client's purchases of papers from the Printer bore

to Printer's total purchases of paper during said period, and the needs of each Client at the time of shortage. The amount not delivered by reason of said allocation shall be deducted from the amount Client is obligated to purchase hereunder.

Client of Printer specifically and unconditionally covenants that work covered by this Agreement of Purchase does not infringe upon any copyright, nor violate any property rights or other rights of others; that said work does not contain any scandalous, libelous, defamatory or unlawful matter; and that Client will defend, indemnify and hold harmless the Printer against all claims, demands, suits, losses, costs, damages and expenses that the Printer may sustain or incur by reason of any scandalous, libelous, defamatory or unlawful matter contained or alleged to be contained in said work, or by reason of any infringement, or violation or alleged infringement, or violation, by said work or by anything therein of such copyright, or property rights or other rights of others.

Terms are Net Cash 30 days. Any claims must be made within five days of receipt of goods by Client. Client agrees that in case default is made in payment, the whole amount due is to become immediately collectible at the option of the Printer. In case collection or suit for collection is instituted through an attorney and/or collector, Client promises to pay all costs of collection including attorney's and/or collector's fee equal to twenty-five percent of the amount due.

The provisions of this Agreement of Purchase shall apply to and bind the executors, administrators, successors and assigns of the respective parties.

ACCEPTED BY CLIENT _____



TRADE CUSTOMS

These customs, as compiled by the Printing Industries of America and the National Association of Printers and Lithographers, are important because they form the basis of the relationship between the printer and his customer. They form the ultimate determining factors in the event of disagreement.

QUOTATIONS—All quotations are based on regular straight time hourly rates of wages and conditions prevailing at date of quotation and are subject to amendment or withdrawal at any time prior to the receipt and acknowledgment by the Printer of any acceptance thereof.

PRICES—All prices are based on the written specifications, the work to be begun at once and carried on continuously until completion. Prices on non-estimated work and reprints of both estimated and non-estimated work are subject to change without notice.

ORDERS—Orders regularly entered cannot be cancelled except upon terms that will compensate Printer against loss.

EXPERIMENTAL WORK—Any experimental work performed at customer's request, such as sketches, drawings, composition, plates, presswork and materials will be charged for at current rates.

PREPARATORY WORK—Sketches, copy, dummies and all preparatory work created or furnished by the Printer shall remain his exclusive property and no use of same shall be made, nor may ideas obtained therefrom be used, except upon compensation to be determined by the owner.

ART WORK—All art, type, plates, drawings, engravings, electrotypes, negatives, positives, and other items when supplied by the Printer shall remain his exclusive property unless otherwise agreed in writing.

ALTERATIONS OR CHANGES—Proposals are only for work according to the original specifications. Additional work done or time consumed by reason of client's alterations of copy or proofs, changes made in work or materials, holding of presses and other delays will carry an additional charge at current rates.

STANDING MATTER—Standing type matter, plates, and negatives will not be held by Printer after completion of the order except by special arrangement.

PROOFS—Proofs shall be submitted to the customer with original copy; brownlines and/or color keys shall be submitted when mutually agreed upon. Corrections, if any, are to be made thereon and the proofs are to be returned marked "O.K." or "O.K. with corrections" and signed with the name or initials of the person duly authorized to pass on same. If revised proofs are desired, request must be made when proofs is returned. Printer is not responsible for errors if the work is printed as it was approved by the customer.

PRESS PROOFS—An extra charge will be made for press proofs, unless the customer is present when the form or plate is made ready on the press, so that no press time is lost. Presses standing awaiting O.K. of customer will be charged for at current rates for the time so consumed.

OVER RUNS OR UNDER RUNS—Over runs or under runs not to exceed 10 per cent of the amount ordered shall constitute an acceptable delivery, and the excess or deficiency shall be charged or credited to the customer proportionately.

CUSTOMER'S PROPERTY—Printer shall charge the customer for handling or storing customer's paper stock or customer's printed matter held more than thirty (30) days. All customer's property that is stored with Printer is at the customer's risks, and Printer is not liable for any loss or damage thereto caused by fire, water, leakage, breakage, theft, negligence, insects, rodents, or any other cause beyond the Printer's control. It is understood that the storage of customer's property is solely for the benefit of the customer.

DELIVERY—Unless otherwise specified, the price quoted is for a single shipment, F.O.B. City of Honolulu. All proposals are based on continuous and uninterrupted delivery of complete order unless specifications distinctly state otherwise.

TERMS—Net cash thirty (30) days. All claims must be made within five days of receipt of goods by customer.

DELAYS IN DELIVERY—All contracts are made and all orders accepted contingent upon wars, strikes, fires, floods, accidents, or other contingencies beyond the Printer's control.

REPAIRS—Changes, trimming, mortising, anchoring, special proving or similar work required on materials which are furnished by the customer, including but not limited to drawings, engravings, electrotypes, stereotypes and negatives, shall be billed at current rates.

PAPER FURNISHED BY CUSTOMER—Paper stock furnished by the client shall be properly packed, free from dirt, grit, torn sheets, bad splices, etc., and of proper quality and specifications for Printer's requirements. Additional cost due to delays or impaired production on account of improper packing or quality shall be charged to the customer. A charge will be made for receiving, handling and opening all paper stock furnished by the customers.

COLOR PROOFING—Because of the difference in equipment and conditions between the color proofing and the pressroom operations, a reasonable variation in color between color proofs and the completed job shall constitute an acceptable delivery.

POSTAGE, POSTAL CARDS AND STAMPED ENVELOPES—Cash shall be paid in advance for postage. Since the purchase of postal cards and stamped envelopes involves a cash expenditure, customers must furnish these with their order. If they are not so furnished, an extra charge of ten per cent of their cost will be made to cover additional services in securing them.

estimate



Fisher Printing Co., Inc.

Post Office Box 1635
Telephone 537-3966
Honolulu, Hawaii 96806

For MRS. NANCY MOWER
POLYNESIAN VOYAGING SOCIETY

Date Sept. 17, 1975

Job description BOOK (64 pages + cover)

Quantity 5,000

a). with 4 pages in 4 colors:

\$4,985.55

Price

b). with 4 pages in 4 colors, 16 pages in 2 colors: - \$5,535.00

c). " cover " 4 "

4,775.15

Tax included

Paper stock

70# White Book

10 pt. White Coated-1-side Cover

Trim size

8 1/2 x 11

Number of colors

as above, balance black ink
Cover, 4 colors 1 side

Copy preparation

composition--By Fisher Printing

artwork--By customer (to be furnished camera-ready)

layout--By Fisher

paste-up-- " "

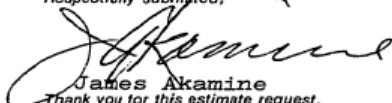
Finishing

Saddle-stitched

Other specifications

This quotation is rendered subject to all terms and conditions printed on the back of this sheet.

Respectfully submitted,


James Akamine

Thank you for this estimate request.

PRINTING TRADES CUSTOMS

(Based on trade customs adopted by the United Typothetae of America, 1922; Printing Industries of America, Inc., 1945; Printing Industry of Seattle, Inc., 1947; Oregon Printing Industry, 1947, and National Association of Photo-Lithographers, 1950)

1 All quotations are based upon regular hourly rates of wages and cost of material prevailing at date of quotation and are subject to amendment or withdrawal at any time prior to the receipt and acknowledgement by the printer or lithographer and acceptance thereof.

2 Orders placed by the customer and regularly entered by the printer or lithographer cannot be cancelled except upon terms that will compensate the latter against loss.

3 Experimental work performed at the customer's request, such as sketches, drawings, composition, plates (including lithographic plates), presswork and materials, shall be charged for at current rates.

4 Sketches, copy, dummies and all preparatory work created or furnished by the printer or lithographer shall remain his exclusive property and no use shall be made, nor any idea obtained therefrom be used, except upon compensation to be determined by the printer or lithographer.

5 Art work, type, lithographic plates, electrotypes, negatives, positives and other items when supplied by the printer or lithographer shall remain his exclusive property.

6 Proposals are only for work according to the original specifications. Additional work done or time consumed by reason of author's alteration of copy or proofs, changes made in work or materials, holding of presses and other delays caused by the customer will be charged for at current rates.

7 Standing type matter, artwork, negatives, positives and plates (including lithographic plates), will not be held after completion of the order except by special agreement. Printer will not be liable for loss or damage to any of his stored materials.

8 All property belonging to customers will be handled and stored only at customer's risk and such handling and storage charged for at current rates.

9 A proof sheet or sheets (or a proof such as a silver print) shall be submitted with the original copy when specified for in original specifications. Corrections (including color match), if any, will be noted on the proof by the customer and returned marked "OK" or "OK with corrections"

and signed with the name or initials of the individual duly authorized to pass on same.

If revised proofs or additional proofs are desired, request must be made when proof is returned to the printer; an extra charge will be made for additional proofs exceeding two in number unless otherwise specified in original specifications.

The printer is not responsible for errors if work is printed as per customer's "OK".

A reasonable variation between color proofs and the completed job shall constitute acceptable delivery because of the difference in equipment and conditions between the color proofing and pressroom operations.

10 An extra charge will be made for press proofs unless otherwise provided in original specifications. Presses standing awaiting "OK" of customer will be charged at current rates for the time so consumed.

11 All agreements are made and all orders accepted contingent upon strikes, fires, accidents, wars, flood or other cases beyond the printer's or lithographer's control.

12 Over runs or under runs, not to exceed 10% of the amount ordered, shall constitute an acceptable delivery and the excess or deficiency shall be charged or credited to the customer proportionately.

13 Unless otherwise specified, the price quoted is for a single shipment, F.O.B. printer's or lithographer's plant. All proposals are based on continuous and uninterrupted delivery of complete order. An additional charge will be made for special packaging and handling.

14 Terms are net cash 30 days. All claims must be made with five days of receipt of goods. Interest will be charged on past due accounts.

15 Repairs, changes, trimming, mortising, anchoring, special proving or similar work required on materials which are furnished by the customer, including but not limited to, drawings, engravings, electrotypes, and negatives, shall be billed at current market prices. Additional cost due to delays or impaired production on account of improper quality of customer's materials shall be charged to the customer.

Oregon Printing Industry, Inc.
Portland, Oregon

Spokane Printing Industry
Spokane, Washington

Printing Industry of Seattle, Inc.
Seattle, Washington

Graphic Arts Association of
British Columbia
Vancouver, B.C.

estimate



Fisher Printing Co., Inc.

Post Office Box 1635
Telephone 537-3966
Honolulu, Hawaii 96806

For MRS. NANCY MOWER
POLYNESIAN VOYAGING SOCIETY

Date Sept. 18, 1975

Job description BOOK (64 pages + cover)

Quantity 5,000

Price \$4,795.15 Tax included

Paper stock 70# White Book
10 pt. Coated-1-side Cover

Trim size 8 $\frac{1}{2}$ x 11

Number of colors 64 pages in black ink
Cover, 4 colors 1 side

Copy preparation


composition --By Fisher Printing
artwork --By customer (to be furnished camera-ready)
layout --By Fisher
paste-up --By Fisher

Finishing Saddle-stitched

Other specifications

This quotation is rendered subject to all terms and conditions printed on the back of this sheet.

Respectfully submitted,


James Akamine
Thank you for this estimate request.

PRINTING TRADES CUSTOMS

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Oregon Printing Industry, Inc.
Portland, Oregon

Spokane Printing Industry
Spokane, Washington

Printing Industry of Seattle, Inc.
Seattle, Washington

Graphic Arts Association of
British Columbia
Vancouver, B.C.

estimate



Fisher Printing Co., Inc.

Post Office Box 1635
Telephone 537-3966
Honolulu, Hawaii 96806

For MRS. NANCY MOWER
POLYNESIAN VOYAGING SOCIETY

P.O. Box 6037
96818

Date August 11, 1975

Job description BOOK (64 pages plus cover)

Quantity 5,000 copies

10,000 copies

Price \$3,243.85

\$4,814.70

Tax included

Paper stock 70# White Wove Offset
10 pt. White Coated-1-side Cover

Trim size $5\frac{1}{2} \times 8\frac{1}{2}$

Number of colors 4 pages in 4 colors, printed 1 side of flat
16 pages in 2 colors, printed 1 side of flat
Balance in black
Cover in 4 colors, printed 1 side

Copy preparation

composition —By Fisher Printing
artwork —By Customer (to be furnished camera-ready)
layout —By Fisher Printing
paste-up —" " "

Finishing Saddle-stitched

Other specifications

This quotation is rendered subject to all terms and conditions printed on the back of this sheet.

Respectfully submitted,

Thomas Asari

Thomas Asari, Estimator

Thank you for this estimate request.

PRINTING TRADES CUSTOMS

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14 Terms are net cash 30 days. All claims must be made with five days of receipt of goods. Interest will be charged on past due accounts.

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Oregon Printing Industry, Inc.
Portland, Oregon

Spokane Printing Industry
Spokane, Washington

Printing Industry of Seattle, Inc.
Seattle, Washington

Graphic Arts Association of
British Columbia
Vancouver, B.C.

\$6036.70: Tax included

192 = 16

\$538.60 - 16 pages

538.60

430.00 for 2 column

305.50

305.50 for 1 column

85.00 Binding

Large from one end to the
oth

538.60

305.50

6 in

85.00

\$929.10: Apx \$956.00

Tapes. 20 lb.
Covers.

margin?
Verb. \$7.50 for picture
Kenneth
Timing

Up to \$10 for metal plate

Two side

1,247.23

Heavier was 1348.53

One
both audio

1,602.52

1,703.81

1,002.52
1,247.23
\$355.29

1247.23

estimate



Fisher Printing Co., Inc.

Post Office Box 1635
 Telephone 537-3966
 Honolulu, Hawaii 96806

For MRS. NANCY MOWER
 POLYNESIAN VOYAGING SOCIETY

Date October 23, 1975

Job description	BOOK (48 pages + cover)	
Quantity	5,000 books	
Price	a). ^{Teacher's Manual} 48 pages in Black ink, Cover in 4 colors: b). ^{Book 4} 40 pages in Black ink, 4 pages in 4 colors 1 side, Cover in 4 colors: 16 halftones c). ^{Book 1, 2 & 3} 8 pages in Black ink, 4 pages in 4 colors 1 side, 16 pages in 2 colors 1 side, Cover in 4 colors:	2,000 \$3,848.80 - 71.95 <u>\$3,776.85</u> \$4,447.90 <u>71.95</u> \$4,877.05 <u>71.95</u> 4805, 10 x 3 Total 22,640.05
Trim size	8 1/2 x 11	
PAPER STOCK:	70# White Book and 10 pt. Coated-1-side Cover	
Number of colors	as indicated above	
Copy preparation	16 Halftones - 71.95	
composition	--By Fisher Printing	
artwork	--By customer (to be furnished camera-ready)	
layout	--By Fisher Printing	
paste-up	--" " "	
Finishing	Saddle-stitched	
Other specifications		

15,000
 4,500
 200
 21,500

This quotation is rendered subject to all terms and conditions printed on the back of this sheet.

Respectfully submitted,

Thomas Asari

Thomas Asari, Estimator
 Thank you for this estimate request.

PRINTING TRADES CUSTOMS

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2 Orders placed by the customer and regularly entered by the printer or lithographer cannot be cancelled except upon terms that will compensate the latter against loss.

3 Experimental work performed at the customer's request, such as sketches, drawings, composition, plates (including lithographic plates), presswork and materials, shall be charged for at current rates.

4 Sketches, copy, dummies and all preparatory work created or furnished by the printer or lithographer shall remain his exclusive property and no use shall be made, nor any idea obtained therefrom be used, except upon compensation to be determined by the printer or lithographer.

5 Art work, type, lithographic plates, electrotypes, negatives, positives and other items when supplied by the printer or lithographer shall remain his exclusive property.

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7 Standing type matter, artwork, negatives, positives and plates (including lithographic plates), will not be held after completion of the order except by special agreement. Printer will not be liable for loss or damage to any of his stored materials.

8 All property belonging to customers will be handled and stored only at customer's risk and such handling and storage charged for at current rates.

9 A proof sheet or sheets (or a proof such as a silver print) shall be submitted with the original copy when specified for in original specifications. Corrections (including color match), if any, will be noted on the proof by the customer and returned marked "OK" or "OK with corrections"

and signed with the name or initials of the individual duly authorized to pass on same.

If revised proofs or additional proofs are desired, request must be made when proof is returned to the printer; an extra charge will be made for additional proofs exceeding two in number unless otherwise specified in original specifications.

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A reasonable variation between color proofs and the completed job shall constitute acceptable delivery because of the difference in equipment and conditions between the color proofing and pressroom operations.

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13 Unless otherwise specified, the price quoted is for a single shipment, F.O.B. printer's or lithographer's plant. All proposals are based on continuous and uninterrupted delivery of complete order. An additional charge will be made for special packaging and handling.

14 Terms are net cash 30 days. All claims must be made with five days of receipt of goods. Interest will be charged on past due accounts.

15 Repairs, changes, trimming, mortising, anchoring, special proving or similar work required on materials which are furnished by the customer, including but not limited to, drawings, engravings, electrotypes, and negatives, shall be billed at current market prices. Additional cost due to delays or impaired production on account of improper quality of customer's materials shall be charged to the customer.

Oregon Printing Industry, Inc.
Portland, Oregon

Spokane Printing Industry
Spokane, Washington

Printing Industry of Seattle, Inc.
Seattle, Washington

Graphic Arts Association of
British Columbia
Vancouver, B.C.

ILLEGIBLE

**HAWAII TRANSFER
COMPANY, LTD.**
PIER 36 P. O. BOX 3086
HONOLULU, HAWAII 96802
PHONE - 531-1348

DELAY CAUSES AND TIME:

Start Mileage _____
Finish Mileage _____
Time Start 12:50
Time Finish _____
Lunch from _____ to _____
Load from _____ to _____
Unload from _____ to _____
Loading Help _____
Unloading Help _____
Consolidated Waybill Numbers _____
Overnight Tag No. _____

CUSTOMER'S ORDER NO.		RECEIPT DATE <u>7/21/76</u>	FREIGHT RECEIPT NO. <u>6 05431</u>	
B/L - S/S TAG NO. <u>344131</u>		EX-S/V.O.V. NO.		
BILL	SHIPPER	DESTINATION		
CONSIGNEE <u>Fisher Printing</u>				
<u>Bishop Museum</u>				
<u>Polynesian Voyaging Society</u>				
HAWAII TRANSFER CO., LTD. has received the articles described below in apparent good order and condition, except as noted, for transport.				
NO. PKGS.	DESCRIPTION	WEIGHT	MEAS.	
<u>42</u>	<u>One</u>			
	<u>Voyage to Tahiti, Bora</u>			
NO. OF SKIPS RECEIVED WITH ABOVE SHIPMENT		TRUCK NO. <u>Foot 1</u>	TRAILER NO.	
EXCEPTIONS AS NOTED:		WEIGHT	MEASURE	RATE
				CHARGES
PLEASE READ CONDITIONS ON REVERSE HEREOF.				
Received in good order except as noted		DRIVER <u>[Signature]</u>		
CONSIGNEE <u>[Signature]</u>		S		

customer CELESTIAN VOYAGING SOCIETY P. O. BOX 5037 HONOLULU, HI 96815	clerk 	date, job no.	invoice date 	invoice number 34431
	c 		purchase order number 	requisition number
	For reorders refer to the job number on this form		insurance value 	p
deliver to: Bishop Museum	via 	due date 	filled by 	approved

919 Kekaulike St., Honolulu, Hawaii 96817

mailing address: Post Office Box 1635, Honolulu, Hawaii 96806

Telephone 537-3966



Fisher Printing Co., Inc.

invoice

description	quantity ordered	unit	p.c.	unit price	amount
VOYAGE TO TAHITI BOOK	5,600	DKS	10		

7-2-76
 white: Original Invoice
 binary: Customer
 pink: Office
 blue: Control Salesman

customer's signature

number of
packages

430266

Subtotal \$

Tax \$

Pay this amount TOTAL \$

Terms: Net 30 days FROM DATE OF INVOICE

A delinquent charge of 1% per month (PERIODIC RATE) equal to 12% per year (ANNUAL PERCENTAGE RATE) will be charged on past due accounts.

2-4535- customer	00	clerk		invoice date	invoice number
POLYNESIAN VOYAGING SOCIETY					34431
P. O. BOX 6037				purchase order number	requisition number
HONOLULU, HI 96818				insurance value	
		For reorders refer to the job number on this form	date, J	p	
deliver to:	via	due date	filled by	approved	
Bishop Museum Polynesian Voyaging Society Office (In The Yarn Shop)		J. T.			
919 Kekaulike St., Honolulu, Hawaii 96817		mailing address: Post Office Box 1635, Honolulu, Hawaii 96806		Telephone 537-3966	

Fisher Printing Co., Inc.

[illegible]

customer 00 POLYNESIAN VOYAGING SOCIETY P. O. BOX 6037 HONOLULU, HI 96818	For reorders refer to the job number on this form	date, job no. 8/6/76 606107	invoice date 8/6/76	invoice number 36385
		date, job no.	purchase order number	requisition number
		date, job no.	insurance value	p
deliver to: Bishop Museum 1355 Kalia St. 919 Kekaulike St., Honolulu, Hawaii 96817	via Art + Craft Shop 1st floor	due date	filled by F.T.	approved

919 Kekaulike St., Honolulu, Hawaii 96817

mailing address: Post Office Box 1635, Honolulu, Hawaii 96806

Telephone 537-3966



Fisher Printing Co., Inc.

invoice

description	quantity ordered	unit	p.c.	unit price	amount
HOKULEA BOOK	5.500		10		
000 bks. Partial taken 10/27/76					
4,960 bks. Complete					
10-28-76					

white: Original Invoice
 canary: Customer
 pink: Office
 blue: Control Salesman

number of packages 33

Subtotal \$ 37.75

Tax \$

Pay this amount TOTAL \$

Terms: Net 30 days FROM DATE OF INVOICE
 A delinquent charge of 1% per month (PERIODIC RATE) equal to 12% per year (ANNUAL PERCENTAGE RATE) will be charged on past due accounts.

customer's signature *Gleaner Anne Kuehntlich*

Telephone 537-3966

[illegible]

invoice

[illegible]

customer 2-4535	00	0 18-29-70 802420	price date MAY 29 1976	invoice number 34349
POLYNESIAN VOYAGING SOCIETY	c		purchase order number	requisition number
P. O. BOX 6037 HONOLULU, HI 96818	For reorders refer to the job number on this form		insurance value	p 206
deliver to:	via		filled by	approved

mailing address: Post Office Box 1635, Honolulu, Hawaii 96806

Telephone 537-3966

**invoice**

description	quantity ordered	unit	p.c.	unit price	amount
TEACHERS GUIDE BOOK <i>284 covers</i>	1,000				<i>284385</i>
<i>56</i>					<i>10175</i>
<i>GBC Plastic Binding</i>					<i>264560</i>
					<i>Due by June 30</i>
					<i>Pd.</i>
<i>5-6-76</i>					
white: Original Invoice canary: Customer pink: Office blue: Control Salesman	number of packages	<i>Defin</i>	Subtotal \$		<i>162904</i>
customer's signature <i>Nancy A. Mower</i>			Tax \$		<i>6516</i>
Terms: Net 30 days FROM DATE OF INVOICE A delinquent charge of 1% per month (PERIODIC RATE) equal to 12% per year (ANNUAL PERCENTAGE RATE) will be charged on past due accounts.			Pay this amount TOTAL \$		<i>169420</i>

customer's signature Nancy A. Mower

Terms: Net 30 days FROM DATE OF INVOICE

A delinquent charge of 1% per month (PERIODIC RATE) equal to 12% per year (ANNUAL PERCENTAGE RATE) will be charged on past due account.

Heritage
 $\$1.00 - 5000$
 $\times 7$
 $35,000$
 $+ 3,000 \text{ color separation}$
 per book?

Tongg - 5000
 Teacher's Guide 3,700
 Text Books 7.25 each
 $\times 6$
 $43,500$
 $3,700$
 $\$47,200$

Includes typesetting

<p>Mid Pacific Sick Book 5000 each of 6: 30,000 Total 38,628. Includes reproduction Does not include type- setting Teacher's Guide?</p>	<p>SB 923,000 complete ready We furnish all color work, etc</p>	<p>Fishes Total 22,706.95 Includes typesetting, paste-up, layout, furnish original illustration</p>	<p>Typesetting Action Plans: 1080</p>
--	---	---	--

POLYNESIAN VOYAGING SOCIETY

BOX 6037 / HONOLULU / HAWAII 96818 (808) 841-3966

PRESIDENT
BEN R. FINNEY, PH.D.

BOARD OF
DIRECTORS
PAIGE KAWELO
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HOLMES, M.PH.
KIMO (JAMES) C.
HUGHO
HERB KAWAINUI
KANE, M.F.A.
DAVID LEWIS, M.D.
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FRANK TABRAH, M.D.
FRANK WANDELL
AUGUST YEE
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KEPPELER
KALA KUKUA
CARL LINDQUIST
TAY PERRY
COLIN PERRY
GAIL PREJEAN
R. KIMBAL
THOMPSON
LOUIS VALIER
DOUGLAS YEN, PH.D.

August 8, 1975

Marilyn Blackman

Honolulu, Hawaii 96822

Dear Marilyn:

I'm writing in response to your telephone call indicating an interest in writing for our Children's Book Project.

I'm enclosing a copy of some material which we are preparing for our fund raising brochure. This will give you an idea of the philosophy and general scope of the work.

As I indicated over the phone, this is a non-profit venture, and any funds generated by the project will go into a revolving fund for future educational projects of the Polynesian Voyaging Society.

The Committee has decided upon an honorarium of \$100 per book for writers. The final draft must be ready to go to press by the end of the year, so deadlines will be tight.

Final decisions concerning writers and illustrators will be made by the Children's Book Project Committee, but from what you indicated during our phone conversation, it certainly looks as though we will be able to use your talents to help us with these books.

I will contact you later in August, at which time we can talk more definitely about the project.

Sincerely,

Nancy Alpert Mow
Editor

HAWAII

TAHITI



BICENTENNIAL VOYAGE OF REDISCOVERY
HOE AKU I KA WA'A



Yvonne Carter
Sales Representative

420 WARD AVENUE, HONOLULU, HAWAII
TELEPHONE 537-5353



PRINTING PROPOSAL

CUSTOMER CHILDRENS BOOK PROJECT - Polynesian Voyaging Society
DATE August 21, 1975

We are pleased to offer you the following proposal based on specifications listed below:

DESCRIPTION-SIZE	Booklets in 7 different lots, 64 pages plus cover, 6 X 9
PAPER STOCK	Text: 70 Basis White Lithosheen II Cover: 10 Pt. White Lusterkote cover CIS
TYPESETTING	None included
ARTWORK	Complete camera ready artwork furnished by client
ENGRAVINGS OR COLOR SEPARATIONS	Includes line negatives, 24 halftones for each book, total of 168 halftones: 1 - 6X9 4 color separation for cover of each book, 4 - 6X9 4 color separations for inside of each of 6 different book, total of 31 separations.
PROOFS	Loose color keys and brownlines included
PRESSWORK	Covers: Printed in 4 process colors on 1 side for all books, included bleeds. Text: Printed in 4 process colors on 1-16 page form and 2 colors on 1-16 page form, balance all black for 6 different books. 1 book only: 2-16 page forms in 2 colors - balance all black.
BINDING	Fold, gather, 2 saddle stitched, trim.
DELIVERY	Delivery: To be arranged
QUANTITY & PRICE	35,000 (7 lots of 5,000 each).....\$23,000.00 70,000 (7 lots of 10,000 each).....\$31,000.00 Less if client furnishes 4 color separations all
REMARKS	6 X 9 total of 31 separations.....\$3,000.00

For all changes in proof, either in wording or style, charges at regular trade rates will be added to specified price

See item 4, Printing Trade Customs, on reverse side

Plus Tax

THIS PROPOSAL is based on and is subject to Printing Trade Customs approved and adopted by the Printing Industries of America, Inc., as set forth on the reverse side hereof, and is also subject to the following conditions: ① That you will accept an overrun or underrun to be billed pro rata. ② That the price quoted above is based upon immediate production and is subject to all applicable local, state and federal taxes, and where the cost of manufacture is increased or decreased before work is completed because of changes in labor scale, cost of materials, government regulations, or taxes (local, state or federal) or other causes beyond our control, the price shall be increased or decreased accordingly. ③ That the fulfillment of this proposal, if accepted, is subject to delays caused by labor difficulties, strikes, Acts of God, fires, accidents, government regulations, inability to get materials, or other causes beyond our control. ④ All estimates based on visuals, rough dummies, sketches, copies, etc., whether accompanied by verbal or written specifications, shall be considered only tentative. Estimates are subject to revision upon inspection of the finished copy. Customer will be notified of price changes, if any, before the job is put into work. ⑤ That this proposal is accepted in writing in the space below and returned to us within 30 days from this date.



PRINTERS, INC. 420 Ward Avenue • Honolulu, Hawaii 96814 • Telephone 537-5353

ACCEPTED, THIS.....DAY OF.....19.....

BY:

BY:

Yvonne Carter

PRINTING TRADE CUSTOMS

1 ORDERS regularly entered cannot be cancelled except upon terms that will compensate against loss.

2 EXPERIMENTAL WORK performed at customer's request, such as sketches, drawings, composition, plates (including lithographic plates), presswork and materials shall be charged for at current rates.

3 SKETCHES, COPY, DUMMIES and all preparatory work created or furnished by the printer, shall remain his exclusive property and no use of same shall be made, nor may ideas obtained therefrom be used, except upon compensation to be determined by the owner.

4 ART WORK, TYPE, PLATES (including lithographic plates), engravings, electrotypes, negatives, positives and other items when supplied by the printer shall remain his exclusive property, unless otherwise agreed in writing.

5 ALTERATIONS: Proposals are only for work according to the original specifications. If through customer's error, or change of mind, work has to be done a second time or more, such extra work will carry an additional charge, at current rates for the work performed.

6 STANDING TYPE MATTER plates (including lithographic plates), engravings, electrotypes, negatives, positives and other items when supplied by the printer shall remain his exclusive property, unless otherwise agreed in writing.

7 PROOFS: Two proofs shall be submitted with original copy. Corrections, if any, to be made thereon and to be returned marked "O.K." or "O.K. with corrections" and signed with name or initials of person duly authorized to pass on same. If revised proofs are desired, request must be made when proof is returned. Printer is not responsible for errors if work is printed as per customer's O.K.

8 PRESS PROOFS: An extra charge will be made for press proofs, unless the customer is present when the form is made ready on the press, so that no press time is lost. Presses standing awaiting O.K. of customer will be charged at current rates for the time so consumed.

9 OVER RUNS or under runs not to exceed 10% of the

amount ordered shall constitute an acceptable delivery and the excess or deficiency shall be charged or credited to the customer proportionately.

10 CUSTOMER'S PROPERTY. The printer shall charge the customer, at current rates, for handling and storing customer's stock or customer's printed matter held more than (30) days. All Customer's property that is stored with a printer is at the customer's risk, and the printer is not liable for any loss or damage thereto caused by fire, water leakage, theft, negligence, insects, rodents, or any cause beyond the printer's control. It is understood that the gratuitous storage of customer's property is solely for the benefit of the customer.

11 DELIVERY: Unless otherwise specified the price quoted is for a single shipment, F.O.B. customer's local place of business. All proposals are based on continuous and uninterrupted delivery of complete order, unless specifications distinctly state otherwise.

12 TERMS: Net cash thirty (30) days. All claims must be made within five days of receipt of goods.

13 DELAYS IN DELIVERY: All contracts are made contingent upon wars, strikes, fires, floods, accidents or other contingencies beyond the printer's control.

14 REPAIRS, CHANGES, trimming, mortising, anchoring, special proving or similar work required on materials which are furnished by the customer, including but not limited to, drawings, engravings, electrotypes, and negatives, shall be billed at current market rates.

15 PAPER STOCK furnished by the customer shall be properly packed, free from dirt, grit, torn sheets, bad splices, etc., and of proper quality for printing requirements. Additional cost due to delays or impaired production on account of improper packing or quality shall be charged to the customer.

16 COLOR PROOFING: Because of the difference in equipment and conditions between the color proofing and the pressroom operations, a reasonable variation in color between color proofs and the completed job shall constitute an acceptable delivery.

THESE TRADE CUSTOMS HAVE BEEN IN GENERAL USE IN THE PRINTING INDUSTRY THROUGHOUT THE UNITED STATES OF AMERICA FOR MORE THAN 50 YEARS

Formerly promulgated Annual Convention, United Typothetae of America, 1922.



Repromulgated Annual Convention, Printing Industries of America, Inc., 1945.

SB from carton
8 \$3000

6x9

10 ppt.

70 lb. white

Line negatives.. 168 half tones

4 6x9 . 4 color separations

4 Process color

4 " " on 1 15 page for

35,000 \$23,000

7 late \$10,000 21,000

DOCUMENTS CAPTURED AS RECEIVED

Wonne Carter - SB Printers
we bring
camera ready - we set type

No quote on weight of paper

No bleed ^{paper stock 14} ~~no coated~~

No time questioned

Cover 10 pt.
coated one side

Bring mechanical over lays --

color separation. they will
do leg work but hope then
bill us.

S B Printer (64)

cost do not include type setting

35,000 copies 56 page
56 covers

\$18,000

26,000 - 70,000

Inc. 4 color separation 1 page

2 color

6x9

70 lb. white

24 half tones

7 covers - separation

24 pages

\$700 less if we furnish (color separation) per book

color separation 1 page full bleed
no bleed

Ask time?

3 1/2 weeks

From time we

Transparency
slide
or thing



November 19, 1974

Dear Members and Friends of Kilohana:

In the very early history of Israel, the Jewish people were slaves in Egypt. God called Moses to lead them out of this land into their own Promised Land. They wandered in the desert some two generations, barely subsisting at times. Times were hard. Many faltered. The amazing thing is that the Jewish Religion marks these events as being the charter events of their nation and religion. Thanksgiving was a central theme; not for easy lives, creaturely comforts or wealth. Thanksgiving to God, who went with them and gave them strength and healing for their spirits, --- this was the theme which wove itself throughout their religion.

Christians who are spiritual heirs of the Jewish Religion also think of God who is the source of all blessings. We invite you to join us in thanking God through worship:

THANKSGIVING DAY
Thursday, November 28, 1974
9:30 A.M. (Babysitting Provided)

Each year too, we receive a special offering from members and friends to support a fund used to share our Thanksgiving by assisting those who need to be helped to meet basic and special needs. Please use the enclosed offering envelope for this purpose.

We pray God's blessings and peace upon you and your family.

Mahalo and Aloha,

David J. Harada
David J. Harada, Minister

DJH:als

Enc.: Offering Envelope

Telephone 537-3966



invoice

[illegible]

POLYNESIAN VOYAGING SOCIETY, INC.

REQUEST FOR PAYMENT

VENDOR NAME Fisher Printing, Co.

VENDOR ADDRESS P.O. Box 1635
Honolulu 96806

<u>Description</u>	<u>Amount Due</u>
<u>Printing Bill: on account</u>	<u>10000.00</u>
<u> </u>	<u> </u>
<u> </u>	<u> </u>
<u> </u>	<u> </u>
<u> </u>	<u> </u>

Approved By:

JT / PKB

(All purchases must be approved by two authorized persons. Authorized persons include Committee Chairmen, the President, the Vice-President, and the Treasurer.)

No payments will be made without the attachment of invoices, and the proper approvals.

Date Paid 8/4/77

Amount Paid 500.00

Check Number 168

PKB / BL
Check Signer Initial

POLYNESIAN VOYAGING SOCIETY, INC.

REQUEST FOR PAYMENT

VENDOR NAME Fisher Printing Co., Inc.
VENDOR ADDRESS P. O.Box 1635
Honolulu, HI 96806

<u>Description</u>	<u>Amount Due</u>
<u>Printing Bill: On account</u>	<u>\$11,000.00</u>
<u> </u>	<u> </u>
<u> </u>	<u> </u>
<u> </u>	<u> </u>
<u> </u>	<u> </u>

Approved By:

(All purchases must be approved by two authorized persons. Authorized persons include Committee Chairmen, the President, the Vice-President, and the Treasurer.)

No payments will be made without the attachment of invoices, and the proper approvals.

Date Paid 5-6-77
Amount Paid \$1000.00
Check Number 162

Check Signer Initial

POLYNESIAN VOYAGING SOCIETY, INC.

REQUEST FOR PAYMENT

VENDOR NAME	Fisher Printing Co., Inc.
-------------	---------------------------

VENDOR ADDRESS P. O. Box 1635
Honolulu, Hi 96806

<u>Description</u>	<u>Amount Due</u>
Printing Bill: On account	\$13,615.80

Approved By:

(All purchases must be approved by two authorized persons. Authorized persons include Committee Chairmen, the President, the Vice-President, and the Treasurer.)

No payments will be made without the attachment of invoices, and the proper approvals.

Date Paid	3-31-77
Amount Paid	\$2615.80
Check Number	156

Check Signer Initial

POLYNESIAN VOYAGING SOCIETY, INC.

REQUEST FOR PAYMENT

VENDOR NAME Fisher Printing Co., Inc.

VENDOR ADDRESS P. O. Box 1635

Honolulu, Hi 96806

<u>Description</u>	<u>Amount Due</u>
Printing bill: On account	14,615.80

Approved By:

(All purchases must be approved by two authorized persons. Authorized persons include Committee Chairmen, the President, the Vice-President, and the Treasurer.)

No payments will be made without the attachment of invoices, and the proper approvals.

Date Paid 2-28-77

Amount Paid \$1000.00

Check Number 151

Check Signer Initial

POLYNESIAN VOYAGING SOCIETY, INC.

REQUEST FOR PAYMENT

VENDOR NAME Fisher Printing, Co. Inc
VENDOR ADDRESS P. O. Box 1635
Honolulu

<u>Description</u>	<u>Amount Due</u>
<u>Printing Bill</u>	<u>\$18,734.77</u>
<u> </u>	<u> </u>
<u> </u>	<u> </u>
<u> </u>	<u> </u>
<u> </u>	<u> </u>

Approved By:

(All purchases must be approved by two authorized persons. Authorized persons include Committee Chairmen, the President, the Vice-President, and the Treasurer.)

No payments will be made without the attachment of invoices, and the proper approvals.

Date Paid 12-23-76

Amount Paid \$2000.00

Check Number 138

Check Signer Initial



POST OFFICE BOX 1635
HONOLULU, HAWAII 96806
PHONE 537-3966

4535

02/22/77

AMOUNT ENCLOSED \$

DATE	REFERENCE NO./DESCRIPTION	CHARGES	PAYMENTS/CREDITS
	PREVIOUS BALANCE	14,859.03	
	FINANCE CHARGE	148.59	

Thank you
Fisher Printing
919 Kekaulike St.

THE AMOUNT DUE IS PAYABLE WITHIN 30 DAYS OF
STATEMENT DATE. THE LATE CHARGE IS 1% PER
MONTH OR AN ANNUAL PERCENTAGE RATE OF 12%.

STATEMENT

**Fisher Printing Co., Inc.**POST OFFICE BOX 1635
HONOLULU, HAWAII 96806
PHONE 537-3966

ACCOUNT NUMBER

4535


STATEMENT DATE

11/30/76

POLYNESIAN VOYAGING
SOCIETY
P O BOX 6037
HONOLULU, HAWAII 96818

AMOUNT ENCLOSED \$

TO INSURE PROPER CREDIT - DETACH AND RETURN TOP PORTION WITH YOUR REMITTANCE

DATE	REFERENCE NO./DESCRIPTION	CHARGES	PAYMENTS/CREDITS
11/30	PREVIOUS BALANCE	12,241.75	
	FINANCE CHARGE	122.42	
	CASH ADJUSTMENT	6,370.60	
			

CURRENT	OVER 30 DAYS	OVER 60 DAYS	90 DAYS AND OVER	TOTAL AMOUNT DUE
6,493.02	12,241.75	.00		18,734.77

Thank you
Fisher Printing
919 Kekaulike St.THE AMOUNT DUE IS PAYABLE WITHIN 30 DAYS OF
STATEMENT DATE. THE LATE CHARGE IS 1% PER
MONTH OR AN ANNUAL PERCENTAGE RATE OF 12%.

STATEMENT



Fisher Printing Co., Inc.

POST OFFICE BOX 1635
HONOLULU, HAWAII 96806
PHONE 537-3966

ACCOUNT NUMBER

4535

STATEMENT DATE

10/31/76

Polynesian Voyaging Society
P.O. Box 6037
Honolulu, HI 96818

AMOUNT ENCLOSED \$

TO INSURE PROPER CREDIT - DETACH AND RETURN TOP PORTION WITH YOUR REMITTANCE

DATE	REFERENCE NO./DESCRIPTION	CHARGES	PAYMENTS/CREDITS
10/30/76	inv. 34431 <i>Vot T.</i>	6370.60	
10/30/76	inv. 35680 <i>C.u.</i>	6731.35	
10/31/76	inv. 36385 <i>Hoku</i>	5510.40	

CURRENT	OVER 30 DAYS	OVER 60 DAYS	90 DAYS AND OVER	TOTAL AMOUNT DUE
				18,612.35

Thank you
Fisher Printing
919 Kekaulike St.

POST OFFICE BOX 1635
HONOLULU, HAWAII 96806
PHONE 537-3966

4535

10/31/76

AMOUNT ENCLOSED \$

DATE	REFERENCE NO./DESCRIPTION	CHARGES	PAYMENTS/CREDITS
	PREVIOUS BALANCE	.00	
10/30	345680 INVOICE	6,731.35	
10/31	36385 INVOICE	5,510.40	

Thank you
Fisher Printing
919 Kekaulike St.

THE AMOUNT DUE IS PAYABLE WITHIN 30 DAYS OF STATEMENT DATE. THE LATE CHARGE IS 1% PER MONTH OR AN ANNUAL PERCENTAGE RATE OF 12%.

DOCUMENTS CAPTURED AS RECEIVED

customer 00 2-4535 POLYNESIAN VOYAGING SOCIETY P. O. BOX 6037 HONOLULU, HI 96818	clerk	608107 date, job no.	invoice date	invoice number
	c		OCT 31 1976	36385
	For reorders refer to the job number on this form		purchase order number	requisition number
deliver to:	via	due date	filled by	approved

919 Kekaulike St., Honolulu, Hawaii 96817

mailing address: Post Office Box 1635, Honolulu, Hawaii 96806

Telephone 537-3966



Fisher Printing Co., Inc.

invoice

description	quantity ordered	unit	p.c.	unit price	amount
HOKULEA BOOK	5,500		10		

white: Original Invoice
 cyan: Customer
 pink: Office
 blue: Control Salesman

customer's signature _____

number of packages

Subtotal \$

Tax \$

Pay this amount TOTAL \$

5,510.40

Terms: Net 30 days FROM DATE OF INVOICE

A delinquent charge of 1% per month (PERIODIC RATE) equal to 12% per year (ANNUAL PERCENTAGE RATE) will be charged on past due accounts.

DOCUMENTS CAPTURED AS RECEIVED

customer 1-4535 POLYNESIAN VOYAGING SOCIETY P. O. BOX 6037 HONOLULU, HI 96818	clerk	6-2-76 106033	invoice date	invoice number
	For reorders refer to the job number on this form		purchase order number	requisition number
			insurance value	p
deliver to:	via	date, job	filled by	approved
Bishop Museum Arts & Craft Shop 1st floor		due date	F.T.	

919 Kekaulike St., Honolulu, Hawaii 96817

mailing address: Post Office Box 1635, Honolulu, Hawaii 96806

Telephone 537-396



Fisher Printing Co., Inc.

invoice

description	quantity ordered	unit	p.c.	unit price	amount
A CANOE FOR UNCLE KILA	5.500		10		6057.30
Complete Resit					677.50
5040 - to Bishop Museum					
460 - del 10-29-76					6734.80
10-29-76					
white: Original Invoice canary: Customer pink: Office blue: Control Salesman					
customer's signature <u>Eleanor Ann Kirkpatrick</u>					
number of packages <u>42cms</u> Subtotal \$					
Tax \$					
Pay this amount TOTAL \$ <u>6734.80</u>					
Terms: Net 30 days FROM DATE OF INVOICE A delinquent charge of 1% per month (PERIODIC RATE) equal to 12% per year (ANNUAL PERCENTAGE RATE) will be charged on past due accounts.					

Telephone 537-3966



invoice

A delinquent charge of 1% per month (PERIODIC RATE) equal to 12% per year (ANNUAL PERCENTAGE RATE) will be charged on past due accounts.

POLYNESIAN VOYAGING SOCIETY, INC.

REQUEST FOR PAYMENT

VENDOR NAME Fisher Printing Co. Inc.
VENDOR ADDRESS P.O. Box 1635
Honolulu, HI 96806

<u>Description</u>	<u>Amount Due</u>
Children's Book Project	\$6,036.70
Book I "Vision of Moikeha"	

Approved By:

Lynne Peters
verbally approved by Ben Finney

(All purchases must be approved by two authorized persons. Authorized persons include Committee Chairmen, the President, the Vice-President, and the Treasurer.)

No payments will be made without the attachment of invoices, and the proper approvals.

Date Paid 3-21
Amount Paid 6036.70
Check Number 1541

Check Signer Initial _____

DATE	REFERENCE NO./DESCRIPTION	CHARGES	PAYMENTS/CREDITS	
02/28	33314 PREVIOUS BALANCE INVOICE	.00 6.036.70	<i>paid 5/19/76</i>	
CURRENT	OVER 30 DAYS	OVER 60 DAYS	90 DAYS AND OVER	TOTAL AMOUNT DUE
6.036.70	.00			6.036.70

Thank you
Fisher Printing
919 Kekaulike St.

THE AMOUNT DUE IS PAYABLE WITHIN 30 DAYS OF
STATEMENT DATE. THE LATE CHARGE IS 1% PER
MONTH OR AN ANNUAL PERCENTAGE RATE OF 12%.

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Telephone 537-3966

invoice[illegible]

DOCUMENTS CAPTURED AS RECEIVED

customer FISH PRINTING CO., INC. 919 KEEKAULIKE ST. HONOLULU, HI 96817	clerk _____	invoice date invoice number 33314		
	c _____		purchase order number requisition number _____	
	For reorders refer to the job number on this form		insurance value _____	
deliver to: Bishop Museum	via _____	date, job no. _____	filled by _____	approved _____

919 Kekaulike St., Honolulu, Hawaii 96817

mailing address: Post Office Box 1635, Honolulu, Hawaii 96806

Telephone 537-3966



Fisher Printing Co., Inc.

invoice

description	quantity ordered	unit	p.c.	unit price	amount
THE VISION OF MOLEKOA BOOK	5,500 5,000	bk	10		
254 Eakman 3-1-76					
5475 R...					

white: Original Invoice
 canary: Customer
 pink: Office
 blue: Control Salesman

customer's signature _____

number of packages _____ Subtotal \$ _____

Tax \$ _____

Pay this amount TOTAL \$ _____

Terms: Net 30 days FROM DATE OF INVOICE
 A delinquent charge of 1% per month (PERIODIC RATE) equal to 12% per year (ANNUAL PERCENTAGE RATE) will be charged on past due accounts.