



MEMORIES

of

—Our House Befitting Heaven—

A Halekulani History

On the cover:

*Halekulani's lovely seaside
vista of the early 1930s continues
to enchant visitors today—
from Diamond Head and the
kiawe tree to coconut palms
and the blue Pacific.*



►
“Diamond Head from Waikiki.”
Oil painting by Enoch Wood Perry.
1864. Collection of Bishop Museum.

AD 1100—the earliest known radiocarbon settlement date for Waikīkī comes from the site of Halekulani Hotel.*

Once Polynesians strolled through Waikīkī and settled in the area’s loveliest spot by the sea. They recognized quality.

Once native Hawaiians found rest under the shade trees that graced that site and stored their canoes near a businessman’s private retreat. They appreciated the peaceful haven.

Once an enterprising couple erected quaint cottages and a main building on those lush grounds, took risks and grew a resort that would become renowned as “Halekulani.” They had courage.

And once visionaries imagined a Halekulani serene and light, reflecting the ocean in shades of blue and white, mirroring the Islands in tropical gardens of green and echoing an era when guest service shone in every detail. They created elegance.

*Bishop Museum exhibit, *Walk Through Waikīkī*, May 2000





◀
*A prize-winning cattleya orchid
inspired the creation of Halekulani's
signature pool.*

Halekulani in its lush surroundings endures as a tradition connecting the distant past to the twenty-first century.

Situated on more than five acres in the heart of Waikiki, the 456-room Halekulani is regarded as an oasis of calm amid the hustle and bustle of Waikiki. This is evident from the moment you're welcomed by the doorman as you enter the porte cochere. There, an ocean view appears like a framed painting.

A short stroll through the lobby takes you to the Gatehouse where two majestic *mahiole*—seven-foot-tall Indian marble sculptures weighing seven tons each—grace both sides. The *mahiole* symbolize the crested feather helmet worn by Hawaiian nobility.

The *mahiole* symbolize Halekulani as well, a regal experience enhanced by the resort's floral gardens, palm trees, open courtyards, skylights, waterfall, views of Diamond Head and the cool

ocean breezes that greet the senses. Halekulani's rooms, most with ocean views, are located in terraced towers surrounding a spacious courtyard. Sometimes you're a chance witness to an outdoor wedding or other festivity hosted by residents and guests who want to share Halekulani's gracious service and gourmet delights.

*This has been the most magical place to visit
and we loved every moment.
Thank you for caring for us so well.*

John Major
Former Prime Minister, United Kingdom

Or, you may be exercising in Halekulani's fitness room, enjoying the day spa, or using the business center. A highlight: Halekulani's signature swimming pool. Here, a pool attendant escorts you to a covered lounge chair and offers you a towel and sunscreen as you feast your eyes on the splendid vista.

The pool itself is a work of mosaic art, glistening with more than a million Italian glass tiles of varying hues of blue—from midnight to turquoise. Whatever the intensity of blue, the tiles fade or darken, depending upon the water's depth. At the pool's center—a cattleya orchid. Visitors often get their first view of the pool from their aircraft as it nears Honolulu International Airport on a clear day. Halekulani's swimming pool shines like a jewel.



The golden voice of Emma Veary captivated thousands of visitors at Halekulani's Coral Lanai in the early 1970s.

La Mer, Hawai'i's ultimate dining experience.



The Main Building and Courtyard present an elegant appearance.

Such distinction is also reflected at Halekulani's historic Main Building, previously known as Lewers House. Here, residents and guests may enjoy Lewers Lounge for cocktails and music, the living room for relaxation, or two of Honolulu's premier restaurants for fine cuisine—Orchids and La Mer.

Orchids, Halekulani's seaside main dining room, features delectable fare from morning until evening, including the hotel's legendary breakfast "pop-overs," the light-as-air rolls that have delighted guests for generations.

La Mer, situated on the second floor, presents ocean views along with a dinner menu of exquisite

French cuisine and a fresh array of Island fish and other ingredients prepared the La Mer way. No wonder that La Mer has earned worldwide recognition from *Gourmet*, the *New York Times*, *Zagat Survey* and other publications. La Mer also received the prestigious Five Diamond Award from the American Automobile Association (AAA).

The Main Building is worthy of its own accolades. Originally designed by Island architect Charles Dickey, the Main Building was completed in 1932 and soon became a familiar landmark for generations of residents and visitors. However, age and deterioration took their inevitable toll over the decades. For this reason major renovations were undertaken during the early 1980s.

Today's elegant Main Building displays the success of that careful effort, preserving the site's rich history in the open verandas, the columns, the fireplace, Lewers Lounge and the eucalyptus floor in the downstairs living room. "The railings outside the building are the original ones," says an engineer who was part of Halekulani's renovation team. The building is crowned by the refurbished and distinctive South Pacific high-pitched roof—known today as the "Dickey" roof—which keeps the interiors cool.

*Halekulani's Main Building,
guest cottages and tropical
grounds in the early 1950s.
The automobiles are parked
in the area that today forms
the serene Courtyard.*





In the midst of busy Waikīkī . . . Suddenly you feel a sense of calm, of well-being and peace.

Guests find a welcome breeze when they meet at the Veranda, located by a spacious, green courtyard. Noted for its “tea time,” the Veranda serves as a popular gathering place.

House Without A Key is yet another serene site that inspires feelings of a “picture postcard” earlier time. If Hawai‘i sunsets are stunning, then the sunsets at House Without A Key are spectacular.

The mood is definitely mellow as the sun’s last rays dance through the branches of the *kiawe* tree, cast a red-orange glow upon Diamond Head, and highlight a sparkling ocean. The allure of the place surely stimulated the creative juices of resident author Earl Derr Biggers whose Charlie Chan novel, *House Without A Key*, became a hit and led to a successful series of mystery books and movies.

House Without A Key, named after the novel, is reminiscent of a time when Hawai‘i homes needed no locks. The spot has long provided guests with a favorite oceanside spot for a light breakfast, lunch or cocktails in an informal setting. At sunset, people delight in the *hula* expressed by such graceful dancers as Kanoë Miller. She is accompanied by musicians who perform authentic Hawaiian songs of old under the natural canopy of the *kiawe*’s long, slender branches that bend with the wind. The scene illustrates the Hawaiian meaning of *kiawe*: to sway.

Halekulani’s *kiawe*, planted in the late 1800s, has thus touched the nineteenth, twentieth, and twenty-first centuries and the generations of people who have experienced this inspiring place.

When viewed from a room’s terrace, the intense, brilliant colors of Hawai‘i dazzle the eyes—from the blues and whites of the ocean and skies to the reds and oranges of the sunrises and sunsets. Hawai‘i’s scenery is rich, complex and sometimes overwhelming.

*In the midst of busy Waikīkī,
suddenly you see this very pristine hotel . . .
and the whole feeling changes. It does for me.
Suddenly you feel a sense of calm,
of well-being and peace.*

Kanoë Kaumeheiwa Miller
Hula artist, House Without A Key

*Thought I’d already been to ‘heaven’
until I came to Halekulani . . .*

Eugene Cernan
Last Apollo astronaut to walk on the moon

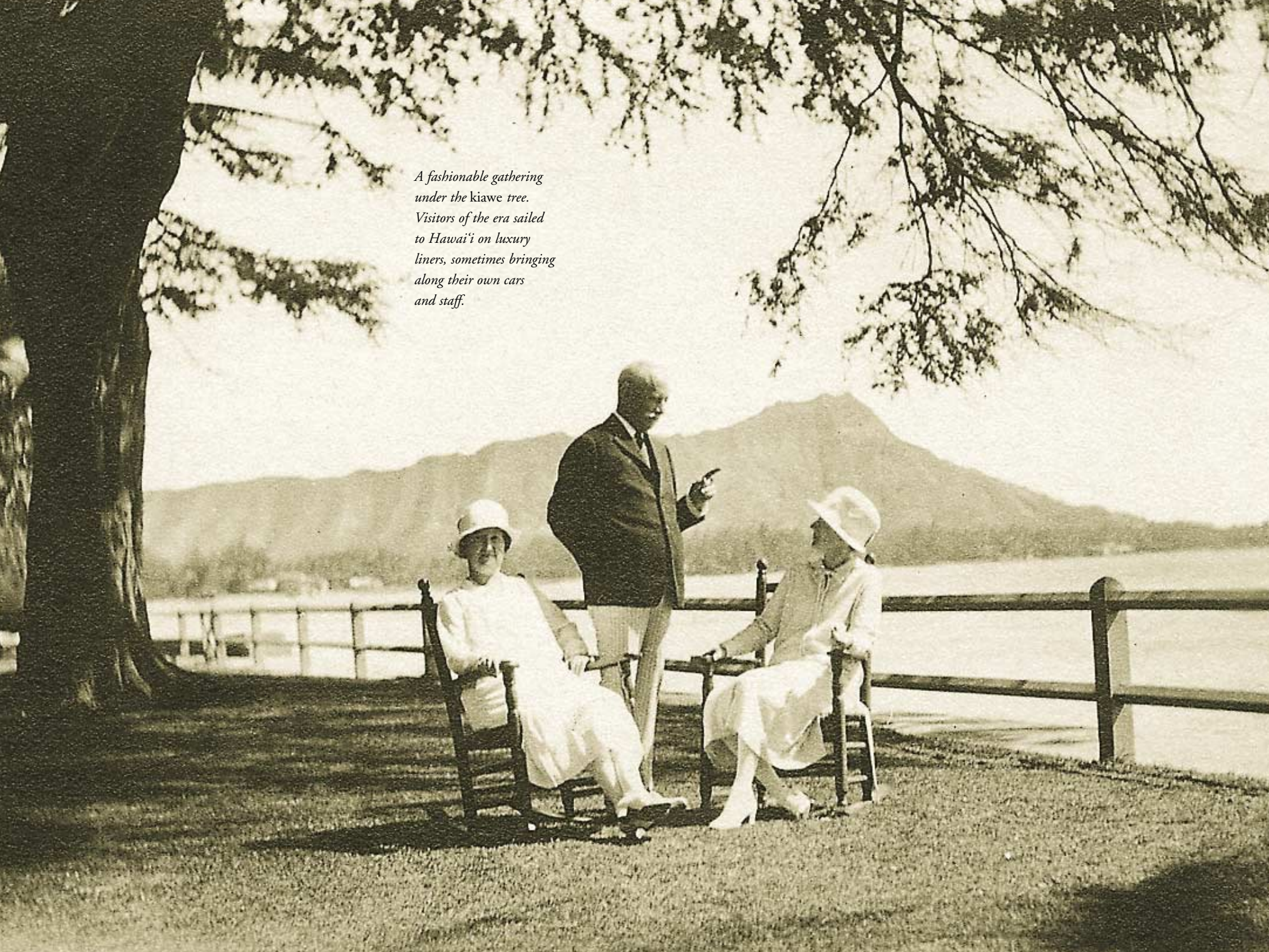
No wonder that the guest rooms are a soothing contrast. Within the pale canvas of white layers, the guest rooms are uncluttered and filled with harmony and light.

Halekulani was a trendsetter in changing the way guests viewed their rooms the moment they entered. Typically, guests were greeted by the silhouette of a television on a desk. A Halekulani guest room, however, featured an armoire that hid the television, an amenity that soon became a standard in other hotels.

Other furnishings and designs have been carefully selected by the architect, such as the quality rattan chairs and tables, shuttered *lānai* doors, imported bathroom fixtures and plush carpet. Then, there are the ingeniously designed closet doors that slide open to showcase a view of Diamond Head and the Pacific. All of this scenery—from your bathtub.

That level of thoughtfulness extends to the Kohler deep-soaking tub, the separate glass-enclosed shower, the table mirror from France, the soft rug that cushions your feet, and other luxurious touches. Guests may even notice that the sheets are of the highest thread count.

*A fashionable gathering
under the kiawe tree.
Visitors of the era sailed
to Hawai'i on luxury
liners, sometimes bringing
along their own cars
and staff.*



Quality of employees. Quality of design. Quality of place. And especially a quality of service that is constantly improving. Quality is a prevalent theme throughout Halekulani's history. Halekulani's location in Waikiki, for instance.

Oral history handed down through the ages tells us that early Hawaiians viewed Waikiki as a place of hospitality and healing. Gray's Beach, fronting Halekulani, was known for its healing waters, or *ka wehewehe*—a Hawaiian word that translates to 'the opening up.' Early Hawaiians are known to have sought relief from their ailments at this wondrous stretch of ocean. From the air, you can see Gray's Beach and the freshwater channel that runs through the reef, enhancing the reputation of Halekulani's oceanfront as one of the finest in Waikiki.

Historically, Waikiki encompassed fishponds, taro patches, coconut groves and a reef-protected beach that accommodated Hawaiian canoes. In the 1800s, Waikiki shifted from agricultural to residential use—private retreats for Hawaiian royalty and Westerners alike. The latter in particular built large, elegant homes along Waikiki's sandy beaches. Businessman Robert Lewers was one of them.

Mr. Lewers built a two-story house in 1883, today the site of Halekulani's Main Building. He extended his hospitality to fishermen, who were welcome to beach their canoes under the sheltering *hau* trees along the water's edge. One enduring story tells of grateful fishermen who dubbed the spot "Halekulani," widely interpreted as "House Befitting Heaven."

Halekulani in the late 1940s, offering a view of catamarans along a stretch of sandy beach, the Main Dining Room, the Hau Terrace, House Without A Key and Gray's Beach at far right.





*Living Room and
Main Dining Room
(ca. 1930)*



In 1907 Mr. Lewers leased his house to Honolulu journalist Edward Irwin, who converted the structure into a small hotel called the Hau Tree. The Halekulani name returned in 1917 when Clifford and Juliet Kimball took over Irwin's expired lease, obtained a new one at \$150 a year for ten years and laid the foundations for a significant resort. The couple's humble beginnings: the Lewers home, five bungalows and a bathhouse, for a total of twenty-one rooms and a maximum of forty guests.

By 1930, the Kimballs had added to the Lewers property an adjacent inn called Gray's-By-The-Sea and other nearby residences. The Arthur Brown home, acquired in 1926, is today the site of House

Without A Key. There, visitors met for tea, card playing or other recreation. "There was funky furniture in there at one time, carved Chinese hardwood furniture that proved daunting to young, amorous lovers," recalls Mary Kimball, who married the Kimballs' son, Richard, in 1940.

*Plan on meeting the payroll.
I'll borrow money from the bank.*

Clifford Kimball
to Halekulani's treasurer Walter Crandall

But all was not moonlight and roses on the business front. Proud as the Kimballs were of the 115-room Halekulani, their timing for expansion and renovation during the 1930s could not have been worse. Hawai'i and the Halekulani did not escape the devastating effects of the Depression on the Mainland.

Fortunately for the visitor business, this was also an era of old wealth. American and European socialites continued to arrive by Matson liners, sometimes accompanied by their private staff and cars. When the ship anchored off Diamond Head before docking at Honolulu Harbor, Halekulani guests were welcomed with flower *lei* from hotel employees who paddled to the ship in outrigger canoes.



*Clifford Kimball and Halekulani employees
shortly before December 7, 1941.*

Guests paid an average daily rate of \$6 back then, including meals. And sometimes visitors from other hotels checked into Halekulani's cozy bungalows specifically for the resort's popular three-dollars-a-person *lū'au* suppers at House Without A Key. Business improved by the late 1930s, but another kind of darkness soon fell over the Islands.

It was real. Martial law and blackouts ruled Hawai'i's days and nights. Visitor business dropped. However, Halekulani rooms were soon occupied by military brass (including Admiral William "Wild Bull" Halsey) and war correspondents. One old photograph shows an ailing Clifford Kimball, clad in a bathrobe, posing on Halekulani's beachside lawn

*We're looking toward Pearl Harbor.
All of a sudden we see planes go down, come up.
We can see black smoke.
Then, something exploding—boom!—
and the water is splashing.
I told a guest, 'Something's going on.'
She said, 'No, Yama, nowadays when they have
maneuvers, they make it look real.'
I never forgot that.*

Ralph Yamaoka
Halekulani waiter on December 7, 1941



Movie legend Clark Gable relaxing at Halekulani in the 1950s.

with employees newly inducted into the U.S. Army shortly before the outbreak of World War II. Mr. Kimball died soon after the bombing of Pearl Harbor, leaving his wife and their two sons to carry on the business.

Hawai'i's postwar years brought major changes, including the shift in travel from ships to jets. At Halekulani, the Kimballs acquired more land, added more rooms and a coffee shop, tore down the original House Without A Key and built a new one. Daily room rates in the late 1940s ranged from \$5 to \$22, individual bungalows from \$18 to \$48. Guests back then included such personalities as Clark Gable, Rosalind Russell and Richard Egan.

France's top models and fashions appeared at Halekulani in spring 1956 in the first show of its kind on American soil. The black-tie event featured designs by renowned fashion houses such as Dior, Lanvin and Ricci.



Hawai'i in the 1950s and 1960s experienced a dramatic rise in visitors, propelled by the jet age. Tourism boomed after Hawai'i became the 50th state in 1959. Visitors now brought suitcases instead of steamer trunks. They stayed for several days rather than months at a time. They looked younger. Other hotels sprouted up around Halekulani's cozy bungalows and gardens.

Halekulani's restful setting played host to exciting events in the 1950s, such as the French fashion show in the spring of 1956. Ten models from Paris appeared at the resort wearing designs from top couturiers, including Pierre Balmain, Christian Dior and Jean Patou.

Right: Actors Yuzo Kayama (left row, second from left) and Yuriko Hoshi (right row, fourth from right) were among the Toho Movie Company celebrities from Japan who were feted at a Halekulani luncheon in the early 1960s.

Below: Rooms of the 1960s featured shuttered doors and a restful atmosphere, themes that prevail in guest rooms today.



Halekulani entered a new chapter after Juliet Kimball died in 1962. The Kimball sons sold the hotel to the Norton Clapp family of Seattle for \$4.2 million. Mr. Clapp, former Chairman of the Board of Weyerhaeuser Corporation, was familiar with Halekulani, having stayed as a guest from the mid-1930s.

Guests during the Clapp era continued to enjoy the ocean, gardens, cottages, dining room, paddle tennis court, the Surfside coffee shop and fishpond, as well as the traditional sunset cocktails and Hawaiian music at House Without A Key.

Celebrity guests of the time included Dennis Weaver, Albert Finney and Japanese stars Yuriko Hoshi and Yuzo Kayama.

Colorful *koi* (carp) swam in the fishpond, today the site between Orchids restaurant and House Without A Key. One stormy day, powerful waves splashed over the sea wall, hitting the pond. Members of the Jim Bowler family, regular summer guests, scooped up the fish, placed them in their bathtub, and returned the carp safely to the pond the next day.





*Far right:
Waiter Al Yamasaki
greeted diners to the
Coral Lanai during
the 1960s. The Coral
Lanai became the
stage for top Hawai'i
entertainers in the
next decade.*

*A 1970s-era
Halekulani menu
cover reflects the
charm of dining
by the sea.*

Halekulani

In the 1970s Halekulani's oceanside Coral Lanai became a dinnertime showplace for some of Hawai'i's most talented entertainers. Vocalist Emma Veary graced the stage for several years. Later, the team of *hula* artist Beverly Noa and singer Ed Kenney mesmerized audiences on stage and on the beach.

They would perform at Halekulani's showroom for the last time in 1979, when another significant change took place. During the previous year, the Clapp family had announced an intention to rebuild the 190-room Halekulani. The hotel faced high lease rents and quickly escalating real estate taxes with no end in sight—the latter from \$93,000 a year in 1965 to \$232,000 in 1977. The structures and grounds also needed extensive renovations. In the words of an architect, "Some of the rain downspouts were nearly falling off and there was a big green corrugated plastic veranda outside Lewers House."

It was all a daunting prospect. So it came to be that on January 15, 1981, the Clapp family finalized the sale of Halekulani to Mitsui Fudosan (USA), Inc., which formed the Honolulu-based Halekulani Corporation.

A new era had begun. Huge challenges awaited.

*We're after the same rainbow's end
Waiting 'round the bend
My Halekulani friend . . .*

Lyrics by Monica Mancini
to the tune of *Moon River*,
composed by her father Henry Mancini





How do you preserve Halekulani's historical past while building a hotel of quality which speaks to the future?



The architectural firm of Killingsworth and Associates answered with plans and designs that were brought to fruition by a team of talented people who contributed their own insights. Mr. Shuhei Okuda emerged as a key visionary.

After graduating from Keio University in Tokyo, Mr. Okuda started his career literally at the bottom. He served in a tough training program at Tokyo's famed Imperial Hotel where he scrubbed floors and cleaned rooms before rising through the years to become Chairman and Chief Executive Officer of Halekulani Corporation.

The years as a polished hotel executive and the memory of a distinct resort Mr. Okuda had encountered during his childhood played a vital role in his uncompromising vision for Halekulani. "The hotel was painted white, and had a stretch of lawn," recalls Mr. Okuda. "There was a beautiful dining room overlooking the sea, the blue ocean.

There were also beautiful fans, nice shutters all around, and rattan furniture with white and blue cushions and white linen on white tables—everything looked clean, nothing busy. Whenever I went to the hotel, I had to dress nicely. I loved the place.”

His was an impressionistic blueprint for what Halekulani would become: a hotel serene and uncluttered. Some blues, not dark, but a “Halekulani blue.” Turquoise colors of the sea. White linen on white tables. Rattan and teakwood. Harmony and light throughout.

When the major work was done, Halekulani’s five acres embodied a significant part of that image in the restored Main Building, the central courtyard, the 46-by-82-foot heated swimming pool, the refurbished House Without A Key, the open courtyards and 456 guest rooms situated in tiered, mostly oceanfront towers.



*An orchid, a beach,
a sailboat and
the ocean offer a
harmonious feast
for the eyes.*

The years of construction, however, were not without challenges. One of the first, an act of nature, arose in November 1982, when work was more than one year in progress. Hurricane Iwa flooded some areas at Halekulani, removed much of the beachfront sand—more than enough sand would later return—and played havoc with the project’s time schedule.

The developer also needed to create a focal point, an unusual work of art that could be viewed by many—even from the air. “Let’s create a most memorable, beautiful, no-other-in-the-world swimming pool,” said Mr. Okuda.



Shuhei Okuda

This would be no ordinary swimming pool at Halekulani. What you see today is an oval pool graced by more than a million glass tiles designed and made in Italy. Each tile was numbered so that when they arrived, workers installed the glass pieces as if putting together a jigsaw puzzle. When the mosaic was done, the tiles—dusty and dirty—had to be brushed and washed several times. Finally, the swimming pool could be presented to the world. “I almost fainted,” recalled Mr. Okuda, upon seeing the finished pool for the first time. “So beautiful. I couldn’t believe it.”

Whether you are lounging at the pool, sipping a cocktail in Lewers Lounge, listening to music at House Without A Key or resting in your room, you will find that Halekulani provides ample moments for reflection.

Dream time is a pleasure in a Halekulani guest room. For instance, simple white-on-white shades welcome you, not the usual corals, pinks and busy colors of other hotel rooms that can overwhelm the senses. “You come into a room, simple and elegant, you look out at Diamond Head, the ocean, everything else,” said Robert Egan, architect and Halekulani designer.

A key part of this Halekulani experience is the service and keen attention to detail. There’s the personal escort who accompanies you to your room where you are registered in privacy. There’s the housekeeper who remembers your preferences, such as extra towels or a fruit bowl filled only with papaya. There’s the room service staff that sets up

your breakfast, complete with toaster, on the *lānai*. Then, there’s the personal wakeup call topped with good wishes. And that’s just for starters.

Fine decor prevails in Halekulani’s public spaces as well. For instance, generous amounts of teakwood can be seen—from the lobby and Lewers Lounge to La Mer and the Gatehouse.



Upon entering the hotel, guests often exclaim at the spectacular lobby flower arrangements, a signature of Halekulani. They are the creations of Mrs. Tanga Kamemoto, who studied under Hiroshi Teshigahara, Grand Master of the Sogetsu School of Flower Arrangement in Japan. She attained the rank of “Riji,” the highest degree attainable at her school. The Grand Master himself recommended Mrs. Kamemoto’s floral designs for the hotel upon its official reopening in 1984.

The Gatehouse is another Halekulani feature designed for sheer relaxation. Two skylights allow natural lighting for the space below. The soothing sounds of two bubbling waterfalls belie the fact that the Gatehouse is just yards away from the busy streets of Kalia and Lewers. Nearby, the regal *mahiole* sculptures sit on their pedestals. Sculptor Chuck Watson, their creator, says the deep rust-red marble was quarried in India specifically for the project. “The stone was sent to Shikoku, Japan, where the noted sculptor Isamu Noguchi allowed me the use of his master stonecutters,” said Mr. Watson in a 1983 interview.

Noble tradition also reigns at the Main Building. The living room, for instance, retains its eucalyptus wood floor; the columns, once covered with a dark lava decor, are now brightened by the soft sheen of teakwood.

◀
The massive stone Mahiole, weighing seven tons, represents the feather helmet once worn by Hawaiian royalty and sets a regal theme befitting Halekulani.



Today's living room echoes Halekulani's gracious past, including the fresh floral arrangements, eucalyptus-wood floor, skylight and fireplace.

The living room, early 1960s. The eucalyptus-wood floors are the first of their kind in the Islands.





Orchids restaurant, on the ground floor, gives an impression of individual space by the ocean. “There was such a pleasant breeze coming through at breakfast time,” said Mr. Egan of Orchids. “I think Hawai‘i, with all of its colors and the warmth of everything . . . accentuates the subtle breeze that comes through. A lot of hotels have beautiful, large dining rooms, but that is not our approach. I never want to sit in the middle of a dining room. So we tended to create areas where people have a sense of not being on show.”

The same can be said for La Mer, Halekulani’s renowned restaurant on the second floor. With its Pacific influences of teak and rattan, La Mer is a place of elegance. Here, guests enjoy award-winning French cuisine, watch a Hawaiian sunset and listen to music that wafts from House Without A Key. Overall, an atmosphere of refinement.

House Without A Key received custom touches as well. Teak shutters provide a feeling of enclosure—a practical solution for the occasional inclement weather. There are teak chairs for comfort and beauty. It’s no wonder guests today continue a time-honored tradition of relaxing by the *kiaue* tree—viewing a spectacular sunset, sipping a cocktail, appreciating authentic Hawaiian music, letting the world go by.



Orchids offers diners the loveliest of settings for the finest cuisine in the Islands.



The Veranda is a place of fresh flowers and gracious service, where guests linger to savor relaxing moments.



Like celebrities of yesteryear who sought serenity in a busy world, Halekulani's guests have included such notables as cellist Yo-Yo Ma, mime Marcel Marceau, actor Nicolas Cage, singer Bette Midler, Japanese baseball legend Sadaharu Oh and members of Japan's imperial family.

Since Halekulani's official debut in 1984, the resort continues to enrich its history, thanks to the guests and employees who are its heart and soul. Their stories only enhance the character of the property.

During the Gulf War in early 1991, for instance, there was no reduction in service at the hotel, no compromises, even when business spiraled downward. Employees tied a huge bouquet of yellow ribbon and *ti* leaves around Halekulani's venerable *kiawe* tree in honor of Hawai'i troops who were among the first to be deployed. The *ti* leaves symbolize good luck.

The next year Halekulani dealt with the aftermath of Hurricane Iniki. The courtyard was flooded, and about eighteen inches of water covered the property on the ground floor, including House Without A Key, Orchids, the retail shops and the swimming pool. The latter was covered with sand, and several fish somehow landed in the pool, recalled an employee. They were returned to the ocean, reminiscent of the time long ago when the Bowler family rescued stranded fish by keeping them in their room's bathtub.

Remarkable teamwork by hotel employees in dealing with the dirt, sand and water made it possible for the hotel to be operating efficiently within twenty-four hours. Guests experienced minimum inconvenience, considering the magnitude of the hurricane.

Then there was the time when the palm trees needed to be trimmed or replaced. Some had grown too tall, others proved hazardous, still others blocked views.

*My family and I first stayed here in 1951,
in one of the original cottages and . . .
it remains an even more heavenly place each trip*

Dave Brubeck
Jazz Great

Great state, great city, great hotel

Richard M. Nixon
Former President of the United States

The trees had earlier been part of the 1980s renovation, at a cost of \$55,000. But all was not lost. As soon as a palm tree was cut, a Halekulani chef was there, knife in hand, collecting hearts of palm. That evening, La Mer guests enjoyed part of a \$55,000 *amuse bouche*, compliments of the hotel.

Halekulani continues to set the kind of high standards by which other hotels would be measured. In 1994 the hotel appointed Hawai'i's first female general manager for a major resort—Ms. Patricia Tam. Ms. Tam, who started her remarkable career as a pastry chef, was selected “Hotelier of the Year” in 1999 by *Hotels* magazine and promoted to corporate vice president the next year.

The hotel enjoys another distinction: of the more than 700 employees, more than 100 are the original personnel who helped open the “new” Halekulani in 1984. From the valet, porter and waiter to the room maid, receptionist and hostess, Halekulani employees are known for their graciousness and their attention to detail. These employees come from a Hawai'i community that Halekulani has supported generously through the years, including the Honolulu Symphony, the Honolulu Academy of Arts, Adult Friends For Youth and the Culinary Institute of the Pacific, to name a few.

As Halekulani continues its remarkable journey, new memories are created daily by guests and employees in this, our “House Befitting Heaven.”

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