

toos (so far), mostly to Hawaiians and other Polynesians seeking to reconnect with their culture. But as she prepared to travel to the far corners of Oceania to document the contemporary tattoo revival in the Pacific and help to teach traditional tattooists about modern health precautions, she began to get requests for traditional-style tattoos from people in places like Rapa Nui (Easter Island), where the art was not being practiced.

Fortuitously, Allen had become friends with the famed tattoo artist Don Ed Hardy, and she began to learn the craft from him – beginning with tattooing her own ankle. “When Ed shares his knowledge, he has one stipulation,” she says. “You have to learn on yourself.”

Although based in Hawai‘i, Allen now spends much of her time tattooing members of the Polynesian community living on the continent. As a non-Hawaiian practicing in a highly sensitive cultural field, Allen says she considers it an “obligation to give back to the Hawaiian community by making hard-to-find information more accessible, which I’m able to do because of my background. A lot of my work involves returning documentation from places like the British Museum to native people, since even finding out where these things are is difficult, let alone getting access to them.”

Summarizing what is known about early Hawaiian tattooing, Allen writes that, in general, the practice seems to have been less uniform than the heavily ritualized customs found in some other island groups: “In many aspects of Hawaiian tattoo, we find incongruities .... Thus, we find numerous approaches to the practice of tattoo; there was not a single ‘Hawaiian’ convention that all tattooists or subjects recognized.”



“The tattooing is done with a birdbone ending in three sharp points and fixed to a handle four or five inches long that is tapped lightly with a thin wooden rod two feet long. A black liquid extracted from burnt kukui nut and mixed with sugarcane juice, making the imprint indelible, is inserted into the punctures. On Mowī, we saw a woman being tattooed, and the operation did not seem to be at all painful.” – Capt. Louis de Freycinet, August, 1819 – Original illustration by Jacques Arago, courtesy of Honolulu Academy of Arts.

The second portion of Allen’s book is devoted to personal reflections by people who bear contemporary Hawaiian-style tattoos, as well as some of the tattooists who create them.

Maui cultural practitioner Clifford Nae‘ole writes: “The tātau to be put on one’s body is much more than a visual and artistic piece. It should represent spirituality, reverence, pride and a deep reason for its mana‘o (thought) since it will pass with you through time and into the next realm.”

Tongan-Hawaiian tattooist Aisea Toetu‘u writes: “When I was a young teenager I wanted American and gang-style tattoos, like a lot of the young Tongans and Samoans were

wearing. Then one day I was looking through a book about Polynesia and saw the drawing of a Tongan man’s tattoo, and then I knew I wanted to wear the traditional tattoo .... It was like part of our culture was dead and I had a chance of reviving it.”

Allen herself says that while giving as well as receiving tattoos can be a grueling physical experience, “it’s the personal connection that I appreciate most about the process. What motivates someone to mark themselves for life? Going through that decision and process with someone is incredible. Basically, giving tattoos is an opportunity to make friends for life.”

### Where I Live

By Julie Stewart Williams

Illustrated by Robin Yoko Racoma

Kamehameha Schools Press; \$5.95-\$9.95



Robin Yoko Racoma’s art in the *Where I Live* children’s series is so vibrant and colorful that as you riffle through the glossy pages of one of the titles, you get the feeling that you’re looking at a high-end, special-edition comic book. But instead of describing the amazing feats of superheroes, the books spotlight four local communities – Kāne‘ohe, Wai‘anae, Waimānalo and Moloka‘i – providing keiki with valuable cultural information about their neighborhoods. The books note the various wildlife, geographi-

cal features and cultural activities that are found in each area. All the books, except for *Moloka‘i: Where I Live*, have Hawaiian language counterparts, translated by B.J. Kamālamalamaonālani Ka‘ōpūiki Peloso.

### Leaving Paradise: Indigenous Hawaiians in the Pacific Northwest

By Jean Barman & Bruce McIntyre Watson  
University of Hawai‘i Press; \$45



Between 1787 and 1898, more than a thousand Native Hawaiians left the Islands and ventured out into the American and Canadian Pacific Northwest. Many were recruited by fur trading companies, most notably the Hudson’s Bay Company, for their water and wilderness skills. Some left to see the world, while others sought to escape their deteriorating communities, wrought by

diseases and rapidly changing due to Western influences.

There’s no doubt that these Hawaiians left their marks on the areas they explored, with places in the Pacific Northwest still bearing their names, such as Kanaka Village, Fort Vancouver; Kalama City, Wash.; and Owyhee River, Ore. But much of their legacy has gone underappreciated.

Thoroughly researched by two Vancouver-based historians, *Leaving Paradise* chronicles the stories of these settler Hawaiians as they tried to carve out lives in places that oftentimes refused to accept them. In 19th century Oregon, for example, Hawaiians were not allowed to be naturalized or vote, and up until 1951, it was illegal for a white person to marry someone with more than a quarter of “Kanaka blood.”

The book also features more than 200 pages of biographies of Native Hawaiians and other Polynesians who visited the Pacific Northwest prior to the 20th century.

### Life in the Pacific of the 1700s

Edited by Stephen Little and Peter Ruthenberg

Honolulu Academy of Arts;

Box set \$150; pocket catalog \$10



Wish you could have seen for one last time the Honolulu Academy of Arts’ historic *Life in the Pacific of the 1700s* exhibit, featuring native objects collected by Captain Cook and his crew during his second and third voyages through the Pacific? Well, here’s the next best thing: The Academy has released a massive three-volume box set that includes portraits of all 350 cultural objects displayed in the exhibit.

Complementing the photographs are descriptions of the items and a map of Cook’s voyages that can be used to locate where each object originated. The last two volumes of the set feature a facsimile copy of King Kalākaua’s

1881 version of the Hawaiian creation chant Kumulipo, as well as essays by various curators, scholars and Pacific Island culture experts. For the more frugal, the Academy also released a pocket guide to the exhibit.

### Pocket Hawaiian Grammar

By Albert J. Schutz, Gary N. Kahāho‘omalua  
Kanada and Kenneth William Cook  
Island Heritage Publishing; \$8.99



This portable-sized book places Hawaiian grammar – including sentence patterns, and grammatical markers and terms – into an easy-to-use dictionary format. The rules and references are compiled from over 80 sources and explained in simple terms with examples by three Hawaiian language and linguistic professors. *Pocket Hawaiian Grammar* also includes a pronunciation guide.