



by Ken Gilliland & Ryverthorn

# Overview

Aloha. The island chain which now comprises the state of Hawaii was first settled by Polynesian explorers sometime between 800- 1000 AD. By the time the first Europeans made contact in the late 18th century, the native Hawaiians had established a rich and thriving culture which was strictly divided along caste lines. Social status was marked by what a person wore and this convention continued even after the arrival of Christian missionaries who forced their Western modes of dress on the native Hawaiians.

The pre-European dress included three distinct items; grass skirts, Kapa cloth garments and feathered attire.

**Grass Skirts.** Easily, the most identifiable symbol of Hawaii because of its association with traditional hula dancers, grass skirts were actually constructed from the outer bark and leaves of the banana tree. The skirt's waistband was tightly braided and fit the wearer snugly. Longer strands of fiber hung down from the waistband. Traditionally, the same fibrous material was fashioned into anklets and worn during ceremonial dances.

**Kapa Cloth.** This is also known as "bark cloth" by Westerners or "tapa" throughout the rest of the Pacific Rim. It was the material from which the most common articles of Hawaiian clothing were made. Traditionally manufactured by women, kapa cloth is made from the bark of the paper mulberry tree through a complex process which renders the bark into a pliable, felt-like fabric. Kapa cloth was often dyed or printed with bold, colorful patterns. The finished cloth was then fashioned into the "malo," the tucked skirt worn by men, or the "pa'u," the short skirt worn by women.

**Feathered Attire.** These items, worn by Hawaiian nobility and royalty, were constructed from a base of finely woven fiber netting and thousands of brightly colored feathers in a bold design. Lesser chiefs wore shorter feathered capes while kings and high-ranking officials wore longer cloaks. The feathered cloak of King Kamehameha was composed of approximately 450,000 feathers of the mamu bird. Each mamu bird only yielded about six or seven of the appropriate feathers. Thus the making of these Hawaiian garments led to the extinction of several species of birds

The Royal Hawaiian set has two versions of male traditional Polynesian clothing; one for the Genesis male shapes and one for the Studio-Poser Gen4 male shapes. Included in both sets are a Feathered Cape and Crown, a Kapa loincloth, necklaces and leaf/fern anklets, wrist and head bands.

# DAZ Studio Use

In the DAZ Studio version of Royal Hawaiian, you will find all the Clothing items and alternate materials in the Studio “ People / Genesis / Clothing” folders.

What’s included and where it can to found:

- Figures (.duf ) in the “Hawaiian Royals” folder
  - Genesis-Loincloth
  - Genesis-Hawaiian Crown
  - Genesis-Bead Lei
  - Genesis-Whale tooth Necklace
  - Genesis-Leafy Ankleband-L & Leafy Ankleband-R
  - Genesis-Leafy Wristband-L & Leafy Wristband-R
  - Genesis-Leafy Crown
  - Genesis ‘Ohi’a Lehua Crown
- Materials (.dsa) in the “Materials” sub-folder
  - Additional material settings for all clothing items.

## Attaching Clothing Items

The process for attaching clothing items to a figure is easy in DAZ Studio. Select the Genesis character and click the clothing item you wish the character to wear. DAZ Studio will automatically fit/conform the clothing item to the figure. If you accidentally forgot to select the Genesis figure first, you can select the clothing item and in Parameters/Misc there is a “Fit to” button.

Most Genesis shapes are supported for the clothing items included in this package. Some additional “Fit” morphs can be found by selecting the clothing item and looking in the Parameters/Morphs section.

## Applying Materials to Clothing Items

To change the material on a clothing item, select it and go to the Materials subfolder. Apply the alternate material to the clothing item by clicking the library icon.

## A PASSION FOR BIRD FEATHERS

While Polynesians hunted some birds for food, their primary focus was actually collecting feathers to adorn the feathered Crowns and capes of the nobility and royal families. Polynesians would often construct snares to catch the birds, then pull out the required feathers and release the birds back into the wild. Whether the majority of birds actually survived this ordeal is debated, however it is clear that several bird species, such as the mamo, became extinct at least partially due to feather collection. The feathered cloak of King Kamehameha was composed of approximately 450,000 feathers of the mamo bird and each mamo only had 6-7 useable yellow feathers.

The feathers most commonly used in capes and crowns were red, from the 'i'iwi (*Vestiaria coccinea*) and apapane (*Himatione sanguinea*). and yellow, from the 'o'o (*Moho nobilis*) and mamo (*Drepanis pacifica*). Black feathers from the 'o'o were also used, and more rarely green from the 'o'u (*Psithacirostra psittacea*). The feathers from these birds were fairly small, and before they were attached to the netting-foundation, they were carefully picked over and arranged in bunches according to size. One bunch examined had as many as eighteen small red feathers. In making up the yellow feathers, some shorter red feathers were placed over their quills to form what was



The Hawai'i Mamo (*Drepanis pacifica*) went extinct in 1899

termed a pa'u (skirt). The quills of each bunch were tied

together with a strip of olona bast, the inner bark or bast of the olona plant. Women were allowed to sort feather bunches but the making of the garments was restricted to men. With the lower part of the netting toward the worker, the feathers were tied to the netting in overlapping rows that commenced at the lower border. This commencement-method with the free or tip-ends of the feather-bunches directed toward the lower edge, left the meshes above or beyond clear for successive rows. The feather-bunches overlapped laterally and the rows were spaced close enough for the free ends to overlap the row below it and thus completely cover the surface of the netting-foundation. The result was a smooth surface that resembles velvet or plush.

# THE SONG OF KALĀKAUA

KALĀKAUA A HE INOA  
KA PUA MAE'OLE I KA LA  
EA EA EA EA

KALĀKAUA IS HIS NAME  
A FLOWER THAT WILTS NOT IN THE SUN  
TRA LA LA LA

KE PUA MAILA IKA MAUNA  
KE KUAHIWI O MAUNAKEA  
EA EA EA EA

BLOOMING ON THE SUMMIT  
OF THE MOUNTAIN, MAUNA KEA  
TRA LA LA LA

KE `A MAILA I KILAUEA  
MALAMALAMA O WAHINE KAPU  
EA EA EA EA

BURNING THERE AT KILAUEA  
THE LIGHT OF THE SACRED WOMAN  
TRA LA LA LA

A LUNA O UWE KAHUNA  
KA PALI KAPU O KA`AU  
EA EA EA EA

ABOVE UWE KAHUNA  
THE SACRED CLIFF OF KA`AU  
TRA LA LA LA

EA MAI KE ALI`I KIA MANU  
UA WEHI I KA HULU O KA MAMO  
EA EA EA EA

THE BIRD CATCHING CHIEF RISES  
ADORNED WITH FEATHERS OF THE MAMO BIRD  
TRA LA LA LA

KALĀKAUA A HE INOA  
KA PUA MAE'OLE I KA LA  
EA EA EA EA

KALĀKAUA IS HIS NAME  
A FLOWER THAT WILTS NOT IN THE SUN  
TRA LA LA LA

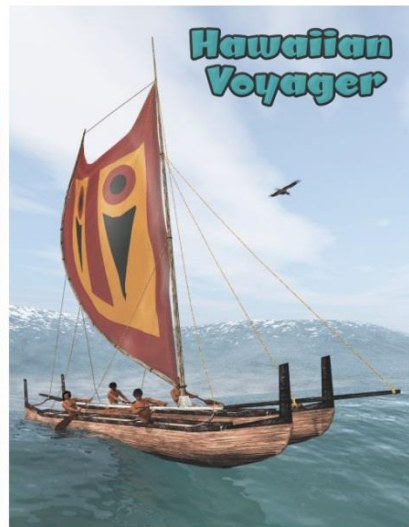
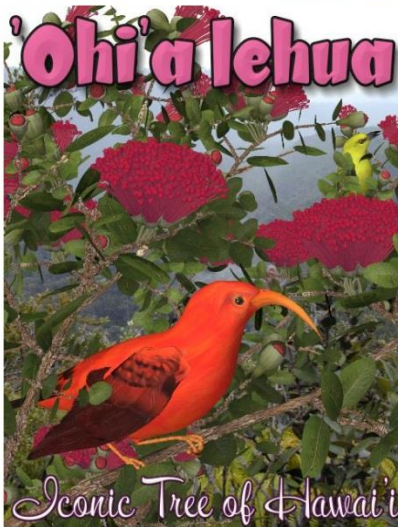
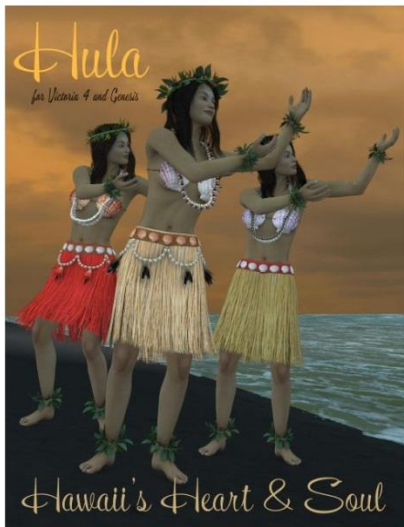
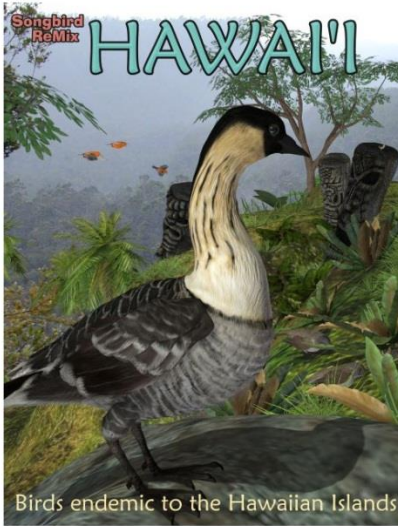
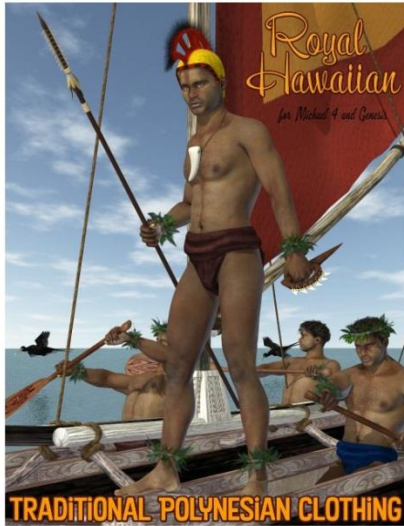




# SPECIAL THANKS TO MY BETA TEAM...

...my beta team (FlintHawk, Wendy, Linda, Jan, Rhonda and Sandra)

Hawaiian themed sets available through [Hivewire3D](#)



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