



Hula
FOR DAWN

Hawaii's Heart & Soul

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 "Hula, Hawaii's Heart and Soul" set has two versions of female traditional Polynesian clothing; a Poser version and a DAZ Studio version for Hivewire3D's Dawn female character. Included in both sets are a Hula Skirt and Shell Top, necklaces and leis and leaf/fern anklets, wrist and head bands.

Poser & DAZ Studio Use

In the both versions of “Hula for Dawn”, you will find everything in the “People / Dawn / Clothing / Hawaiian Hula” folders (in Poser this is located in the “Figures” Library).

The next choice you’ll have is to select your preferred render engine (3Delight or Iray for DAZ Studio; Firefly or Superfly for Poser).

All clothing items are either “Fit to/Conforming” or “Parented to” the base human figure (so the Dawn figure should be loaded first).

If the human figure is loaded first, most if not all of the clothing items will automatically attach themselves to the figure. If they don’t, the process for attaching clothing items to a figure is easy.

In Poser. For files (.cr2) you will need to use the “Conform to” button found in the “Figure” drop-down list on the main Poser tool bar. You will “Conform” the clothing item to the “Dawn” figure. Fit morphs for the clothing items can be found in the BODY sections of the clothing item in the Parameters Tab. Loading clothing items before you load the figure may cause conforming issues. Delete the clothes to load the figure first.

In DAZ Studio, If you accidentally forgot to select the Dawn figure first, you can select the clothing item and in Parameters/Misc there is a “Fit to” button.

Most Dawn 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.

With the Prop files (.pp2), you will need to select the base figure first, the Dawn model, then load the Clothing Prop files. Morphs, size and positioning adjustments for these items can be found by selecting the Clothing Prop and using the Parameters Tab.

Applying Materials to Clothing Items

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

Poser and DAZ Studio Use

Using the Hula Skirt

The Hula skirt will conform/fit to the default figure but after posing the figure will need some work. The reason for this is to allow a much more natural sway to the grass skirt, rather than it following the exact movement of each thigh. Only the “Hip/Pelvis” portions of the body are anchored to the skirt, the rest of the skirt is controlled by 5 satellite “Controllers” by placed around the base of the dress. These Controllers are named SkirtFront, SkirtBack, SkirtLeft, SkirtRight and SkirtBend and contain X-Y-Z rotational controls.

Mixing Morphs and Extreme Poses

Mixing morphs, such as two BODY Shapes, can be problematic with conforming clothes. The same is true for poses that go beyond set “Limits” or test those set limits. Most of the clothing items come with Adjustment morphs to help correct issues with mixed morphs and extreme poses. There are some instances when the even adjustment morphs won’t be enough. In these cases it is suggested that one of the Morphs and/or poses be down mixed.

Color-coded DAZ Studio parameters

Parameters that are Red or Dark Grey are meant to be hidden and normally not used.

Default Materials

The Default Materials of the clothing items are not labeled “Default” in the material folder. Here is a list of materials correlating the material names to default materials:

- **Hula Skirt:** *Skirt-Tahitian Red*
- **Hula Top:** *Hula Top4*
- **Hula Bead Lei:** *Lei Beads2*
- **Hula Lei:** *Lei-Flowers1*
- **Whale Tooth Necklace:** *Whale Tooth Necklace*
- **Ankle and Wrist Bands:** *LeafBand-Light Tie with Leaves-Varied*
- **Leaf Crown:** *LeafBand-Light Tie with Leaves-Varied*
- **‘Ohi’a Crown:** *Leaves- OhiaVaried*

Materials Switching

Hula for Dawn offers diverse Material Options, some of which might not be obvious at first.

A good example is the Shell Material used in the Hula Skirt and Top. The 5 included shell colors in “Hula Outfit Variations” can be applied to **BOTH** the top and the Skirt.

The Leaves-All Ferns, Leaves-Varied, LeafBand-Dark Tie and LeafBand-Light Tie Materials can be applied to the Ankle, Wrist or Leaf Crown

Most of the Hula Beads1-5 found in in “Hula Outfit Variations” can be applied to the Hula Bead Lei as well (although it will only color one of the two strands).

The Hula: Hawaii's Heart and Soul

Hawai'i has no more potent symbol than that of the hula dancer. Hollywood has long capitalized on that image. The silent film siren, Clara Bow, donned a grass skirt to play the daughter of a pineapple plantation owner in Hawai'i in the 1927 film "Hula". Audiences around the world began to identify Hawai'i with grass skirts and a strumming ukulele. Hollywood continued its Hawaiian love affair with such movie stars as Shirley Temple, Minnie Mouse, Dorothy Lamour and Elvis Presley.



Far different from these Hollywood representations was the hula in Hawai'i; where in all of its sacred and ceremonial forms, it was an integrated system of poetry, movement and rhythm. The essence of ancient hula was in the song, both words and chant. For to the native Hawaiians, the hula could be performed without instruments, but never without song or chanting. The song chants were poetic, rich with folklore, and complex with multi-levels of meaning. Musical rhythm was played on gourds, drums, split bamboo sticks, and other instruments.

The origins of the Hula are vague, though its antecedents can be traced through Polynesia to India itself. The acknowledged patron of the Hula is the goddess Laka. But today, more than 300 sacred songs and chants recount the saga of the fiery goddess Pele and her love for the chanter Lohi'au. And of Pele's sister, Hi'iaka's heroic search to bring Lohi'au from his home on Kaua'i to Pele at the other end of the archipelago, where Pele had settled into a volcanic cauldron on the Big Island of Hawai'i, after searching for a home on each of the Hawaiian islands. Several versions of the Pele legend credit hula's beginnings to Hi'iaka herself and to her mortal friend Hopoe, whom Pele destroyed in an impatient rage while waiting for her sister to return with Lohi'au. Another account, part of a 928-line genealogy chant, tells of La'ila'i, who came to Hawai'i from the Marquesas. This legend locates the birthplace of the Hawaiian hula as being on Moloka'i.

Ancient Hawai'i can also be seen through the eyes of Captain James Cook and his men. In 1778, they became the first Westerners to discover the Hawaiian Islands, and several

in the expedition recorded their impressions of many facets of Hawaiian life, including the first hula performed for them shortly after their initial contact on Kaua'i.

Christian missionaries from New England arrived in Hawai'i in 1820. They were armed with Bibles, determination, and an absolute certainty of their own, narrow ownership of the Truth. Many of the missionaries were appalled by the "noisy" and "heathenish" hula, and they made great efforts to abolish the dance. They eventually convinced Christianized royalty to declare it illegal. But the hula survived, beleaguered perhaps, but zealously guarded and cherished by Hawaiians, who preserved it in locations remote from the many mission stations sprinkled through the islands.

King David Kalakaua, who came to the throne in 1874, is credited with returning the ancient hula to public enjoyment. Seemingly committed to Western goals, Kalakaua was elected king after he won the support of powerful planters and brokers by endorsing an open trade treaty for sugar between the U.S. and Hawai'i.

Nicknamed the Merrie Monarch, King Kalakaua dressed in elaborate European-style uniforms, built the Victorian influenced 'Iolani Palace for an enormous sum, and dined in Washington with President Grant. But,



though he had learned the waltz, the minuet and the two-step, Kalakaua had also mastered the ancient chants taught by his grandmother. He encouraged the hula (more than 260 chants and dances were performed at his coronation), and he spurred a proud and far-reaching resurgence of Hawaiian culture.

David Kalakaua did more for the hula, far more, than reviving an ancient dance. During Kalakaua's reign the hula again became a "living tradition," one that grew and evolved. Under Kalakaua's patronage the Western forms of rhythm and melody, as expressed by hymn singing and band music, were amalgamated with the traditional hula forms. The ukulele, borrowed from Portuguese immigrants, was introduced, with its companion the steel guitar. Also the "ti" leaf skirt was seen for the first time as a dance costume.

In 1893, two years into the reign of Queen Lili'uokalani, Kalakaua's successor, the monarchy was overthrown by supporters of annexation to the United States. Hawaiian

cultural expressions such as the hula were swamped by the political turmoil and American culture followed... but through this turmoil, the hula survived.

Nathaniel Emerson, the son of missionaries, brought the hula to the attention of the outside world in 1909, with the publication of his book, "The Unwritten Literature of Hawai'i". The book carefully documented details such as the organization of a hula school, its ceremonies, aspects of training, costume, and graduation.



FEMALE DANCING IN HULA COSTUME

Emerson clearly loved the hula. *"If one comes to the study of the hula and its songs in the spirit of a censorious moralist,"* wrote Emerson, *"he will find nothing for him; if as a pure ethnologist, he will take pleasure in pointing out the physical resemblances of the Hawaiian dance to the...geisha, or other Oriental dances. But if he comes as a student and lover of human nature, back of the sensuous posturings, in the emotional language of the songs he will find himself entering the playground of the human race."*

Soon after the book's publication, the world discovered Hawai'i, and the tourist trade boomed. Hula played a central part in the packaging as semi-traditional hula was composed side-by-side with songs (often in English) and dances that bore little resemblance to things Hawaiian. The traditional grass skirt became mass-produced cellophane

skirts and the Hawaiian culture became its Hollywood transformation.

Still, many of the old chants and dances survived, handed down reverently from teacher to student in sanctuaries on each of the islands. The "Merrie Monarch Festival", honoring Kalakaua, who had revived the hula a century before, began in 1971 as a showcase of both ancient and modern hula. Scores of other Hula pageants, competitions and foundations dedicated to preserving and perpetuating indigenous art forms are bringing the dances and chants of the Hawaiian people to the public eye.

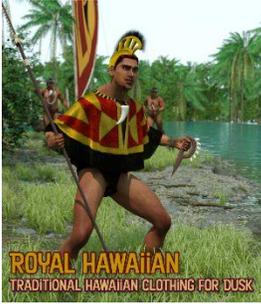
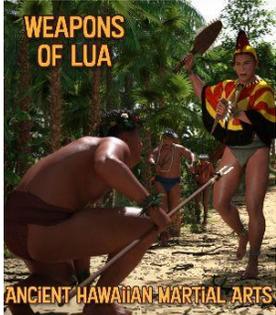
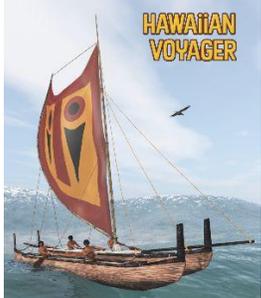
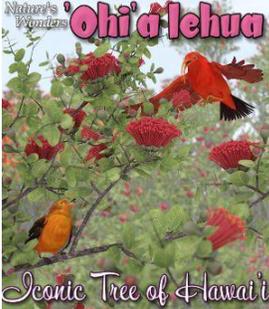
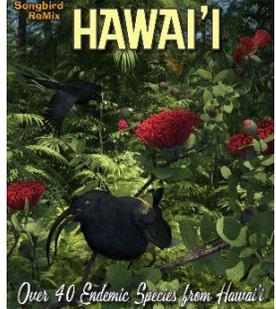
Today, the Hawaiian language and hula are enjoying revived interest. They are bringing a new appreciation for the poetry of the ancient texts, with all of the complexities of thought and meanings-within-meanings that this subtle language offers.

(Portions paraphrased from Aloha-Hawaii.com)

Special Thanks to my Beta Team..

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