

TŌKU HAERENGA

by

Rokahurihia Ngarimu-Cameron

*Te Whānau- a- Apanui, Whakatōhea, Ngāti Awa,
Te Arawa, Ngāti Tūwharetoa, Ngāti Airihi.*

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Cover image shows Rokahurihia Ngarimu-Cameron's descent-line through her grandmother's moko,, her mother's kete kumara and her father's kilt and, lastly, her own artwork *Te Haraawaka*.

TE TIMATA KARAKIA

He Honore he Kororia he maunga rongo ki Runga

I te Whenua he whakaaro pai ki nga tangata katoa

Whakamoemiti tonu atu ki a koe e ihowa

Mo au manakitanga i a matou katoa

Me a matou tamariki Mokopuna ano hoki

Kia aroha mai hoki koe ki o matou henga

Ngoi koretanga whakapumautia

mai to arohanui ki a matou katoa

Tenei ka inoi atu i runga i te ingoa o te matua

O te Tama o te Wairua tapu

Amene

(The prayer above is from the Ringatū Faith. Te Kahautu Maxwell explains the context in “The Seed”, 1998. He refers to my Nanny Roka in this thesis where he sources *Te Hāhi Ringatū Ngā Kawenata a te Atua*, 1998 in his footnotes 87, 88 and 94.)

ABSTRACT

In her master's project entitled TŌKU HAERENGA, Rokahurihia Ngarimu-Cameron reveals through her writing the intrinsic weaving inheritance she has acquired, as her project engages with the translation of traditional Māori off-loom handwoven garments into a contemporary arts practice in Western loom weaving to bring the two cultures of Aotearoa together.

This dissertation commences with an introduction in which the key components of the dissertation are briefly discussed and in which a selection of practices are included with which Ngarimu-Cameron's work is aligned in various ways. The introduction is followed by a section entitled "Excursus". This section includes Ngarimu-Cameron's own personal background and her connections with whānau and others as well as the genesis of her practice in her own personal context – a context in which issues of resilience and cultural survival played important roles.

Subsequent chapters explores Ngarimu-Cameron's actual artistic output in five parts: 1) Korowai: Te Haraawaka and Puketeraki; 2) Rāpaki: Southern Man and Puna Taonga; 3) Kahu Kererū: Aotearoa and Otu Kapuarangi/Te Tarata; 4) Kaitaka: Whero and Manono; and 5) Plaid: Lochiel and Bonnie Prince Charlie. The body of work created by Ngarimu-Cameron as discussed in these chapters demonstrate her alignment with the current weaving renaissance in Te Ika a Māui and Te Waipounamu.

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He tohu aroha ki nga kaumātua o nga mahi toi.

Raina TeIwingaro-Hotene (Great grandmother), Roka Kehu Hotene-Ngarimu (Grandmother), Te Oti Ngarimu-Cooper (Mother), Te Raita Delamere-Ngamoki (Taua), Rongo Belmont (Kuia), Hinehou Campbell (Kuia), Horiana Te Kauru-Laughton (Kuia), Hirini Melbourne, Kelly Davis, Emily Schuster, Cath Brown, Erenora Puketapu-Hetet, Doreen Griffin (Taua), Mary and Jim Cameron.



Figure 1 Turirangi (1851) from Tunapahore Hāwai Te Whanau-a-Apanui Iwi, image courtesy of Scott Reeves, Otago Museum.

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INTRODUCTION

In my dissertation entitled TŌKU HAERENGA, I aim to reveal through my writing the intrinsic weaving inheritance I have acquired through my own personal background and my connections with whanaū and others as well as the genesis of my practice in my own personal context – a context in which issues of resilience and cultural survival have played important roles. This background and the issues integral to it are discussed in an “Excursus”, a section of this dissertation which precedes the chapters on my actual practice, which engages with the translation of traditional Māori off-loom handwoven garments into a contemporary arts practice in Western loom weaving to bring the two cultures of Aotearoa together. These chapters are organized around particular types of work and particular named pieces created during my master’s project. These chapters are: 1) Korowai: Te Haraawaka and Puketeraki; 2) Rāpaki: Southern Man and Puna Taonga; 3) Kahu Kererū: Aotearoa and Otu Kapuarangi/Te Tarata; 4) Kaitaka: Whero and Manono; and 5) Plaid: Lochiel and Bonnie Prince Charlie. The body of work created as discussed in these chapters demonstrate my alignment with the current weaving renaissance in Te Ika a Māui and Te Waipounamu.

Key ideas which are integrated into the “Excursus” and the chapters listed above – as in fact, into my whole project, including the studio work and presentation choices I made – can be summarised here in this introduction as an orientation for the reader.

In the first instance my project is wrapped around by my Ringatū Faith. This is the faith I have inherited from my Nanny Roka, to whom my work is dedicated as it also is to my whanaū. My dissertation starts with a prayer from the Ringatū Faith and I urge my readers to access the explanation and contextualization of this prayer by Te Kahautu Maxwell explains the context in “The Seed”, 1998. He refers to my Nanny Roka in this thesis where he sources *Te Hāhi Ringatū Ngā Kawenata a te Atua*. My Ringatū Faith is further referred to in my dissertation where I write about the importance of the three-fingered hand in Māori art and where I return time and again to the main principles of my Ringatū Faith: *belief* in God; *respect* for ancestors and elders; *love* for community; and *sharing* of knowledge and resources.

In the second instance, my project follows on from the above in its focus on community. In “Excursus” my close connections to my whanaū is discussed; in subsequent chapters, I return again and again to links with my community. During the opening of my exhibition at the Dunedin Public Art Gallery – as related to this dissertation – many elders and other members of the Ringatū community, of my whanaū and of my wider community were present, some actively engaging in kōrero, waiata or kapa haka and in the performance presented where my garments were worn and modelled for the audience. My show at the Dunedin Public Art Gallery coincided with Matariki and this was an important decision as I wanted to celebrate this event in respect for my culture and for the Ringatū Faith as Matariki is the start of our new year. Fortunately, Otago Polytechnic / Te Kura Matatini School of Art afforded me the possibility of enrolling at the time of Matariki at the start of my project and thus I could complete it at the time of Matariki in 2008. This worked well in terms of my efforts to align my project throughout with the concerns of my community. Another

fortunate aspect was that the performance made it possible to have the garments worn by members of my whanaū before they were exhibited European-style in the exhibition.

My oral presentation and examination were, again, situated within my community, this time at the Te Whānau Arohanui at Waitati, where members of my whanaū hosted the visitors and created a welcoming space for them. Also, of course, the protocols of my marae were followed in respect for my culture and also for my Ringatū Faith.

Sharing of knowledge and resources in my project took many forms. Sharing with my whanaū was ongoing through the project as I discovered new knowledge and could plough that back into my raranga teaching and my discussions with community members. In fact, it was through continuous discussion with my community that I could integrate new knowledge with previous knowledge. Sharing also involved members of the Otago Polytechnic / Te Kura Matatini ki Otago School of Art, especially during supervision sessions, seminars involving other candidates and more generally, where informal discussions took place with other students and staff members. I hope that my presence in the School of Art during the past few years has contributed to a greater awareness of tikanga Māori and kaupapa Māori in that context and that it has also helped to pave the way for future Māori students there. This includes paving the way for developing there growing existing structures which can provide support for these students.

Further afield, it became possible for me to travel to Australia as a member of the *lightweight?* textile exhibition held as an exchange agreement with the School of Fine Arts of the National University of Canberra in 2007. This afforded me the opportunity to meet with various artists in Australia of Aboriginal descent. To show my respect for these artists, I worked with kangaroo skin and created garments in homage to their ancient culture and its use of natural resources. This connection between our two indigenous communities is ongoing and I plan to travel to Australia again in 2009 to continue this strand of my practice.

Throughout my project – as documented and discussed in this dissertation – I have worked to reinstate and strengthen traditional technologies and the use of traditional resources and their preparation within my Māori culture. I used traditional off-loom technology and the many techniques involved with this, for example the tāniko technique on the kaitaka; hide preparation; traditional dyeing; and preparation of feathers and fibres. It was important for me to work in these ways as it is important for me to contribute to the current renaissance in Māori weaving which preserves and honours the ancient ways of making the artifacts of our material culture. It is through such practices that we remain connected to our traditions.

However, it was also important for me to connect with European culture in Aotearoa and also to honour and respect the European components of my own heritage. This found its way into my practice via the use of plaids for tartan patterning and with the Scottish dance performed in a kilt during the opening performance of my exhibition at the Dunedin Public Art Gallery, an event honoured by a karakia by a Ringatū elder and followed by the playing of bagpipes by an elder of the Scottish community of Dunedin. Not only through such inclusions, but also, importantly, through the

integration of traditional Māori off-loom weaving methodologies with European on-loom methodologies, did my project strive to bridge the gap between Māori and European culture in Aotearoa / New Zealand. The translation of the tāniko technology on the kaitaka to the computer-aided loom was a key shift in my practice in this regard. This constituted a challenge for me as I had never worked on the computer-aided loom before. Digital technology in this respect and also in regard to writing practices utilising the computer was new to me when I started my project but at its completion I am becoming more familiar with its demands, again bridging the divide between the traditional and the contemporary.

Other artists have done the same. I have looked at various practices through which traditional and contemporary methodologies and technologies have been integrated. Some of the work I have looked at is practiced within the Aotearoa / New Zealand context and some are practiced further afield. In the section of this introduction which follows below, I present a brief commentary on four practices which are akin to mine in various ways. The artists involved and whom I honour in the section below are: Rachael Rakena and Donna Campbell in Aotearoa / New Zealand and Hideo Yamakuchi and Hiroyuki Shindo in Japan, another context in which the traditional is very specifically respected, but also integrated with the contemporary.

Rachael Rakena is the first artist I discuss briefly here; first in honour of the fact that she is a Kai Tahu (and Nga Puhi) artist, a member of Kai Tahu in the area where my master's project was situated. Rakena also studied at the Otago Polytechnic / Te Kura Matatini ki Otago School of Art, where she completed her Master of Fine Arts project in 2003. She has since joined the staff as the Bachelor of Māori Visual Arts Co-ordinator and as a Māori Visual Arts Lecturer at Massey University in Palmerston North and she has made a name for herself through her ongoing practice, a part of which was shown with Brett Graham alongside the Venice Biennale in 2007. Rakena's MFA dissertation is entitled "Toi Rerehiko" (Computer Work). She writes in her dissertation: "This research project claims and names digital arts for Māori...It combines notions of tradition and contemporaneity...[it]speaks from an insider research position."¹ Like Rakena, I also use digital technology in my work; I also strive to combine the traditional and the contemporary; and I also speak from an insider – in our case Māori – position. When I look at her work, I see how she incorporates traditional patterns and combines their structures with texts speaking of the here and now; how she combines kapa haka and digital scapes in her projections; how she integrates community issues with modern technologies – for example when she makes a comment on email communication and how it can be received within the whanaū. Although her work is very different from mine, there are certain connections and in identifying these, I have found another kind of community – a community of practice which also includes other artists, such as those mentioned below.

Donna Campbell is a weaver of Ngā Puhi and Ngāti Ruanui Descent. She completed her Master of Fine Arts at Whitecliffe College of Art and Design in 2005 and is currently a lecturer in Māori and Pacific Development / Te Pua Wānanga ki te Ao, Department Te Aka Tikanga at the University of Waikato. Campbell writes: "My field is textile fabrication using the traditional techniques of Māori raranga weaving. I am passionate about the possibilities of this medium as an identity signifier from pre-colonial society to the post bi-cultural society we live in today. My work reflects my negotiation with the bi-cultural interface."² When I look at Campbell's work I notice

how she uses traditional patterns; how she integrates these with contemporary dress design and with digital projection in exhibition spaces. Her work has certain characteristics in common with mine, although, again, our two practices are also very different. She projects onto the body, whereas I literally clothe the body in performance; she alludes to Western dress styles, while I translate traditional garments into contemporary pieces through the use of on-loom weaving that does not alter their basic design. Despite these differences, I identify her practice as an inspiration for my own.

Far to the north of Aotearoa New Zealand, many Japanese artists are currently involved with the retention of traditional aspects of Japanese art, while incorporating contemporary aspects into their practice. This phenomenon has now become a worldwide one with the phrase “contemporary-traditional” embedded into the language of the visual arts today.³ Despite its current global entrenchment, the practices feeding into this phenomenon owe their strengths to individual ways of working in particular contexts and communities.

Japanese artist Hideo Yamakuchi grew up surrounded by traditional textiles as his family were weavers from an area where traditional kimonos were made. “he has also worked closely with computers. He experiments with the new possibilities in art afforded by the latest digital fabric technology...”⁴ in some of his work, he uses photographic images and weaves these digitally into fabrics installed as wall pieces but made up of individual garments onto which the images seem to be projected. “he sees the loom as a kind of printer; the digital image data can be read as warp and weft in a woven structure...The textile artist creates directly on a computer screen, and converts the information to a grid (warp and weft).”⁵ Looking at Yamakuchi’s work, I see how his use of garments for installation and his use of the contemporary with the traditional is somewhat similar to my own practice.

Another Japanese artist whose work interests me is Hiroyuki Shindo who uses traditional indigo dye in contemporary installation work. The dyeing process used is called *arashi shibori* and is combined with references to how American colourfield artists such as Helen Frankenthaler used dye as paint to “wash” into fabric on a large scale.⁶ When I look at Hiroyuki Shindo’s work, I am struck by the use of a traditional process in an outcome that is aligned to contemporary installation and also by how his fabrics become paintings and I think about how my own work fulfills more than one discipline function: they are woven pieces worn on the body and exhibited installation-style as bodies in repose. As with my own recent exhibition at the Duendin Public Art Gallery, the audience has to walk slowly alongside Shindo’s large “bodies” to appreciate the differences between them and the combination of the traditional indigo and its application as paint in his contemporary works.

As already mentioned when I discussed my performance at the Dunedin Public Art Gallery earlier in this introduction, the relationship between my garments and the bodies which are to wear them is a very close relationship, just as my relationship between my own body and that of the land where I garner my natural resources is a close one. The following section and the chapters that follow expand on this experience and on the other issues mentioned in this introduction.

¹ Rachael Rakena, “Toi Rerehiko”, unpublished Master of Fine Arts dissertation, Otago Polytechnic, Dunedin, 2003, p. iii.

² See [http:// www.maoriart.org.nz/profiles/donna_campbell](http://www.maoriart.org.nz/profiles/donna_campbell) as last accessed on 1 September 2008.

³ See <http://www.unitec.ac.nz/?134D4C0B-5DBE-42C2-A16A-9654CB743276> as last accessed on 17 October 2008. For example, at Unitec in Auckland, a Certificate in Traditional and Contemporary Weaving is offered.

⁴ See Sarah E. Braddock Clarke and Marie O’Mahoney (eds), *TechnoTextiles 2: Revolutionary Fabrics for fashion and Design* (London: Thames and Hudson, 2005) 182.

⁵ Ibid., p. 182-3.

⁶ See Mildred Constantine and Laurel Reuter (eds), *Whole Cloth* (New York: Monacelli Press, 1997), 80-1.



Figure 2 The whare ponga of my childhood at Hāwai

EXCURSUS

PERSONAL BACKGROUND

The garments which I have submitted for my Master of Fine Arts degree, embody, in their material form, many elements of my own Māori cultural traditions, which have been handed down through generations. These distinctive physical elements and features of the works (rather than any words which may be used to describe them) constitute, in themselves, my personal, preferred, medium of expression. Another way of putting this would be to say that I would like these examples of my work, as much as possible, to “speak for themselves”.

Anything like a full understanding and appreciation of what these garments are “saying”, however, is necessarily dependant upon at least some knowledge of the background from which they originate. The visible, aesthetic features of the garments might be likened to the tip of an iceberg, the invisible bulk of which corresponds to the body of age-old, unbroken traditions of the Whare Pora (or house of weaving) which I have utilised, adapted and extended in practice. Much of this background is personal, since it is exclusively through personal, “hands-on” experience (and not through book-learning) that my skills have been developed. I think of this as “tōku haerenga” (my journey) and would like to provide here a brief outline of that journey, focusing on just some of those stages of this journey which I consider have been of most significance in relation to my development as a weaver.

TE WHARE PORA (THE HOUSE OF WEAVING)

I was born in Opotiki in the late 1940’s and was raised by my grandmother, Rokahurihia, and my mother, Te Oti, in a whare ponga on the pā at Hāwai in the rohe (district) of Te Whānau-a-Apanui (see figure 2). This whare had an earth floor, no electricity, no running water, a single door-opening and an outside toilet. Rokahurihia was then in her seventies. She was “tuturu Māori” – which meant that we lived in the ways of our ancestors. She could not speak English – so all my verbal communication with her was in Māori. She was a survivor of the Tarawera eruption

and a staunch member of the Ringatū church. I bear her name (which means tumbling and turning rocks) and dedicate my mahi (work) to her and to my mother.

The first major step in my development as a weaver was my induction, in early childhood, into the Whare Pora (the traditional “house of weaving”). This was a significant event. Erenora Puketapu-Hetet describes it thus: “Te Whare Pora can be described as a state of being. The weaver is initiated into Te Whare Pora, the house of weaving, with karakia (prayers) and ceremony.”¹ What was required of the initiate was that her spirit, mind and physical being should be so totally harmonized that she could receive and retain the knowledge which would then instinctively facilitate the production of her hands.

Very few of today’s weavers have undergone this kind of initiation. Such ceremonies were discouraged by Christian missionaries who suspected them of being incompatible with Christianity. Although the missionaries were quite mistaken about this, the result has been that the ceremonies are rarely, if ever, practiced today.

The main reason the art of weaving was so highly regarded, and the initiation into it so special, was that it was crucial to our livelihood, and, indeed, the very survival of my people long depended on the production of woven cloaks and other artifacts such as rourou (small baskets for cooked food) and kete (larger baskets) for gathering berries and kai moana (sea-food) such as shell-fish and crayfish. Thus, although weaving was also admired for fine artistry, its practical function was of primary importance.

My whakapapa (lineage) in weaving, however, goes back further than my grandmother. My great grandmother, Te Raina Te Iwingaro-Hotene, was a master weaver, and I have represented her symbolically in an artwork named *Te Raina o te Rangi* (see figure 3).



Figure 3 Te Raina o te Rangi

Tikumu – (Celmisia Spectabilis) – Pāua Shell, piupiu harakeke, custom board, Rokahurihia** Ngarimu-Cameron, 78 x 40***, 2006.

This work, which combines whakairo (carving) and raranga (weaving), serves as the poutokomanawa (supporting pillar – in a figurative, if not necessarily a literal, sense) for the Whare Pora of my current whānau (family group) of weavers.

The three fingers of Te Raina o te Rangi (characteristic of all our carved ancestor-forms: see also Turirangi in figure 1) have been accorded multiple significations. They may be taken to represent the gods encountered by our ancestor Tāne on his ascent to the heavens: Io Matua Kore (God the Parentless), Io Nuku (God of Earth)

and Io Rangi (God of the Heavens) respectively. Alternatively they may represent the three baskets of knowledge: Te Kete Tuāuri (the basket of the knowledge of good and evil), Te Kete Tūātea (the basket of material knowledge) and Te Kete Aronui (the basket of spiritual knowledge).

Our carvings are thus tāonga (treasures) serving to record our versions of events handed down from ancient Hawaiki. With the coming of Christianity, however, the three fingers served, additionally, to signify Te Matua (the Father), Te Tama (the Son) and Te Wairua Tapu (the Holy Spirit); as well as whakapono (faith), tūmanako (hope) and aroha (love or charity).

I should perhaps make it clear that my purpose in the above digression is to give some idea of the profound spiritual dimension which I feel underpins all the work in which I am engaged, as well as to acknowledge the closeness of the relationship which exists between raranga and whakairo.

TE WHĀNAU AROHANUI

The strong work ethic, the aroha and the respect for the environment instilled in me during my upbringing at Hāwai proved invaluable at the time of another major step in tōku haerenga. In 1988 my husband and I established a partnership with Te Runaka o Kāti Huirapa which, in 1990 (the 150th anniversary of the Treaty of Waitangi) after many battles with bureaucracy and public negativity, resulted in us realizing our dream of opening Te Whānau Arohanui Trust at Waitati.

The purpose of this trust was to nurture the young people we took into foster care. Here, I realised, everything I had learnt from my grandmother and mother could be called upon to provide a foundation for our activities. Teaching my children and grandchildren to weave had done much to strengthen our bonds as a whānau, and I saw how it could now be used to support others. We began establishing harakeke (New Zealand flax) plantations and chose the pū harakeke (flax bush) as the emblem for Te Whānau Arohanui because it is such a valuable resource, capable of sustaining us, and because of the way in which it grows and survives as a whānau.

The place of harakeke in our creation legend is of great significance, as it makes manifest the importance of this plant as a resource. In the beginning Ranginui (the Sky Father) embraced Papatūānuku (Mother Earth) so closely that their children were cramped between them in total darkness. One of the children, Tane Mahuta, thrust the parents apart and thus light came into the world. Tane became the father of life on Earth. Tane and Pakoti were the parents of Harakeke Muka (*Phormium tenax*) and Harakeke Whāriki (*Phormium cookianum*). Harakeke Muka is the flax used for weaving. There are many varieties with special characteristics suitable for weaving kete and kakahu (clothing). Weavers liken the bush to a whānau: The centre shoot is called the rito, the baby, and the leaves on either side are called the awhi rito (i.e. the leaves supporting the rito). At all times the rito is protected. Outside the awhi rito are the pakere leaves which are used for weaving.

Te Whare Wānanga o Te Whānau Arohanui was registered as an educational arm of our trust, and we secured contracts to conduct courses in raranga and whakairo and a generic tikanga Māori programme. We had the gift of the raranga skills handed down from our tūpuna (ancestors) and the gift of natural resources from Papatūānuku and Tāne to support us. We were thus able to take our toi Māori (Māori art) to a further stage when we took over the Spiral Life Gallery in Dunedin from its founder Chris Charteris. Skip Biddle, one of our kaumatua (elders), suggested the gallery should have a Māori name and supplied us with “Te Ao Takahuri” (“The Turning World” – i.e. a rough equivalent of “Spiral Life”). Subsequently we also acquired a mobile gallery bus and went on tour, selling our art throughout the country.

TE HOKINGA (RETURN HOME)

Before long, my husband and I felt confident we could leave much of the management of the trust in the hands of the younger generation and could therefore spend some time with our surviving parents in the Bay of Plenty: my mother at Hāwai and my husband’s father at Paroa. The period of this hokinga (return) was a time of involvement in the activities of the church – sharing hīmene (hymns) and karakia (prayers) – and of sharing skills and learning other ways of manipulating harakeke. The kete kumara which my mother made were very distinctive, and it was with pride that I was able to identify them on the streets of Opotiki and Whakatane.

It was in this environment that I created the cloak which I named *Kupenga* (“Net”), and which was judged winner of the Māori section, and overall supreme winner, of the 2000 Fibre and Fleece Competition (see figure 4).



Figure 4 Harakeke, emu feathers, *Kupenga*,
Rokahurihia, 170 x 126, 2000.

This award generated a huge amount of interest and many requests to teach the skills of the Whare Pora. Wānanga (educational courses) were held on all thirteen marae in

our rohe, and teaching sites were established at Te Teko, Whakatane, Opotiki, Hāwai, Maraenui and Raukokore. Such wānanga had not been held for fifty years. My husband and I became involved in many projects, modelled on our Te Whānau Arohanui project at Waitati.

Our aim is to provide opportunities for people to learn and teach the skills of their tūpuna in their chosen discipline. We want to establish an indigenous art network, a co-operative for artists, providing an opportunity for eco-tourism where people can come and stay and be invited into the learning process. We want to conduct indigenous art wānanga, and Māori art tertiary qualification programmes.

The Whare Toi (art centre) we have built at Hāwai holds much spiritual value and nostalgia as it occupies the site where my grandmother’s whare ponga once stood. Completion of the tukutuku panels for our wharenuī (meeting-house), named Ranginui, was the last project on which my mother and I worked before she passed away.

Moe mai e te whaea, moe mai, moe,mai.

On the headstone of her grave are these opening words of her favourite English hymn:

*Love is the key to everything we do:
Jesus is the source of it all.*

I would like express my thanks to Hata Temo for providing a Maori version of these lines as follows:

*Ko te aroha te taumata tiketike o ngā mea katoa.
Ko Ihu Karāiti koia te putake o ngā mea katoa.*

TOI MĀORI AOTEAROA (THE MĀORI ARTS FOUNDATION)

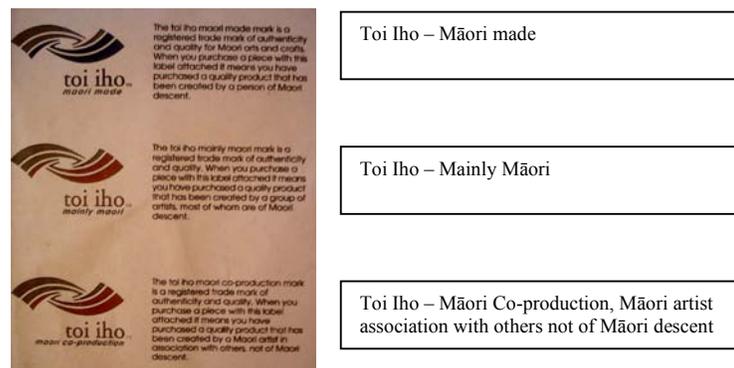


Figure 5 Toi Iho Māori trademark.
<http://www.toiio.com/>

“Toi Iho” is a registered trademark (see fig. 5) which guarantees the authenticity of Māori artifacts, and it was as a licenced Toi Iho artist that I exhibited at the 2004

Sydney Aboriginal and Oceanic Art Exhibition with other Toi Iho artists. Subsequently, as a committee member of Te Rōpu Raranga Whatu o Aotearoa (National Māori Weavers Collective) I joined a group of weavers in the co-operative making of two korowai cloaks for which each member of the group was to weave a panel constructed with whītau (prepared fibre) from her own rohe.

Our two leaders, Ranui Ngarimu (chairperson of the Collective) and Reihana Parata, presented our group of six – Whero Bailey, Betty Brown, Mavis Hirini, Moana Ngarimu, Atareta (known as “Bana”) Paul and myself – with a challenge: to make a cloak, of combined panels, for presentation to Toi Māori Aotearoa (The Māori Arts Foundation). Live-in sessions were held regularly at my work studio at the Whakatōhea Māori Trust Board and I would like to mihi (send acknowledgment) here to Hone Kameta, chairman of the Board, for support and for the use of the facilities.

Midway through the project, however, this plan was changed. The cloak on which we were working was, instead, to be presented by the then Māori Queen, Dame Te Atairangikaahu, to the city of San Francisco, which was hosting the exhibition titled “The Eternal Thread”. Whero, Mavis and myself were given the task of piecing this cloak together at my home in Hāwai. In the end we used just four natural fibre (undyed) panels. I then wove the Aramoana tāniko pattern around the border. As a team we added the hukahuka tassels to complete the cloak, and it was given the name *Aramoana* (“Sea Path” – see figures 6 & 7).



Figure 6 Whītau harakeke, *Aramoana*, Rokahurihia and others, 130 x 110, 2006.



Figure 7 Whitau harakeke, *Aramoana*, detail, Rokahuriria and others, 2006.

A second cloak, to be named *Te Maungarongo ki te Whenua* (“Peace to the Earth”) was already being planned as a gift for Toi Māori Aotearoa. We had two tanekaha (i.e. tanekaha-dyed) panels which had not been used for *Aramoana*, one of which had been woven by Bana and Moana, and the other by myself. Whero completed a natural fibre panel, and Bana and Moana another.

I was entrusted with adding the tāniko border (in the taupokipoki pattern) which I completed, with the support of my daughter, Lisa Phillips, back at Te Whānau Arohanui at Waitati. Some furthering dyeing of the tanekaha panels had also to be undertaken to match the colours, but a strikingly beautiful contrast between the dyed and natural panels was eventually achieved (see fig. 8).



Figure 8 Whitau harakeke, *Te Maungarongo ki te Whenua*, Rokahuriria and others, 130 x 110, 2006.

I then took the cloak to Christchurch to work with our team leader, Ranui, on the final touches: attaching tieke (saddleback) feathers to the front edges.

With the leftover whītau I created a kete which Gary Nicholas, manager of Toi Māori Aotearoa, named *Te Aroha Mutunga Kore* (“Love without End”). This kete is to symbolize the bringing together of the two cloaks, *Aramoana*, in San Francisco and *Te Maungarongo ki te Whenua* at Toi Māori Aotearoa in Wellington (see figure 9).



Figure 9 Whitau harakeke, *Te Aroha Mutunga Kore*
Rokahurihia, 40 x 39, 2007

TE KURA MATATINI KI OTAGO (OTAGO POLYTECHNIC)

Te Maungarongo ki te Whenua was presented to Toi Māori Aotearoa at their AGM at Apumoana marae in April 2006. It was received by Waana Davis, chairperson of the board of trustees. At this presentation I met with Dr. Khyla Russell, a staff member of the Otago Polytechnic, who, on our trip back to Dunedin together, put forward the suggestion that I consider seeking formal educational qualifications by undertaking a course at the Polytechnic.

By that time I was also involved in establishing the Wānanga o Aotearoa weaving programme at Te Whānau Arohanui and co-ordinating a tukutuku project for a new wharenuī at Arai-te-Uru marae (a project which was integrated into the weaving programme). However, after some uncertainty, I applied for, and was granted, a place on the Master of Fine Arts programme in the School of Art at the Polytechnic.

I was greatly excited by the prospect – but, at first, things did not go at all smoothly. The Polytechnic was a new and strange environment. It was even suggested that I turn my attention away from weaving to such other arts as bone-carving or photography. I found myself feeling isolated and out of place, and even began to question my purpose in being there. It felt as though I was being separated from my Māori art-forms of kete, piupiu, korowai and tāniko. It was then that something rather curious occurred. I found my interest increasingly aroused by the looms which stood, seemingly as isolated as myself, in the corridor by my studio (see figure 10).



Figure 10 Looms in corridor at Te Kura Matatini ki Otago, photograph by Rokahurihia, 2007.

The idea began to take shape that I could make use of the loom in my work for my Master's degree. I thought of my tūpuna and the difficulties they had faced and overcome, and through karakia I consolidated my determination to succeed. I became excited by the possibility of finding ways of retaining my Māori identity by adapting my treasured Māori methods and resources – in particular whītau – to use on the loom. Holding on to my whītau was of prime importance. There were problems to be solved here. Most workers at the looms used yarn wound on a shuttle which can be thrown backwards and forwards. The length of strands of whītau is limited by length of the flax-blade, and a shuttle is impractical. Perhaps for this reason, no-one, as far as I know, had looked to the loom as a tool for weaving Māori cloaks using whītau. I describe my solution to this problem below (see page 27). Yet some things were familiar: the terminology, for instance, of whenu (warp) and aho (weft). The common bond was fibre in general. I felt my creative energy returning.

Tihei mauri ora!

I had reached the point of taking the most recent major step forward on tōku haerenga – that of transferring my skills over to what was, to me, the new technology of loom weaving. To mark this development I created a table loom sampler incorporating a comprehensive range of materials from various places I had visited: bear grass and sweet grass from Oregon, tea plant from Hāwai (used to keep evil spirits away), tapa cloth from Fiji (given to me by my son Carl who is a barrister there), harakeke paper made at the School of Art, wool, silk and mink fur, as well as the more traditional Māori materials: karetu, pīngao and kereru feathers. I named this piece *Keller* in honour of Christine Keller, head of the Textiles Section at the Polytechnic from whom I received helpful tuition in loom weaving (see figure 11).



Figure 11 Keller, Rokahurihia, 223 x 52, 2006.

I have now created a workbook – a collection of images, thoughts and ideas, and a record of precious moments on Tōku Haerenga/My Journey. I have named this book *Huata* after Huata Holmes, a local kaumatua (elder) whose support I greatly appreciated when I took part in an exhibition and workshop held in the School of Art Textile Section in conjunction with the Te Moana Nui a Kiwa conference at the University of Otago in 2006.

On-loom weaving of cloaks has become my creative response to my dual cultural heritage. In making this transition – that of adapting the art of making traditional off-loom garments to a contemporary practice of on-loom weaving – I feel I am playing a part in bringing (or weaving) the two cultures of Aotearoa/New Zealand together.

POSTSCRIPT TO THIS EXCURSUS

In order for me to survive at the Polytechnic, with my Māoriness intact, it is important for me to tell this story. At a review with my supervisor, Dr. Leoni Schmidt, we discussed the book *Decolonising Methodologies: Research and Indigenous Peoples* by Linda Tuhiwai Smith. She states that: “Storytelling, oral histories, the perspectives of elders and of women have become an integral part of all indigenous research”.² She further states that indigenous writers’ stories are ways of passing down the beliefs and values of a culture in the hope that the new generations will treasure them and pass the story on further. The story and the storyteller both serve to connect the past with the future, one generation with the other, the land with the people and the people with the story. I was pleased that my decision to tell my story TŌKU HAERENGA/MY JOURNEY using this research technique had substance and was endorsed by Smith, and also by Russell, Bishop and Kathy Irwin.

As a research tool Bishop suggests that storytelling is a useful and culturally appropriate way of representing the “diversities of truth” within which the storyteller rather than the researcher retains control.³ Kathy Irwin characterises kaupapa Māori research safe when it involves the mentorship of elders which makes it culturally relevant and appropriate while satisfying the rigour of research; and which is undertaken by a Māori researcher, not a researcher who happens to be Māori.⁴

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- ¹ Erenora Puketapu-Hetet, *Māori Weaving* (Auckland: Pitman, 1989).
- ² Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigeneous Peoples* (London: Zed Books & Dunedin: University of Otago Press, 1999), pp. 177-78.
- ³ See Russell Bishop, *Collaborative Research Stories* (Palmerston North: Dunmore Press, 1996).
- ⁴ See Kathy Irwin and R Broughton, *Practicing Partnership Principles* (Wellington: Te Puni Kokiri, Final Report, 1994),

CHAPTER 1

KOROWAI: *TE HARAAWAKA* AND *PUKETERAKI*

Dr Schmidt introduced me to a distinguished community elder by the name of Linden Cowell. At the time I was working on my prop for my first on-loom korowai, cloak. This prop was a recycled doll covered in harakeke, flax, and paper-mache. During our discussion I told Linden that I had a kauri case for my doll which was over 100 years old. He told me that he had a slab of kauri over 100 years old as well and that he would give me a piece as the base for my prop to be erected on. My son Ricky prepared and shaped the kauri and attached the doll for me.



Figure 12 *Te Haraawaka* cloak on doll, Rokahurihia, 50 x 50, 2006.

The cloak I made, woven from prepared whītau, was a child's korowai (shown on the doll in Figure 12). I named this cloak *Te Haraawaka* after one of my hapū from Te iwi o Te Whānau-a-Apanui. This was my first experience of using my traditional methods of preparing whītau and weaving them into a cloak using Western techniques and the technology of the floor loom. On the loom the warp (whenu) is woven vertically and the weft (aho) is woven horizontally. Hukahuka (tassels) adorn the kaupapa (main surface) of the cloak. Hukahuka are made from strands of whītau and are usually dyed black. They are attached at the centre of the strands, to the kaupapa of the cloak, so that the two ends hang loosely and thus enabling them to have motion. At the completion of the cloak the whenu threads, are cut from the loom. The garment is then turned so that the weft lies vertically and the warp lies horizontally. Three tītī bones have been attached on to the front of *Te Haraawaka* symbolising the gifts from the three baskets of knowledge. My husband Kerry conducted the inaugural unveiling of my loom-woven cloaks through karakia to make them noa (free from restriction).



Figure 13 *Te Haraawaka* being cut off the loom, Rokahurihia, 2007.

Te Haraawaka has been modelled on a korowai collected by English naval officer John Fletcher in 1837 from the Motu o Kapiti, rohe o Poneke (Kapiti Island, Wellington District) and now housed in the Otago Museum.



Figure 14 Collected by English Naval Officer, John Fletcher, in 1837, now in the Otago Museum in Dunedin.

In the book, *Te Aho Tapu*, Mick Pendergrast¹ states that korowai are a class of cloak that have hukahuka tags decorating the kaupapa of the cloak. The hukahuka are two-ply rolled fibre, usually dyed black. The aho weft thread is fixed to the centre of each cord so that the ends hang. In her book *Weaving a Kākahu*, Diggeress Rangituatahi Te Kanawa² states that a korowai is a cloak that has a border along the bottom and the kaupapa of the cloak, is decorated with feathers or hukahuka. She further adds that this varies in different tribal areas. I would like to suggest that korowai are also able to be made on-loom, utilising all the above ideas.



Figure 15 From *Ka Tahi*, by Mick Pendergrast, 2005.

The two korowai in the image above are from the Rūnaka Puketeraki near Karitāne. The photograph was taken in the late 19th century. The korowai on the left has vertical bands. My second, on-loom, cloak I have named *Puketeraki* and it has vertical bands of tānekaha and black hukahuka, dyed using paru, traditional mud dye. The length of the hukahuka before attachment is 24 inches, (60 cms). The attached hukahuka length is 12 inches, (30 cms). *Puketeraki* also has a pig tusk adorning it, which I personally capped with a granite stone in the jewellery department at Te Kura Matatini. My son Ricky caught the wild boar and extracted the tusks for me.



Figure 16 Pig Tusk, *Puketeraki*,
Rokahurihia, 2006 (photograph courtesy of Graig McNab).

I named this korowai after the rūnaka, the mana whenua of our rohe (district), in recognition of their support for Te Whānau Arohanui Trust at Waitati. With these two korowai (*Te Haraawaka* and *Puketeraki*) I wove the two hapū together from the two Islands of Aotearoa: Te Ika a Māui and Te Waipounamu; the two most important places in my life as I have written about in TŌKU HAERENGA/MY JOURNEY.

On this journey I came across another connection to my hapu. This is a poupou from Tunapahore, dated 1851, representing Turirangi, which is now housed in the Otago Museum, and shows the characteristic three fingers. I have placed him on the acknowledgments page of this thesis as a guardian to watch over me on my journey in Te Waipounamu.

I celebrate my survival at Te Kura Matatini ki Otago. My mahi (work, study) has been undertaken with positivity and my heart has been opened to the wairua (spirit) of my resources, tools, resource personnel, my elders and environment. The similarities of the different weaving techniques have woven a thread of my love through my veins. My mahi has brought the ways of my tūpuna Māori and tūpuna from my non- Māori side, Ngati Airahi, together. The wairua I felt when I had completed *Te Haraawaka* and *Puketeraki* was strong. I was proud of my dual cultural heritage and that my mahi was in harmony with my heart, soul and hands

Toi te toi, Toi te Māna, Toi te whenua
Promote the arts, promote the prestige, promote the land, the nation benefits.

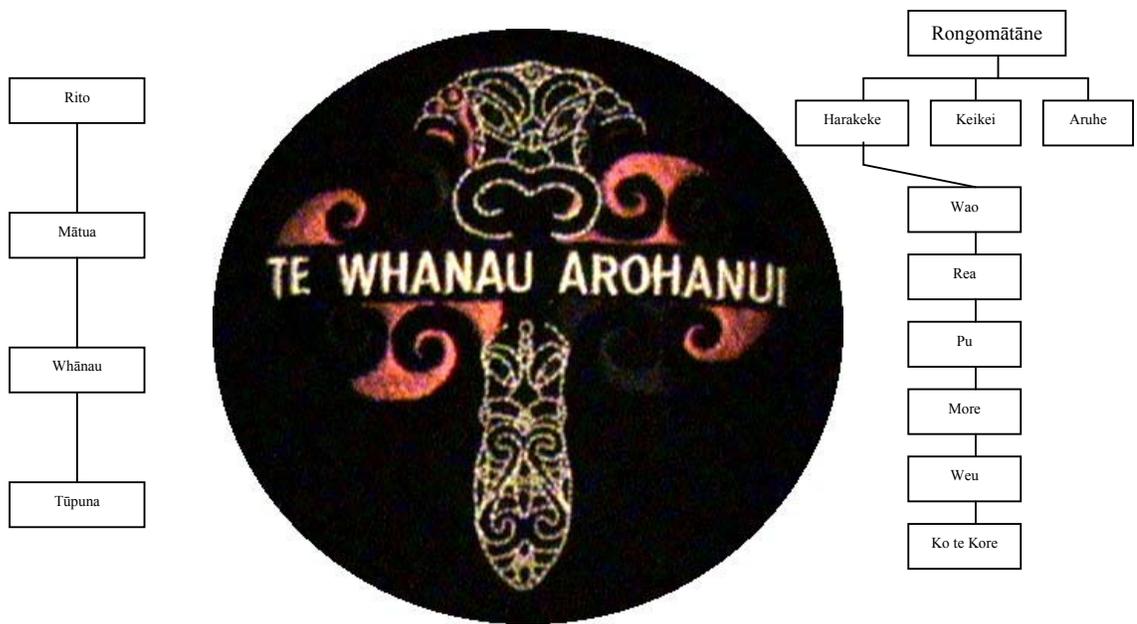


Figure 17 *Te Whānau Arohanui Logo*, artist Francis Cameron, 1991.
 Embraces the whakapapa of the Pū harakeke and the whakapapa
 Of Te Whānau Arohanui

¹ Mick Pendergrast, *Te Aho Tapu: The Sacred Thread* (Auckland: Reed Books, 1967/1994).
² Diggeress Te Kanawa, *Weaving a Kakahu* (Blenheim: *Tū Mai Magazine*, 1992/1994/2006).

CHAPTER 2

RĀPAKI: *SOUTHERN MAN AND PUNA TAONGA*

PRELIMINARIES

Whilst preparing fibre and transplanting harakeke cultivars I injured myself. It was confirmed by Dr Simon McMahon that I had a full thickness tear of the supraspinatus tendon in my right shoulder, date of injury 16 March 2006. Years of hard work had taken its toll on my poor shoulder and it finally paid the price. I made the decision not to have surgery, and not to be out of action for several months, but instead to undertake a programme of physiotherapy with Clare Kenneally at Physio Med, South Dunedin. It was during one of my physiotherapy sessions that Clare and I spoke about my weaving and Māori weaving in general. This led to a discussion on the Hauroko Cloak of which Clare had many coloured images. I was fascinated and became intrigued with the age, style and weave of the cloak. A seed was planted and a glimmer of hope grew within me. At my review with Leoni Schmidt I spoke of my desire to follow up on the Lake Hauroko Burial Cloak. Leoni was aware of the Lake Hauroko Burial Project and knew the person, Linden Cowell, who had been instrumental in the analysis and restoration of the site. Leoni arranged a meeting for me with Linden. My plan of what I wanted to work on for my MFA project was taking shape. Linden Cowell is a retired curator of the Otago Museum and guest lecturer at Otago Polytechnic. During our meeting Linden inspired me with his knowledge of the evolution of Māori clothing and he comforted me with his reverence for the Lake Hauroko Burial Project. Linden gave me his copy to read of the Lake Hauroko Burial booklet and the *Evolution of Māori Clothing* booklet By DR Simmons, which I have found most useful and which has provided me with a wealth of information on the evolution of Māori clothing and history of textiles.¹

I began to study the analysis of the Hauroko burial cloak as documented by Dave Simmons. The Hauroko cloak is made from scutched flax. The warp is made of groups of threads formed by twisting two separate groups together. The Māori word for this technique is “miro”. The two equal groups of thread are rolled on the weaver’s leg by using your hand, from just above the knee and rolling down the leg until the cords meet. At this point the process is reversed, rolling back up the leg until they roll into each other and form a thicker cordage. The weft is made by using fewer threads to make a thinner group of threads, which is rolled together with another equal-sized group of threads to make cordage. The warp cordage is thicker than the weft cordage. The method of weaving is spaced half-hitch. Two weft thinner cordages are used, one going behind the warp and the other going in front of the warp cordage. The front weft cordage is then half-hitched to the back weft cordage around each spaced warp cordage. The back weft cordage is attached to the turuturu (traditional cloak weaving sticks), which were pushed into the ground. Strips of kākā skin with red-tipped feathers had been diamond-hitched on each warp across the cloak. A wide band at the top and bottom of the cloak had been formed in this way. The body of the cloak, which we call the kaupapa, has been left plain. Narrow bands of kākāpō skin and feathers had been attached in the same way down each side of the cloak. In

accordance with the style of the classic Māori cloak, no shaping was woven into the cloak.

The back weft cordage which had been attached to the turuturu, traditional weaving sticks, which protruded on the sides were half-hitched, using shorter weft cordage starting from the bottom and working up to the top of the cloak. When the edges on both sides were half-hitched they were fastened together with additional weft cordage in a succession of half hitches to form the finished edge. A double row of weft half-hitches was used to finish the bottom hem. The top hem was finished in the same way. Dog skin strips of gold, white and yellow hairs had been folded over the cut ends of the warp cordage. Gold, yellow and white hairs are thus evident. These have been fastened, using weft cordage with half-hitches going around the double row of half-hitches to finish the cloak.

Size	96.5cm wide
	84cm deep
Warp	5mm thick
Warp	3mm apart
Size	2.3 mm thick
	2cm apart
Kākā skin strips with feathers 5mm wide	
Bottom band kākā skin with feathers 10cm on each side	
Dog skin strips 3cm	

STRATH TAIERI ANALYSIS

Simmons also analyses other fragments of cloaks as found in the Strath Taieri area. In 1881 a burial place of a woman and child was found in a schist cave near Middlemarch in Central Otago. Augustus Hamilton examined the cloaks.²

A fragment of a cloak was made using a similar method as the Hauroko cloak. However, Hamilton found some important differences. The warp cordage was made from scutched flax with some of the cuticle still attached. We Māori call this the “para” or outer skin of the harakeke blade. Three cordages were plaited together to make a single warp cordage, 9mm wide. We Māori call this “whiri kawē” or three-plait. Albatross and weka feathers had been half-hitched to the warp cordage. The weft cordage is made from finer flax fibre in the same way as the weft cordage was made for the Hauroko cloak. The weft cordage is 3mm wide. Te Rangi Hiroa (PH Buck) states: “The weft contains two elements of which the passive one passes horizontally across the warp whilst the active one after passing over each warp, takes a half-hitch round the passive elements in the warp interspaces”.³ Feathers had been half-hitched on both sides of the cloak with weft cordage going over the feathers.

Cloak size fragments:

Warp cordage	9mm wide	
		6mm apart
Weft cordage		3mm
		2cm apart
Albatross and weka feathers		half-hitched on both sides

The other fragmented cloak is made of weka skin pelts. Four weka skin pelts were examined. Hamilton surmises that the cloak was a full-sized weka skin pelted cloak. A very special feature of this cloak was that the pelts were joined with thin strips of moa skin and feathers. He suggests that the moa skin was added for prestige and that moa were rare at this time.

LAKE WANAKA BURIAL CLOAK

A third research analysis of a burial cloak taken from mummified skeletal remains focused on a site at Hospital Flat, Glendhu Station, Lake Wanaka during August 2004 and it involved my son Ricky. His involvement unfolded as I shared my discussions with Clare the physiotherapist and with Leoni and Linden with the whānau. All of these events unfolded as I researched the evolution of Māori clothing so that I could honour the past and present techniques of twining. These findings are taken from a report prepared by Dr. Halie Buckley and Ms Sian Halcrow of the Department of Anatomy and Structural Biology, University of Otago. Recreational rock climbers at Glendhu Bay, Wanaka, during 1993, discovered human remains wrapped in a cloak in a cleft in the rock. Police uplifted the remains from the rock shelter and sent them to the Pathology Department at the University of Otago. A cultural adviser for Hokonui Rūnaka, Maui Rickus, states that a most significant find relating to the skeletal remains was the cloak. The cloak was made of bird skins. Numerous rare and extinct bird skins had been sewn tighter to make the cloak. Many of these skins have even now not yet been identified. DNA testing is still being carried out. A common knot used in modern-day practice is found on this cloak. It is known as a half-hitch knot or running knot. Feathers from the cloak have also been sent away for analysis and identification of rare species. The cloak is estimated to be approximately 350-400 years old.

This Lake Wanaka cloak has many similarities with the Strath Taieri pelting skin cloak. Both were made from bird pelts and feathers. Some of the pelts and feathers came from rare and now extinct birds. Both had been sewn and the half-hitch knot or running knot had been applied. Both were made in about the same era. Such historical textiles are always a source of great interest and inspiration to weavers, because they show how in the past the raw material, the fibre, had been manipulated in a variety of ways.

Every culture has had its own special historical textiles, recognisably distinct from all others: some functional, some ceremonial, some simply woven, and some amazingly complex, and very perishable. Old textiles are easily destroyed by bacteria, moths and chemical action. The great majority of woven textiles have rotted away. Textiles that survive from early times owe their preservation to freak conditions: from burial in very dry, sandy soil, submersion in water or from being permanently frozen or being converted into metallic rust or carbon.⁴ Freak conditions did exist at all three sites for the Hauroko, Strath Taieri and Wanaka cloaks. Each was placed in a cave where they were protected from the elements and where conditions were airy and dry.

EVOLUTION OF CLOTHING

Simmons suggests the following evolution of clothing for the Murihiku/Southland area:

- | | | |
|--|---|-------------------|
| 1) Original tapa found to be impractical | } | |
| | } | }Moa common circa |
| 2) 'Large' skin garments of moa, dog, and possibly seal | } | }AD 1000-1400 |
| | } | |
| 3) (a) 'Small' skin garments of bird, dog, seal | } | }Moa scarce circa |
| | } | }AD 1400-1700 |
| (b) Plaited garments | } | |
| | } | |
| 4) Half-hitch weave with no shaping of garment | } | |
| | } | |
| 5) Single pair twine weave with no shaping of garments | } | }Circa AD |
| | } | }1700-1800 |
| 6) Double pair twine weave with no shaping | } | |
| | } | |
| 7) Double pair twine with shaping by inserts at the shoulders,
buttocks, or both. | } | }Circa 1800-1908 |
| | } | |

Te Rangi Hiroa (Peter Buck) suggests a similar sequence for the general development of weaving in New Zealand. Buck's scheme was based on a theory of increasing skill: ⁵

- 1) Introduction of bark cloth
- 2) Plaited garments
- 3) Single pair twining of rain capes then cloaks
- 4) Double pair twining and the various dress cloaks

Simmon suggests that evidence now available makes it probable that the principles of development Buck outlined were correct interpretations. Buck regarded the Strath Taieri half-hitch fragment as primitive but important. The Hauroko cloak now establishes a tradition of half-hitch, which can be dated with a very high degree of probability to between AD 1603 and AD 1719.

The harsh weather conditions have also been a determining factor in the forming of cloaks from this period. The resources used: flax, skin and feathers are predominant. The Hauroko cloak is made from scutched flax using two-ply warp cables and applying the half-hitch weft technique. The skin attachments were attached by diamond hitching on top of the cables. The weft has two cord threads. One of the weft threads passes horizontally across the warp. A second thread passes over each warp with a half hitch round the first thread. The Strath Taieri cloak used similar techniques. The warp however, was made from coarse scutched three-ply flax braid into which feathers had been caught. This cloak is lined with bird skins.

On my recent trip to Canberra with the *Lightweight* Exhibition I visited the National Museum of Australia. I was fascinated with the techniques used by our tuakana (older race of people, the aboriginal people) in the making of their full opossum skin

cloaks. These cloaks gave them a truly majestic appearance, one which equalled their status as the oldest race of people on earth.⁶

MY RĀPAKI HIEKE (RAIN CLOAK): *SOUTHERN MAN*

As a weaver much time and energy is put into the preparation of fibre. The extraction of fibre from the harakeke blade is a laborious task. Suitable harakeke must be sourced, harvested and prepared for fibre extraction following the customary guidelines as taught to me by my mentors. Attached are my teaching resources that I have recorded on CDs: 1. The Art of Piupiu Making. 2. The Art of Traditional Dying. (See included in my whītau kete.)

WEAVING PROCESS

Our tūpuna always wove horizontally: taha māui (left hand side), to the taha matau, (right hand side). Today, weaving is performed on a cloak frame with the weaver seated in a chair. The weaving is all done by hand. The weft cordage is worked with the fingers in rows worked horizontally across the cloak. The cloak is woven upside down and is turned the correct side up when finished. Kaitaka are woven upside down. They are woven from the neck hem to the bottom hem. Paepaeroa, which are a group of the kaitaka class of cloak, are woven from the side. The side is attached horizontally and is woven downwards to finish the opposite side. When the weaving is completed the cloak is turned so that the starting and the finishing row become the two sides.

The two main Māori weaving techniques are:

Whatu aho pātahi (single-pair twining)

Whatu aho rua (double-pair twining)

Pukupuku (close single-pair twining)

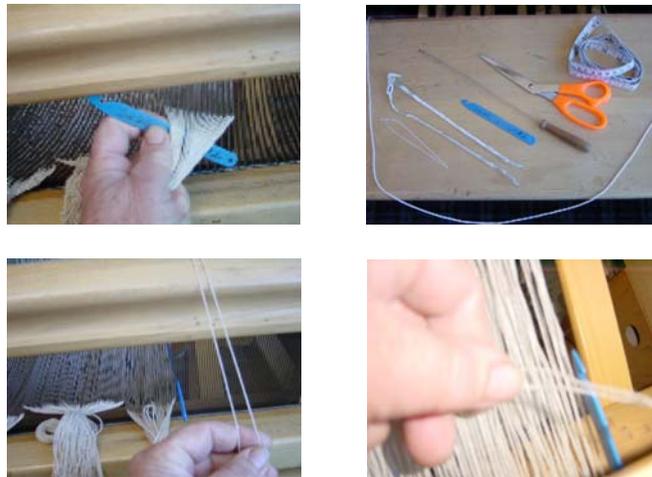
Pauku (no spaces left)



Figure 18 Loom weave structures on loom, *Southern Man*, Rokahurihia, 2007.

The two most common weaves: plain weave and 2/2 twill. They show the interlacement of the warp vertical and weft horizontal. Plain weave involves the alternative interlacement of warp and weft. It is the simplest structure required: only two warp threads and two weft threads are necessary to attain a repeat of the pattern. The simplest form is by going over and under the threads in an alternative pattern. We Māori call this “takitahi”.

2/2 Twill weaves are characterised by the diagonal line in the weave structure created by the way warp and weft threads are raised or lowered in the weaving process. Māori call this “torua whakatutu” and “torua whakatakoto”: over two under two. For my Rāpaki Hieke (Rain Cloak) on the loom I used the plain weave on a floor loom. I also reversed the weft and warp because of the length of my resource, the New Zealand flax is not a continuous thread – it is limited to the length of the flax leaf.



Figures 19 - 22 Tools for loom, Rokahurihia, 2007.



Figure 23 Shuttle stick and rubberband, Rokahurihia, 2007.

I used a stick and rubber band for my shuttle to hold the whītau and thread it through the shed. This was the key to my success. I had to use my ingenuity to work out a commonsense way of making this function happen. The wero (challenge) had been put to me that I would not be able to weave a Māori cloak on a loom. Just as the number eight wire has been an icon of Kiwi ingenuity, the rubber band has been to my work.



Figure 24 - 31 Loom and parts, Rokahurihia, 2007.

My project and time management for the preparation of my resources is documented. I used 35 hanks of whītau fibre for my cloak. This took me four months to prepare. Piupiu Tags, 2,340 for attachments, took two months to complete. That included gathering and dyeing. (See CD 2 in my whītau kete.) My neckband, which I braided, took three hanks of whītau: red, black and natural. A pig tusk adorns the whiri. I selected the poutama pattern: the stairway of knowledge representing TŌKU HAERENGA./ MY JOURNEY.



Figure 32 Piupiu tags for *Southern Man*, Rokahurihia, 2007.



Figure 33 Piupiu tags attached to Kaupapa on loom, *Southern Man* Rokahurihia, 2007.

I named this particular cloak *Southern Man* in honour of all the cloaks that I have researched. In particular, the Hauroko, Strath Taieri and Lake Wanaka cloaks. It is

also named in honour of the people that have woven and worn the cloaks. The name of the cloak is also dedicated to the Mana Whenua, the people of Te Wai Pounamu, for their strength, courage, adaptability to the environment and most importantly for their mana and determination to survive. This cloak, *Southern Man*, was one of my entries into Westfield Style Pacifica 2007, New Zealand Fashion Awards, for which I was a finalist.

Mihi aroha Ki Te Kura Matatini mo tō tautoko. A special thank you to Otago Polytechnic for their support.



Figure 34 - 37 Tanekaha, paru and natural piupiu tags being attached to rāpaki, *Southern Man*, Rokahurihia, 2007.



Figure 38 – 41 Poutama technique on loom, Rokahurihia, 2007.



Figure 42 - 45 Poutama technique on loom, Rokahurihia, 2007.

Through the evolution of thread from past to present, techniques are now being applied on-loom to make these Māori garments. According to our records and research full garments such as cloaks, using traditional resources like harakeke, have never been undertaken before. If this is the case I would like to offer the loom style of weaving Māori garments as an addition to the Simmons evolution of Māori clothing chart as number 8(see p. 24):

- (8) Loom weaving using natural resources with hukahuka, tassels, and feathers. Skin garments of bird with the revival and possibility of dog and seal skin. Circa 2000.

KEKENO (SEAL) SKIN PREPARATION: PRELUDE TO THE MAKING OF *PUNA TAONGA*

Kākahu is the generic name for cloak or clothing. As part of my experimentation with kākahu traversing the ages I wanted to make a large skin garment of kekeno (seal) in reference to Simmons’s evolution of clothing theory, with particular connection to circa AD 1000 to 1400. The seal skin is a tribute to our ancestors for their survival by using a resource that was able to sustain them and for their ability to create, experiment with resources and design kākahu.



Figures 46 - 47 Image of seal, labeled from DOC.,
Rokahurihia, 2008.

As with any protected species, approval must be given for its use. A request for cultural materials must be lodged on application with Te Runanga o Ngai Tahu and Te Papa Atawhai, Department of Conservation. I applied for skin samples from freshly dead beach-cast seals for the purpose of using these in cloak-making as part of my project. My request for seal was approved and I eagerly awaited their arrival. On receiving my first seal we had a karakia and gave thanks to our creator and to those who made it all possible. Care must be taken with health issues when dealing with dead marine mammals as they can carry diseases including TB, and scratches or cuts can be infected with sealer’s thumb – a very nasty chronic bacterial disease that needs to be treated with a tetracycline-based antibiotic. Wearing the appropriate health and safety gear – rubber gloves, plastic aprons, goggles and gumboots – my son Ricky and his relation, Maui Rickus, skinned the seals for me. Kekeno (New Zealand fur seals – *Arctocephalus forsteri*) is the most common species locally and has dense fur. Other species such as pakake (sea lion), rapoka (leopard seal) and ihupuku (elephant seal) are far less common.



Figures 48 - 53 Images of seal process, Rokahurihia, 2008.

Both Ricky and Maui have considerable experience in skinning as they are hunters and butchers. This, however, was the first seal that they had skinned together but everything went according to plan. Before we did anything else the carcass was returned and buried, observing the appropriate tikanga for such an event.



Figure 54 Image of tikanga, Rokahurihia, 2008.

All gear needs to be thoroughly washed and sterilised. Disposable lightweight rubber gloves were used for handling the hide as they gave more flexibility than the heavier rubber gloves that were used for the skinning process. I heavily salted the hide with table salt and then rolled it and wrapped it up in a towel. We kept sinews for sewing. Maui informed us of how his tūpuna used to tan the seal hides. They used the roro (brain) of the seal and mimi (urine) from the adult males for their tanning solution. I used the Leidreiter's tanning solution. I followed the Leidreiter's tanning method, which I obtained with the tanning kit I purchased from Allan Millar's Hunting and Fishing Shop in Dunedin. They were most helpful and advised me on the appropriate tools and techniques for the tanning process. I purchased tanning knives, disposable rubber gloves, a stay-sharp utility knife, a good scrubbing brush, a pair of safety goggles and an iron bath from the recycle centre. I took images of each step and created a CD on the process of tanning seal hide for my resource kete.

The Leidreiter's tanning method, according to the National Library of Australia, states:

Step 1. Preparation: Salt skins when fresh and again after 24 hours and store for seven days rolled up. Sprinkle with vinegar.

Step 2. Remove the fresh membrane with a tanning knife, then wash skin.

Step 3. Wash skin in bath with some washing detergent and soak for two hours. Rinse, and wring out surplus water.

Step 4. Mix tanning formula with cold water add salt plus battery acid for thick hides and soak skin for 7-10 days. [I soaked my skin for 7 days. It is important to weigh the hide and then add the appropriate quantities of water, salt and tanning formula, using the chart provided with the tanning kit.]

Step 5. Breaking – wash skin, weigh skin, lay out to dry by securing the skin onto a board. Brush on leather lube, amount to be in accordance with the weight of skin. Remove dry skin, trim to shape.

Some of the important do's and don't's when tanning are listed:

Do not re-use salt, as it becomes bacteria-contaminated.

Do not mix any solution stronger or weaker than prescribed.

Do not introduce any chemical or method not prescribed.

Do not shortcut anything.

Like all journeys in life there are many things that, given the opportunity and right circumstances, we would do differently. In this case, when I have time I am going to continue to further explore some of the indigenous methods of tanning. I would not put hides into deepfreezes. This causes compression and causes the hair to fall off. I would leave hides covered in salt for longer periods until I was ready to tan them. I would constantly work and break the hide in during the tanning period. I would constantly work the hide when drying.

My tanning process for my kekeno skin is documented as follows:

Wet weight 6kg.

Tanning formula, 500ml per 6kg

36 litres cold water

Table salt, 500grms for 10 litres of cold water.

Because it presents a chemical hazard safety precautions are imperative when using and storing tanning formula.

The tanning was a challenge for me as it was heavy work but my husband, Kerry, has helped me with this process and it has been a very exciting for both of us. However, because of the mixed results achieved, and being mindful of the deadline for my exhibition, I decided to use a prepared kangaroo hide rather than seal skin for my animal skin cloak.

OFF-LOOM RĀPAKI – RAIN CLOAK: *PUNA TAONGA*

I named this cloak *Puna Taonga* which means resources. All resources used on this cloak are the most suitable for making the various rain cloaks. For rain cloaks such as the pākē, no warp is prepared. Instead, one end of the scutched fibre, which forms the thatch, is treated as a whenu and is held in place by the aho. For pūreke, tags are prepared and a tuft of fibre at one end is used as the warp as there is no prepared warp. For pota, prepared whenu of two-ply rolled fibre is used. For hieke, prepared whenu with double tags is used. A full length down to the ankles is used for sleeping out. The whatu aho rua (double pair twining) technique is used for this cloak. This is

the process that I adapted, modified and applied on-loom to complete my rāpaki, *Southern Man*. Further, a kahu tōi is a warrior's prestigious rain cape made from the tōi fibre.

I whiried (braided) the resources and hand-sewed them onto the kangaroo hide cape.



Figure 55 Front view of *Puna Taonga*,
Rokahurihia, 2007.



Figure 56 Back view of *Puna Taonga*,
Rokahurihia, 2007.

To make the rain cloak *Puna Taonga* I used harakeke/flax, kiekie/(*Freycinetia baueriana*), ti kāuka (*Cordyline supra-spinatus*), tōi (*Cordyline indivisa*), pingao (*Des Moschenus spiralis*), kāretu (*Hierochloe redolens*), kuta (*Eleocharis sphacelata*), tikumu (*Celmisia spectabilis*), neinei leaves (*Spiderwood*), houhere (*Heheria populnea*), eelgrass (*Zostera marina*), surfgrass, tussock grass (*Poa supra-spinatus*). Kereru huruhuru (pigeon feathers), and raupō bulrush (*Typha orientalis*).



Figure 57 Inside view of *Puna Taonga*,
Rokahurihia, 2007.

Kererū huruhuru are attached inside the cloak to augment the lining for warmth. Pattern paper of designs from the Hauroko and Strath Taieri cloaks adorn the inside of *Puna Taonga*. The tikumu and neinei leaves form a gutter on the cloak which serves to conduct the rain down and prevent it from soaking through and saturating the hide.

The rain cloak *Puna Taonga* has a kurupatu (collar) which depicts the early Victorian style collar. My measurements for the collar are 74 cm wide and 19 cm deep.



Figure 58 Collar of *Puna Taonga*,
Rokahurihia, 2007.

I made this *rāpaki Puna Taonga* to display all the natural resources that are used by weavers past and present. The rain cloak is a tribute to all the natural resources that our people have used, adapted and shaped into clothing, cordage, mats, blankets, and made into whatever the need demanded for survival. Through our *karakia* as part of our *tikanga*, we pay reverence and thanks for the use of these *taonga* that have sustained the people for generations and with our protection and care will sustain the people for generations to come. Nothing happens without the use of these treasured resources. Without them where would we be?

SUPPLEMENT: BULL KELP AS AN EXAMPLE OF ANOTHER RESOURCE PUT TO CREATIVE USE

For inspiration and physical exercise, when I am weaving big projects, I walk with my *kuri*, dog, along St. Clair beach. Each morning the beach is scattered with new treasures from the sea. The bull kelp fascinate me by its size, smell and texture. Each day I hunt for what I think are intriguing pieces and drag them home. I work on my pieces with great excitement, stretching them, blowing them up like balloons, stuffing them with paper and shaping them with a netball. I can feel the warmth and the *wairua* of the bull kelp used for making *poha* (bags) to preserve and carry the *titi* (muttonbird). My leftover pieces I give back to *Papatūānuku*, mother earth. It also reminds me of my Nanny when we would harvest seaweed from the beach at Hāwai after the annual rising of *Mātāriki* (Pleiades Constellation). This would cause currents that stirred up the seabed and loosened off the *karengo*, smooth edible seaweed, which was dried and eaten at a later date. *Karengo* is a delicacy to our *whānau*, *hapū* and *iwi*.

Creation 1 – Rimuroa



Figure 59 Rimuroa, a bull kelp kete with harakeke handles, Rokahurihia, 33 x 30, 2006.

Creation 2 – Kumete



Figure 60 Kumete, a bull kelp bowl with copper whiri handles, Rokahurihia, 51 x 44, 2006.

Creation 3 - Pōhā



Figure 61 Pōhā, a bull kelp container with copper whiri handles, Rokahurihia, 63 x 12, 2007.

Creation 4 – Poti



Figure 62 Poti, a bull kelp drinking vessel with black whītau and nylon whiri handles, Rokahurihia, 83 x 13, 2007.

WHAKATAUĀKI

Ka kore te pū, ka kore au

¹ This booklet was commissioned by the Otago and Southland Museums and published by the Otago Museum Trust Board, Great King Street, Dunedin New Zealand in 1968.

² See Augustus Hamilton, *Māori Art: The Artworkmanship of the Māori Race in New Zealand* (Dunedin: Ferguson and Mitchell, 1892/1901), pp. 467-70.

³ See Peter H Buck, "On the Māori Art of Weaving Cloaks, Capes and Kilts", *New Zealand Dominion Museum Bulletin*, 1911, 3: 69-90.

⁴ See Peter Collingwood, *The Maker's Hand* (London: Lark Books and Interweave Press, 1987/1998).

⁵ See Peter H Buck, *The Evolution of Māori Clothing* (Auckland: Polynesian Society, 1926/1950), p. 176.

⁶ See www.prov.vic.gov.au as last visited on 20 May 2008.

CHAPTER 3

KAHU KERERŪ: AOTEAROA AND ŌTU KAPUARANGI/TE TARATA

The greatest gift that my ancestors have given me has been intrinsically instilled into the way I think, do and achieve. That gift is the ability to draw on the skills that have been handed down to me and to use my creativity, imagination and common sense to produce things of value and of importance to me, my whānau, hapū, iwi and whenua. I am proud of having Māori ancestry and being Tangata Whenua of Aotearoa. I am also proud of being a woman, a Māori woman; one who is holding onto the weaving skills of our ancestors and one who has made the commitment to the revival of our weaving so that our descendents will have the opportunity to experience, visit and explore its boundaries. This is part of our cultural expression, telling of who we are and where we belong: Aotearoa. Being uniquely Māori, raranga for us tangata whenua, is not separate from life; it is right at the core of our being and has been paramount to our survival. Through colonisation many of our cultural forms of expression were lost and today many Māori women are committed to this resurgence and regeneration of weaving. As a cultural form of expression raranga creates a place where the generations can meet, learn, share, communicate and reclaim what is uniquely ours. I would like to acknowledge the commitment being made by many people for their efforts in Te Reo (Māori language), tikanga (Māori, customs) and for their preservation of things Māori.

Weaving gives us the forum through which we are able to extend the boundaries; to create new, unconventional techniques of ongoing cultural expression; it provides us with the opportunity to extend the possibilities of medium usage even further and to be able to experiment and adapt techniques from the past and present. As Dave Simmons and Peter Buck had suggested an evolution of clothing for the general development of weaving in Aotearoa, I wanted to weave a kākahu to reflect that time period; I wanted to revisit the skills and techniques of circa AD 1400 – 1700s and its small skin garments made of bird, dog and seal. I also wanted to make a garment that was uniquely Māori, on the loom. I wanted to display my individuality alongside this powerful traditional process enriched by the weaving techniques and weaving practices across the cultures.

Through my work and writing I wanted to re-enforce our cultural values and tell the story from the hand and heart for future communities to weave through the ages. This was a time of discovering new ways of working with fibre, using the technology of the day; a time for the sharing of knowledge from our ancestors and from our loom-weaving mentors. It was a time for applying techniques and methodologies challenging the boundaries of loom-weaving and the use of resources. Just as my ancestors had challenged themselves to create in order to solve the problems of the day, I also wanted to be innovative, imaginative and creative. I wanted to go outside the square, outside my comfort zone, to produce and adapt my skills to meet this new challenge of manufacturing kākahu using natural resources on loom. For me the ability to create and be imaginative has allowed me to rise above some of my own circumstances; to dream new happenings and to persevere in an effort to provide a purpose and add value to the lives of our future generations; to fully know myself, to

be uplifted, challenged and to perfect the use of the common sense and knowledge that had been handed down to me, in an endeavour to find innovative solutions to the tasks in front of me. I wanted to reflect the traits that are so vital for the survival of our culture and the unique way in which we do things.

The use of resources has enabled Māori to transcend the fundamental survival mode and to hold firm in the here and now. Without the use of our resources we lose our identity and thus it is vital that we access these resources and apply them through our creations. In doing this, legal and cultural protocols which affect access to protected resources of bird, marine, animal and plant life must be adhered to. Permits to harvest protected species can be obtained through application and consultation with Mana Whenua and the Department of Conservation. All applications are judged on their merits and their ability to add value to existing knowledge pools before consent is approved. I am extremely grateful for the support and approval given by Mana Whenua and the Department of Conservation and Otago Museum for the kererū (native wood pigeon) carcasses for my kākahu.

To align myself with the era circa AD 1400 – 1700 I wanted to use kererū pelts to adorn my kākahu. I used a skinning technique taught to me by my friend and Kaumātua of our organisation, Te Whānau Arohanui, the late Skip Biddle. The process is termed Makiri (skinning process of birds using thumbs). Karakia are said to pay reverence to the kererū and to the creator for this gift. I chose the kererū to adorn my kākahu in order to pay tribute to this majestic bird that during the times of Te Ao Māori sustained our people as a kai resource and provided them with beautiful feathers to adorn taonga and a host of byproducts. Common name: kererū – New Zealand Wood Pigeon – *Hemiphago novaeseelandiae*. Common Māori name: kererū, kuku, kukup-para.

Our ancestors wasted nothing. A most useful byproduct of the pigeon was tangihua, its oil or fat. This oil was refined and blended with taramea (spear grass), gum, to make it scented. It was also mixed with tītoki berry oil and scented with extracts from kopuru moss and tarata tree gum. Fern root cakes were moistened with pigeon oil. Tail feathers were used for ornament through piercing for the nose and ear. Pigeon feathers were used to adorn waka (canoes) and on ceremonial whare (houses). Our warriors attached the feathers to the Tewhatewha, axe like weapons shaped from wood. The feathers were ingeniously used as an attachment to the weapon through a hole in the blade. The feathers were used as a distraction to an opponent through flicking the weapon across the opponent's vision.

It is with much respect that I use these precious resources and celebrate the survival of our people and honour the kererū and the sacrifice made. Kererū were snared and speared from native trees when the berries were ready to eat. The seasons determined the way of life. Kererū were harvested from autumn to early winter, when the birds were fat and in prime condition. When in this state the birds become lazy and tame and are easy to harvest. Hapū (subtribes) would use the berry-laden native trees as territorial boundaries to mark their harvesting area. These trees were all named and held in the highest esteem. The celebration, the naming of these most precious resources is an important aspect of cultural identity and well-being which ensured our survival. Our people saw the harvesting of birds as a natural part of nature and one that was determined by the bounty of the berries from season to season. (See CD 3.)

The use of the kererū pelts on the kākahu is a tribute to the legacy of the kererū and all of the other birds. I named this kākahu *Aotearoa* after the great Māori discoverer Kupe. Kupe sighted the long white clouds that lay above this new land and named the land Aotearoa. New Zealand.



Figures 63 - 64 Images of *Aotearoa*,
Rokahurihia, 170 x 126, 2007.

This kākahu represents the celebration of authenticity, the uniqueness of patterning and mapping honouring the capacities of the resources. Every care must be taken not to damage the exquisite beauty of the feathers to ensure that the kākahu is able to stand the test of time. Feathers can be attacked by a raft of factors. Insects, dust, light and environments that contain too much acidity or alkalinity can cause much damage, and so too can temperature and humidity and mechanical abrasion. Handling needs to be kept to a minimum. Correct storage conditions and a good preventative maintenance routine are necessary to ensure the kākahu will have a long life.



Figures 65 - 66 Images of hohere, *Aotearoa*,
Rokahurihia, 170 x 126, 2007.

The other resource of significance as used on the kākahu *Aotearoa* is hohere (lacebark, ribbon wood or thousand jacket, *Hoheria populmea*). The hohere has layers and layers of ribbon-like bark that can be peeled after it has been immersed in water. The bark fibre is lace-like in appearance and not as durable as harakeke, flax. Our people called this ribbon-like inner bark of the hohere “repehina.”

Repehina is lighter to use than harakeke and makes excellent linings for kākahu. It is able to be washed and is tough yet soft to the skin. Our ancestors, being in touch with nature and preserving the tikanga of the forest, were able to utilise the hohere for many purposes. The subtleness, yet toughness and resistance to dampness, enables it to be plaited into ropes, nets, eel baskets, fishing line, hats and a multitude of woven items. The medicinal uses of hohere proved it a most useful resource. Rongoa Māori, (Māori medicines) obtained from trees, added to the usefulness of the tree and ultimately had a huge part to play in the survival of our people. The outer bark was soaked in hot water and applied as a lotion to sores, boils, and burns. The bark was also crushed into a pulp and used as a poultice for wounds, bruises and boils. The repehina was used for dressings and bandages. These bandages were soaked in the oil from the kernel of the tītoki berry. Bodies were wrapped in repehina for burial. Kākahu were woven from the repehina and babies were wrapped tightly in a band of it to their mother’s backs to enable transportation. In cases of poisoning, an infusion of the bark was drunk to cause perspiration. It was also used as a preventative for toothache and tooth decay.

The hohere was used extensively by the Kai Tahu people as a weaving resource. I chose hohere for my kākahu *Aotearoa* in honour of the Kai Tahu people and to show the beauty and richness of the resources of the ngahere (forest). The Kai Tahu wove piupiu, cloaks, and kete from hohere and I wanted this to be represented in my kākahu. I wanted to use this resource for this cloak and also using a different technique.



Figure 67 Image of hohere, *Aotearoa* band, Rokahurihia, 2007.

The hohere was resourced from the rohe of Te Whānau a Apanui and I thank my Kaumātua for the permission to source this beautiful resource. It also brings together the shared knowledge pool of skills and techniques from our people, Te Whānau a Apanui, and that of Kai Tahu, where I live and work. The sharing of resources and knowledge amongst iwi throughout the country has also proven to be most beneficial to the survival of our people. Kanohi ki te kanohi, face to face, talking, showing, sharing and learning in environments such as marae, at wānanga and hui are all conducive to our learning. It offers us Māori the opportunity to celebrate what we successfully have retained despite the process of colonisation. Through our words and the creativity of our minds and hands we have been able to hold onto our authenticity. Uniquely Māori, we have been able to hold onto our cultural values, spiritual values and most importantly, our language. We are empowered with the protection of this authenticity, our way of life, our stories, our educators, our wānanga, for our people by our people and by people who offer value to our structure: people who want to assist, people who bring skills and who are able to network within the communities and frameworks that are already in existence and which work for Māori. This protection of our taonga, treasures, has been entrusted to our generation and we must do whatever it takes to ensure that our way of life is protected. Many weavers, many women, have dedicated their lives to the ongoing longevity of our weaving. I pay tribute to them all. I again pay tribute to my kuia, grandmother, Roka Hotene-Ngarimu and her people for the skills that have been handed down to me.

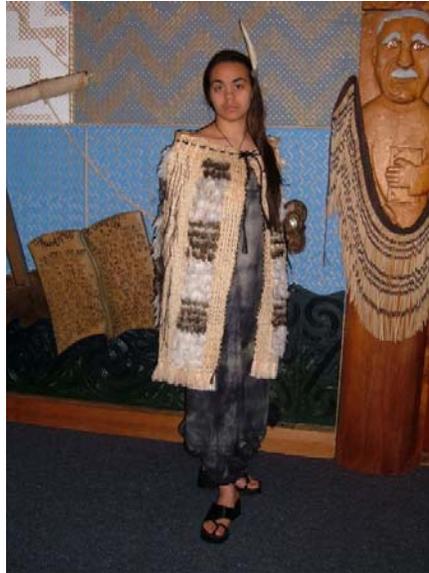


Figure 68 Image of *Ōtu Kapuarangi/Te Tarata*
Rokahurihia, 2007.

The kākahu kererū *Ōtu kapuarangi/Te Tarata* is a tribute to her and her people for their survival of the Mount Tarawera Eruption of 1886. It is also named in remembrance of the world famous geothermal wonderland called the Pink and White Terraces on Lake Tarawera that were destroyed and buried in the eruption. *Ōtu kapuarangi/Te Tarata* has been woven using the exquisite customary off-loom weaving methods. The whitau selected is from the tihore variety of harakeke (phormium tenax). This variety of harakeke contains lots of fibre, which can easily be extracted. Dispersed amongst this mass of whitish fibre are strands of a pinkish, reddish colour. The white strands represent Te tarata, the white terraces and the pinkish strands represent *Ōtu kapuarangi*, the pink terraces. The majestic feathers of the kererū adorn *Ōtu kapuarangi/Te Tarata*. The feathers are coppery iridescent green and violet, greenish-black, light green and white. Unlike *Aotearoa*, where pelts and feathers have been attached, the feathers on *Ōtu kapuarangi/Te Tarata* have been attached in clusters to represent the pink and white terraces.



Figure 69 Image close-up of whatau of *Ōtu Kapuarangi/Te Tarata*
Rokahurihia, 2007.

The style of the kākahu kererū *Ōtu kapuarangi/Te Tarata* relates to number 6 on Simmons's evolution of clothing timeline and thus to AD 1700-1800. Double pair

twine weave with no shaping is used. I wanted *Ōtu kapuarangi/Te Tarata* to be as authentic as possible to replicate the style of that era; to acknowledge the stage of creativity that our weavers had reached at that time; to celebrate the innovation and manipulation of clothing using fibre and the weaving techniques which were used then. Te Rangi Hiroa (Peter Buck) suggests a similar sequence¹ for the general development of weaving in New Zealand. Buck's scheme was based on a theory of increasing skill, namely:

1. Introduction of bark cloth
2. Plaited garments
3. Single pair twinning of rain capes then cloaks
4. Double pair twinning and the various dress cloaks. *Ōtu kapuarangi/Te Tarata* would feature at number 4 on Te Rangi Hiroa's scheme. *Whatu aho rua*, double-pair twinning. This is how I made *Ōtu kapuarangi/Te Tarata*. It was made for the whānau as a ceremonial cloak. It has been used for graduations, unveilings, exhibitions, powhiri and kapa haka.

TANGIHANGA

Within our culture the tangihanga ceremony is held as the most revered ceremony and one in which the tikanga (customary ways) has stood the test of time. Whānau, family, loved ones and friends travel the length of the country to pay their last respects to the deceased person. It is also a time to offer support to the whānau pani, (bereaved family). As a mark of respect, korowai adorn the coffin and are uplifted before the burial at the urupā (cemetery). When korowai are placed over the deceased person and not over the coffin this signifies that the korowai is to be buried with the person. Four of my korowai have had the rare distinction of accompanying loved ones on their spiritual journey. As a weaver this has been the greatest tribute that I could pay to our dearly departed loved ones on behalf of my people. It is a sign of the ultimate respect and mark of dignity that can be paid. It is the old way of thinking and embraces the values of our tūpuna, ancestors, by giving back to Papatūānuku, Mother Earth. For me the gifting of korowai for burial at tangihanga has been an expression of my tinorangatiratanga (sovereignty) as a weaver, knowing that I am giving unreservedly and upholding an important essence of our culture, that of aroha ki te tangata (love for mankind), reaffirming that I have laboured honestly and lovingly in their creation to honour the mauri, life force, of the cloak and cloak our loved ones as rangatira (esteemed people or chiefs) to accompany them on their spiritual journey. This emu cloak is one of the four cloaks that were gifted to beloved members of our whānau at Whakatane in 2004.



Figure 70 Image of emu cloak,
Rokahurihia, 145 x 129, 2000.

Today, whānau who have korowai in their possession may wish for the korowai to remain as a whānau heirloom and artefact, so that it may be worn by future generations and not lost to the spiritual world. The revival of weaving by our kuia and members of the then Aotearoa Moananui a Kiwa Weavers has ensured that the art of korowai weaving will not be lost and that korowai will feature significantly as a statement of identity and authenticity for generations to come.

WHAKATAUĀKI

Tungia te ururoa, kia tupu whakaritorito te tupu a te harakeke. Burn the undergrowth so the harakeke will shoot up. (Clear away what is bad and the good will flourish.)

¹ See PH Buck, *The Evolution of Māori Clothing* (Auckland: Polynesian Society, 1926/1950).

CHAPTER 4

KAITAKA: *WHERO* AND *MANONO*

I chose to make kaitaka or parawai, (class of cloak that has the main body plain but the sides and bottom border are decorated with tāniko decorative finger weaving) to uphold the mana and dignity that this class of cloak has with our people; to acknowledge the style from the classical Māori period in the evolution of clothing; and because not many kaitaka are being woven today. Kaitaka are very labour-intensive, and as a consequence have a very unique style about them. The kaupapa is all fibre, which is woven plain with tāniko borders on the sides and bottom. The bottom borders can be very wide. I shall explain the process in more detail later in this chapter.



Figure 71 Image of kaupapa on loom, Rokahurihia, 2007.

No other ornamentation such as dog skin, seal skin, bird pelts, feathers, tags or thrums, is added to the cloak. The tāniko borders provide sufficient ornamentation on their own as any additional decorative adornments would lessen the aesthetic beauty of the tāniko designs. This was a new challenge for me, as I had never constructed a kaitaka class cloak before. The other scary and exciting aspect was the fact that I wanted to make the tāniko borders for the cloak on the computer loom. The kaupapa of the cloak was to be made on the floor loom. This was going to be a contemporary kaitaka, one that would draw on the skills of the cross-cultural dimension that exists at Te Kura Matatini ki Otago School of Art. My tutor Christine Keller is of German decent and I am of Māori and European descent. Christine shared with me her Western knowledge and expertise of using the computer loom and I shared with her my traditional Māori knowledge of tāniko patterns to create computer patterns that enforce Māori values, customs, culture and identity. I wanted to be creative and innovative to provide another way of making kaitaka by utilising the technology of the day and maintaining traditions of design concepts, yet at the same time extend the boundaries of creativity in an endeavour to ensure the survival of this type of cloak. I wanted to protect the knowledge-base of such skill and to maintain the use of natural materials while exploring the possibilities of new materials. I wanted to be a part of the resuscitation of the kaitaka weaving and part of the re-invention of the kaitaka on-

loom and particularly on the computer loom in this modern era. My aim was to uphold the mauri of the kaitaka so that the skills of construction will not be lost but will be expanded upon so that these skills will be handed down to future generations. At the same time I wanted to encourage our young ones to have a go, to learn, to experiment, to practice, to re-learn and to create. I encourage weavers not to be afraid of cloak making within our cultural context as we are part of a dedicated whānau of weavers who are lovingly and earnestly trying to hold on to the skills that are so precious to us.



Figure 72 Image of Floor Loom, Rokahurihia, 2007.

Patterns on cloth are made by threading the warp through heddles and developing them through treadle manipulation and the tie-up of harnesses.



Figure 73 Foot Pedals of the Floor Loom, Rokahurihia, 2007.

The shedding mechanism of a floor loom is operated by pedals, similar to the counter-balanced, counter-marched and jack-type looms or to a dobby. The loom I used to make my kaitaka kaupapa was a floor model. It was an eight-harness loom. It is the simplest loom on which patterns may be developed by threading the warp through the heddles.



Figure 74 Computer-aided Dobby Loom, Rokahurihia, 2007.

I use the plain weave called “Tabby”, a basic weave structure that involves the alternate interlacement of warp and weft just like our Māori traditional art of hand weaving cloaks with warp and weft. For my kaitaka kaupapa I had to reverse this principal and have my warp vertical and my weft horizontal, which fitted perfectly for the type of kaitaka (cloak) I wanted to weave.

There are two main types of kaitaka cloaks. For the first type, the weft lines in the main body of the cloak run horizontally and in the second the weft lines are vertical. The second type is named “paepaeroa”. There are two names that can be used for kaitaka, “parawai” being another name.

Terms and definitions:

- Warping frame – to warp thread
- Drafting – recording a weave structure
- Heddles – metal, string, texsolv (each thread passes through the eye of a heddle)
- Set – warp ends
- Beater – beat weft
- Bobbin – a tube that goes into the shuttle
- Shuttle – device to pass weft through shed
- Reed – metal frame to space warp

Materials used for kaitaka kaupapa (body of cloak):

- Yarn Type – Unbleached nialin thread, 60% cotton/40% linen, purchased from Glenora Craft Dunedin.
- Quantity – 3 cones.
- Natural Plant – harakeke whītau (flax fibre), I harvested these cultivars from Te Whānau Arohanui Pa Harakeke Waitati. Names of cultivars are Tapamangu and Makaweroa, two from the Rene Collection.
- Preparation of whītau – This took me 3 months to harvest and prepare by hand. By machine 2 days to harvest and prepare and travel to Riverton.

The preparation for my first kaitaka kaupapa was quite different from that for my other cloaks made on the loom. It consisted of:

Warp thread – unbleached cotton/linen
Weft thread – harakeke whītau (flax fibre)
Rolled by hand, Māori term is “miro”
8x8 – eight fibres on eight – weft
8 ends per inch – 2.5cm – warp
Weaving width – 59 inches – 150cm
Length of warp – 64 inches – 162.5cm finished length and loom allowance and shrinkage.
Total number of warp ends 1008.
Weave pattern – Tabby – Takitahi – over and under.
Weaving length off loom 49.5 inches – 126cm.
Finishing processes – sew ends ready for tāniko adornments.
Approximate time on loom, 2 inches per 1 hour. Here, I reference Margery Blackman’s paper entitled “The Weft: Twined Structures of Cloaks of the New Zealand Māori”.¹

Definition of weft twining:

The weft-twined fabrics use two or more weft threads that interact or twist around each other as they enclose adjoining warp yarns. In Māori cloaks, the warp yarns lie in close proximity and there are seldom spaces seen between them as my kaitaka shows. The twining twist may be clockwise or anti-clockwise. Māori term for this is “whatu aho patahi”. Māori worked two pairs of wefts at the same time with the upper pair in the anti-clockwise direction. Buck called this a “2 pair-interlocking weft” but this term does not indicate that the paired rows are counted and that the same structure can be made by working the two rows separately. According to Blackman the term interlocking is thus misleading.²

We Māori term the double pair twining “whatu aho rua”. I wove my second kaitaka kaupapa in the same manner as my first. A slight change in the weft was made with 6 x 6 fibres hand-rolled and through using cotton in-between the whītau. I wove cotton-whītau-cotton as I found this made it more pliable and the cloth looked very similar to that of a traditional kaitaka. Whītau has a special texture, a golden lustre and a silken sheen that is characteristic of this type of cloak. As I wove this cloak, I reached an optimum satisfaction, entire satisfaction. I could feel the fibres working with me and talking to me as I worked hour after hour repeating the process over and over again. This is what I call intensive weaving.

Te Rangi Hiroa recognised that to understand the cloaks, “We must learn their language as expressed through the minute details of technique.”³ Our tūpuna have always told us that everybody has talent and that the way to realise the potential of that talent is to practice, work hard and be committed. The weaving of a kaitaka demands this and through this process the weaver becomes one with the cloak.

TĀNIKO WEAVING

Tāniko weaving is the exquisite and unparalleled form of finger-weaving as performed by our people. Traditionally it was tied between two turuturu and hung free for the weaver to work on. Today, tāniko is woven using the tension that is applied by the hands. The authenticity of this technique is viewed as the pinnacle of our creative genius as textile weavers. Our tāniko patterns are based on geometric patterns and the first row of the tāniko pattern is called the aho tapu as is called the first row of a

cloak. In his definition and description of tāniko weaving, Sydney Mead⁴ suggests that there are a number of old Māori cloaks in collections of many museums which attest to the fact that cloak manufacture and tāniko weaving went hand in hand. It is important to note that this technique of weaving has withstood the rigour of colonisation, and its demands on Māori clothing. Tāniko weaving has survived the test of time and been further developed by the mastery of the weavers. Blackman⁵ talks about tāniko structures as being the name given to the weft-twined decorative borders of finely constructed cloaks called “kaitaka”. Tāniko is not a single structure but consists of different combinations of full-twist and half-twist weft twining, yielding a different appearance on each face of the fabric. From her reconstruction of each variation Blackman found that factors such as warp count and balance of dimensions of warp and weft threads are critical to achieving effective designs with these structures.

Pendergrast⁶ also suggests that within these structures are the black-on-black patterning that contemporary students often fail to notice. My tāniko panels made to adorn my two kaitaka kaupapa are black-on-black. I used a table loom to make a sampler comparing different yarns and fibres. After much experimentation and practice I decided to use fine black cotton for my warp and silk for my weft for number one cloak, twenty threads per centimetre for my warp. For number two cloak I used fine black cotton for my warp and whītau for my weft. Fine black cotton was also used for my weft at different intervals. This highlighted my pattern and brought out the sharpness in the pattern: “black on black”, the fine black cotton for my warp and weft. I used a computer dobby loom for my tāniko work. The loom belonged to Mary and Jim Cameron. When Mary passed away Jim gifted the loom to Te Kura Matatini ki Otago School of Art and the community weavers of Otago.



Figure 75 Computer-aided Dobby Loom
Rokahurihia, 2007.



Figure 76 Computer-aided Dobby Loom
Rokahurihia, 2007.

This loom consists of 24 shafts of which I used 22 shafts to make my tāniko pieces. I used shaft 1 and 2 for my plain weave and shafts 3 to 22 to weave my pattern.

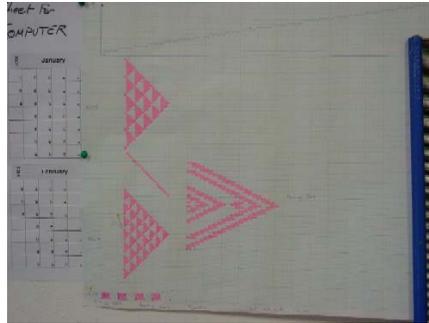


Figure 77 Tāniko Pattern,
Rokahurihia, 2007.

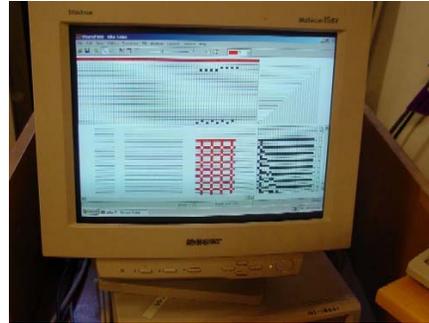


Figure 78 Tāniko Pattern
Rokahurihia, 2007.

The pattern I chose: – Nihoniho and Aramoana – two motifs from the classical tradition of tāniko weaving. Christine Keller, my tutor and mentor, taught me how to use this magnificent machine. It is truly a taonga for future weavers. This modern technology, the computer loom, was my biggest challenge as I have been gifted with practical ability, rather than technological ability. I really had to focus and concentrate on each procedure that Christine showed me. I took notes and made charts of the step-by-step process of how I could best use this technology. I had to practice and practice to master this method. Many a tear flowed down my cheeks. Many anxious fingers pressed the wrong key and an occasional harsh word slipped out when threads broke. Climbing in and out of the computer loom was also an awkward process. The sheer size of the loom was scary. The seat is narrow and uncomfortable, which left me with a numb body by the end of each day.

I wove my wide bands for the bottom of my cloaks first. They measured 12 inches (30.5cm) in width and 60 inches (53cm) in length. In one hour I could complete 8 inches. I used three shuttles at one time: black cotton in one, black silk in the other and red silk in the third shuttle. For the bottom band on the second kaitaka I used yellow and black whītau. I made a CD for my resource kete on the art of traditional dyeing.

I wanted to compare texture, style, weight, and wearability; to record time management and the costing of resources; and to be innovative and sensitive to traditional values. At the completion of my wide panels I started the tāniko borders for the sides of the cloaks. They measure 3 inches - 7.5cm in width and 43 inches - 109.5cm in length. I wove three panels together at one time, two 3 inch - 7.5cm and one 6 inch - 15.2cm. Being mentored by such an expert weaver and technician enabled me to save much time and effort. Christine encouraged me to think ahead for the next piece instead of making one at a time. She encouraged me to weave the three together.

The Aramoana pattern I used for these side panels came from my first piece of tāniko I wove when I was 14 years old and attending Turakina Māori Girls College. The tatua, tāniko belt, was part of the school uniform. It was a requirement for all the girls to weave their own belt. The teachers taught us the skills and supervised our practice. Those were very strict times and the discipline of time management, self-organisation and punctuality that I was taught then has stood me in good stead. I was fortunate to be part of the modern era renaissance of weaving and Turakina College had a commitment towards teaching and upholding the traditions of Māoridom as well as

educating us in the ways of the world. I pay tribute to the late John Laughton and his wife Horiana Laughton (née Te Kauru) who were responsible for my sponsorship to Turakina through the Presbyterian Church. Turakina was a Presbyterian-controlled school that offered sponsorships to students. Mrs Laughton had been a past teacher at the school and was an expert in the art of weaving and teaching weaving. Her standards were still engrained into the school curriculum when I attended the school in the early 1960s.

Who would have known that in later life I would marry the Laughton’s grandson. It is with much nostalgia and pride that my tāniko belt, which is nearly fifty years old, adorns our family kilt and is part of my work.

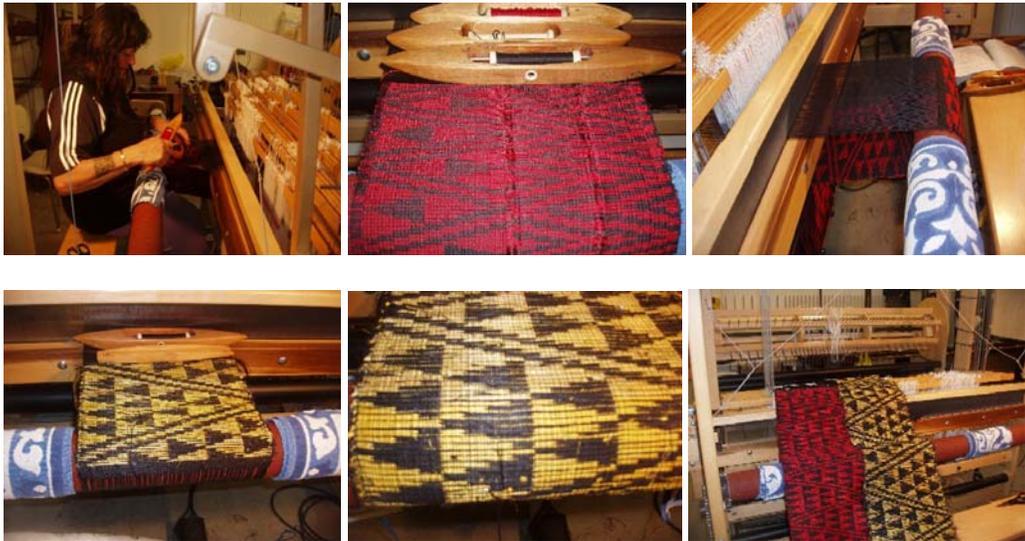


Figure 79 – 84 Tāniko Borders for *Whero* and *Manono* on computer-aided Dobby Loom, Rokahurihia, 2007.

¹ See Margery Blackman, “The Weft: Twined Structures of Cloaks of the New Zealand Māori”, Conference Paper, 1999.

² Ibid.

³ See PH Buck, “On the Māori Art of Weaving Cloaks, Capes and Kilts”, *New Zealand Dominion Museum Bulletin*, 1911, 3, pp. 69-90.

⁴ See SM Mead, *Tāniko Weaving: How to Make Māori Belts and Other Useful Articles* (Wellington: AH & AW Reed, 1952).

⁵ See Margery Blackman, refer to endnote 1 above.

⁶ See Mick Pendergrast, *Te Aho Tapu: The Sacred Thread* (Auckland: Reed Publishing, 1987/1996).

CHAPTER 5

PLAID: LOCHIEL AND BONNIE PRINCE CHARLIE

As part of my journey I wanted to look at a class of clothing that came from the other part of our whakapapa. This had become very important to me and my family as my father-in-law, the late Keith Cameron had bequeathed, to my husband, his highland dancing kilt that he wore at competitions throughout the South Island during the early 1900s.



Figure 85 Bonnie Prince Charlie tartan, t̄aniko belt, Rokahurihia, 2007.



Figure 86 Rokahurihia (centre) at the time she made the t̄aniko belt shown in figure 85, Turakina M̄ori Girls College, 1960.

Initially we thought that the tartan was of that of Cameron of Lochiel but as I researched I found this to be not true. The tartan is the tartan of Bonnie Prince Charlie. My father-in-law had danced under this tartan as a mark of allegiance.

As a loom weaver I have become intrigued with all fabric and garments made from fibres. I particularly wanted to know about plaids kilts and tartans and their manufacture for my whānau and this is proving to be a real journey of discovery. I am joyfully discovering that as soon as you research any form of clothing you become enticed by its evolution and by what was happening around the globe in the era during which it was created. The weaving of the kaitaka and the research undertaken for it had confirmed that this class of cloak came from the classical M̄ori period circa 1650-1800, the same era during which plaids and kilts were being woven and worn on the other side of the world. The similarities and circumstances surrounding the events of the day that the peoples and their cultural values were subjected to elicited feelings of love and compassion. Once again my research had been given a huge shot of adrenalin and I was keen and eager to know more.

Plaids are garments that are worn and are made from wool fibre. The woollen fibre is loom-woven to make a length of cloth with a pattern called a “tartan” (“breacan” is its Gaelic name). It has a multi-coloured pattern of stripes and checks. The plaid was made from 2 loom widths of thick woollen tartan cloth that was sewn together. The width was 1.5 metres and the length could be up to 5 metres. It was an untailored garment, gathered up into pleats by hand that draped over the left shoulder and wrapped around the body which was secured by a wide belt. These tartans bear

patterns that are used for clan identification. It was also known as the belted plaid or the great kilt. The upper length of the plaid was used for protection in battle as well as for warmth as a blanket and for shelter from the elements.

The kilt (with “philabeg” its Gaelic name) has evolved from the belted plaid and is made from the same woollen fibre with the same multi-coloured arrangements of stripes and checks called tartan. It was made from a single length of woven cloth, which had the traditional pleats permanently sewn in place, and was also able to be detached, the top from the bottom, the top section being known as the flying plaid. The kilt was wrapped around the waist and belted and was adorned with a pouch called a sporran. Both garments – the plaid and the kilt – were the traditional dress of the Scottish Highlander. Highlanders were considered “primitive” people and as such were oppressed. The English government, through its acts and politics during this era, unwittingly united the Scottish Highlander and the Lowlander. The kilt, which had not been traditionally worn by the Lowlander, was adopted and became a symbol of active nationalism. In 1747 the Dress Act was introduced to stop the groundswell of Scottish nationalistic pride. This act did not allow for the wearing of plaids, philbeags, belted plaids, trews or the kilt as worn by the Scotsman. The dress act was repealed in 1783, by which time many of the old traditions and customs of the Highlanders had been lost. So too was the wearing of the belted plaid. What was once considered a way of life for the Highlanders had by then become a nationalistic statement.

The kilt had its revival through the intervention of Scottish romantics who wore kilts as a political statement. The oppression of the Highlanders was looked upon with disdain and a more encompassing tolerance was held towards them and the wearing of the kilt was aimed at furthering this tolerance. The Industrial Revolution also did much to enhance the growth and spread of kilt wearing throughout England. Today it is worn as a ceremonial garment, a fashion statement, and as a casual garment made from new materials that is worn globally. As an honorary kaitiaki for the kaitaka and now having the same reverence for the plaid, I feel compelled to document the similarities that exist and to record their stories with dignity and pride.

SIMILARITIES: KAITAKA AND PLAID

1. The kaitaka and plaid were being worn during the same era.
2. Both were garments that wrapped around the body.
3. They were created by skilful, knowledgeable, innovative and imaginative people.
4. Woven during a time when their people were transcending the basic survival mode by using a resource that was unique.
5. Noted for their size, as garments for warmth and shelter.
6. Woven through traditional techniques: weaving off-loom and handwoven
7. Using technology of the day: loom – plaid and turuturu – kaitaka.
8. Traditional dress of the day.
9. Preparation of fibre and fibre dyeing methods.
10. Garments had beautiful patterns woven into them.
11. Designs and patterns held meanings related to important things, places, people and family.
12. Patterns continued to be innovative.

13. Each garment held oral stories that were and are integral to the survival of traditional history.
14. Mark of the celebration of survival.
15. Cultural, spiritual value and authenticity.
16. Stayed in vogue for a considerable period of time – showed resistance to outside change.
17. Played a huge role in connecting families through kinship.
18. Functioned as nationalistic symbols.
19. Both worn with the intention of use.
20. Highly valued.
21. Became targets of political bullying.
22. Simultaneous suppression from the power base.
23. Forced from fashion through social and political change.
24. Family heirlooms.
25. National treasures.
26. Exhibited internationally.
27. Written about in songs and poetry.
28. Huge part of National History/Archive.
29. Have played a significant role in the evolution of clothing.
30. Live on through re-invention.
31. Both are able to be woven on-loom.

As an honorary kaitiaki my role is to have reverence for the mauri of these garments and to ensure that the skills in their manufacture are not lost. As a consequence of this role, I was really keen to have an example of a plaid as part of my work. My dear friend Enid Lunam, whom I met through the Spinners and Weavers Group supported me with the weaving of the Cameron of Lochiel Plaid. I am very grateful for her assistance as a teacher mentor and expert weaver.



Figures 87 - 90 Cameron of Lochiel Plaid on Loom,
Rokahurihia, 2007.

The set for the Cameron of Lochiel tartan is as follows, 12 red, 6 green, 12 red, 6 green, 12 red, 2 blue, 2 white, 2 blue and 4 red. The same set is used for the warp and the weft. On the last set of this plaid I wove in red whītau (harakeke fibre) to tie the bloodlines from our dual cultural heritage together.

CONCLUSION

My journey, TŌKU HAERENGA, has been a story of survival, from the time I entered this world till the time I entered and am now leaving the Master of Fine Arts Programme at Te Kura Matatini Ki Otago, Otago Polytechnic. That with which God has blessed me is that with which each of us is gifted – a talent and a potential which we must realise so that it can come to fruition. My realisation has come about through many trials and tribulations, extremely hard work, firm commitment, entrenched skills that have been handed down to me from my ancestors, and a compelling desire to be creative and innovative whilst retaining our cultural and spiritual values and most importantly, our authenticity.

God has been with my people – and indeed he has been with me – on our waka of discovery: learning about Western knowledge, tikanga Māori, whakapapa, whānau, hapu, iwi and our clans on the other side of the world. I have been very fortunate to have been born during the current period of cultural renaissance and for the opportunity to maximise my potential as a survivor, and to become proudly part of an evolutionary process that will enable our people and our culture to survive.

Whilst I was still mastering my weaving skills many of our renowned Māori artists were following their vision of creating a national organisation to protect Māori art and our Māori artists. They did this to maintain the creative energy of our Māori artists and to maintain the sovereignty of Māori art. Artists could share ideas, learn new skills and promote culture as a collective. Art is culture, it is not separated, and through art our culture will survive. The efforts of those visionary pioneers have led to the establishment of Te Waka Toi, the Māori arm of Creative New Zealand, which has the responsibility of allocating funding for Māori art. Another key factor has been the introduction of Māori art and practice expanded into the tertiary sector of our education system in the late 1980s at universities, polytechnics, wānanga and private training establishments. It is at the tertiary level that Māori art is making a huge impact on this country and globally. Māori are sourcing our art from our viewpoint with the enhancement of Western technology re-enforcing the celebration of Māori art for Māori and the world.

Raranga is alive and doing well in Aotearoa. Exhibitions such as *Eternal Thread* have done much to raise public awareness and the profile of weaving in our country. The authenticity, beauty, quality, creativity and diversity of our work is paying dividends to Māori and our weaving is recognised as a national icon. This status ensures that our art is accepted and will be nurtured and protected for its preservation by not only Māori but by New Zealanders as a whole. Weaving is making a fine contribution to the arts in this country. The livelihoods of artists and their whānau, hapu and iwi have all been enhanced by the mana of weaving.

For many of us weaving is a highly therapeutic exercise as we reclaim sovereignty and assert our authority over what is ours and unite our people. All of this is necessary so that we may rise above our own circumstances to dream new visions and to be able to create and be creative. Weaving provides positive experiences for Māori artists to earn an income and do the things that they love doing the most. There is a unique opportunity for weavers to take part in a healthy stimulating environment, which is so

conducive to learning. Weaving for me is also about the skill of weaving the people together, weaving the generations together: learning, communicating, sharing and networking. The impressive renaissance of Māori art has provided me with a direct past, which enables me to move forward. Earlier artists' efforts have paved the way for those of my era to introduce innovations into the way we work.

My postgraduate studies have focused on the translation of traditional off-loom hand-woven garments into a contemporary arts practice using on-loom weaving in order to weave the two cultures of Aotearoa together. It is the celebration of our traditional forms and their continuity and my response to the karanga (call) of the day-by-day: to being contemporary within a traditional context. Weaving cloaks on-loom is a creative response to my dual cultural heritage with the use of Western technology as a resource to enable me to achieve my goals. In the spirit of all my ancestors I have set out to accomplish my work with a sense of pride, dignity and respect. This response through my loom-woven cloaks enables my work to support the continuing penetration of Māori art and Māori artists throughout New Zealand culture. In my studio I call this response “equitable art”: not to have the influence of European techniques take over but to enhance the horizon and viewpoint of my Māori art. The ingredients of my “equitable art” are the collaboration of resources, knowledge, experience, wisdom and expertise with the intrinsic ingredients that have been handed down to me from my ancestors. My Māori art viewpoint is paramount to my work as I look to my culture for inspiration. Our weaving skills have a sophistication all of their own and are being acknowledged world-wide as the globe opens to us. My translation of traditional off-loom hand-weaving is done in order to weave the two cultures of Aotearoa together so that Māori art retains a sovereignty all of its own within this interweaving. Only when this is promoted can we truly reflect our dual cultural heritage and have equity in our country.

I explored the potential of loom weaving in relation to our traditional context to honour the sovereignty of the harakeke and its whītau (fibre). Its unique texture fuelled my desire to experiment further and to discover if this medium could be manipulated further to extend the possibilities of the fibre. I refer to this fibre as the “thread of life, te aho ora”. Not only has te aho ora clothed our people for generations but it has also been instrumental through its form in maintaining the adaptability and presentation of our art and our people. My project is wrapped by and contained in my Ringatū Faith, as indicated in my introduction to this dissertation. A thread that runs through all the subsequent parts – from the Excursus with its personal material through chapters 1-5 and into this conclusion – is formed by ongoing reference to harakeke, the “thread of life, te aho ora” to which I pay homage.

TIHEI AHO ORA.



Figure 91 *Te Haraawaka*



Figure 92 *Puketeraki*



Figure 93 *Rāpaki: Southern Man*



Figure 94 *Puna Taonga*



Figure 95 Kahu Kererū: *Aotearoa*



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GLOSSARY OF MĀORI TERMS

aho	weft thread
ao	world, cloud
Aotearoa	Māori name for our country: “Long, white cloud”.
aroha	love, charity, compassion
atua	god
hapū	subtribe (generic)
harakeke	flax (<i>Phormium tenax</i>)
Hāwai	a specific hapū, locality in Bay of Plenty
Hawaiki nui, Hawaiki roa, Hawaiki	ancient homeland (According to some traditions it was Io, the Supreme Being, who created these three.)
pāmamao	
hīnau	a tree (<i>Elaeocarpus dentatus</i>)
hohera	a tree (lacebark, ribbonwood, <i>Heheria populum...</i>)
hokinga	return (noun)
hui	gathering, meeting
Huirapa, Kāti	an Otago sub-tribe, mana whenua at Waitati
hukahuka	tassel
huruhuru	feather, hair
Io	God
Io Mātua Kore	God the parentless
Io Nuku	God of earth
Io Rangi	God of heavens
iwi	tribe, nation, race
kahu tōi	cape made from tōi
kai	food
kai moana	food from the sea
kākā	bush parrot
kākahu	cloak, clothes
kākāpō	ground parrot (<i>Strigops habroptilus</i>)
kanohi	face
kapahaka	performance
kaponga	tree fern (<i>Cyathea dealbata</i>)
karakia	sacred chant, prayer
kāretu	scented grass (<i>Hierochloa redolens</i>)
Kāti Huirapa	see Huirapa, Kāti
kaumātua	venerated elder (male)
kaupapa	agenda, subject, theme
kekeno	fur seal
kererū	bush pigeon
kete	basket
Kete Aronui, Te	basket of spiritual knowledge

kete kūmara	kumara basket
kete rīwai	potato basket
Kete Tuatea, Te	basket of material knowledge
Kete Tuauri, Te	basket of good or evil
koha	gift
kōrero	talk
korowai	cloak
kuia	venerated elder (female)
kupenga	net
Kura Matatini ki Otago, Te	Otago Polytechnic
kurupatu	collar
kuta	<i>Eleocharis sphacelata</i>
makiri	dried, de-bone, skull, insult
mana	prestige
mana whenua	people with priority in relation to a region
Māori	Indigene of Aotearoa
marae	ceremonial courtyard
Maraenui	a subtribe
mātau	right-hand side
māui	left-hand side
mauri	life essence
mihi	greet, admire, respect, congratulate
mimi	urine
moa	extinct bird (<i>Pinornis gigantean</i>)
moe	sleep
moko	tattoo
mokopuna	grandchild
mokopuna tuarua	great-grandchild
muka	prepared flax fibre
neinei	spiderwood
Ōpotiki	place name in the Bay of Plenty
pā harakeke	flax plantation
paepaeroa	class of cloak decorated with three borders
pākē	a type of cloak
papa kāinga	home ground, base, original home
Papatūānuku	Earth Mother
pāua	abalone (<i>Haliotio spp.</i>)
pauku	no spaces left
pongo	performing group
pīngao	<i>Desmoschenus spiralis</i>
piupiu	a type of skirt made of flax
pota	cape
poutama	stairway of knowledge

poutokomanawa	centre pole supporting the ridge pole of a meeting house (literally and/or figuratively)
pū harakeke	flax bush
pukupuku	close single pair twining
puna taonga	resource
pūreke	cape
rangatahi	young generation
rangatira	to be esteemed, esteemed person, chief
Ranginui	Sky Father
rāpaki hieke	rain cloak
raranga	weave, weaving
Raukokore	a subtribe
raupō	bullrush (<i>Typha orientalis</i>)
reo	language
repehina	inner bark of hohere
rohe	district
rongoa	medicine, remedy, treatment
roro	brain
rourou	small flax-plaited food basket
rūnunga / rūnaka (South Island)	assembly, tribal council
Tāne Mahuta	God of the forests and birds
tānekaha	celery pine (<i>Phyllocladus trichomanoides</i>)
Tangaroa	guardian of the sea
tāniko	Māori weaving technique
taonga	treasure, prized property
tauirā	student
te	definite article (“the”) singular
Te Teko	placename in the Bay of Plenty
Te Waipounamu	the South Island
tī kauka	<i>Coryline spp.</i>
tikanga	protocol, way of doing things
tikumū	<i>Celmisia spectabilis</i>
Tiriti o Waitangi, Te	The Treaty of Waitangi
tohunga	priest, expert, specialist artist
tōi	mountain cabbage tree (<i>Coryline indivisa</i>)
Toi Iho	the Māori trademark of authenticity
tōku haerenga	my journey
tukutuku	lattice work
tūmanako	hope
tūpuna	ancestors
tūrangawaewae	place where one has rights of residence
turuturu	traditional weaving peg
tūturu	real, trustworthy, authentic
upoko	head

urupā	cemetery
whakapono	faith
wairākau	mordant
Wanaka	name of lake and town of South Island
wānanga	meet and discuss, seminar, conference
weka	wood-hen (<i>Gallirallus Australis</i>)
whakairo	carving, ornament with pattern
Whakatāne	place name in the Bay of Plenty
whakatauākī	proverb
whānau	family
Whānau-a-Apanui, Te	a tribe
Whānau Arohanui, Te	name of our trust (The Family with lots of Love)
whare	house, building
Whare Pora, Te	The House of Weaving
whare taonga	museum
whare toi	house of art
Whare Wānanga o Aotearoa, Te	a tertiary education provider based in Te Awamutu
Whare Wānanga o Otago, Te	The University of Otago
Whare Wānanga o Te Whānau Arohanui, Te	local branch of Te Whare Wananga o Aotearoa and the higher learning centre of our whānau trust
whāriki	woven mat
whatu aho patahi	single-pair twining
whatu aho rua	double-pair twining
whenu	warp thread
whenua	land
whiri	to braid fibre
whirikawe	three-ply braid
whītau	prepared flax fibre

KARAKIA WHAKAMUTU

TE INOI A TE ARIKI

E to Matou Matua I te rangi Kia tapu tou Ingoa
Kia taemai tou rangatiratanga kia meatia tau
e pai ai ki runga i te whenua kia rite ano
ki to te Rangi Kua whakamoemiti nei hoki matou
ki a koe Whaka Kororia Ki tou Ingoa Tapua
Amene