



Pūawaitanga o te Ringa

Fruits of our busy hands

Ngā Puna Waihanga - Waitaha Tai Poutini



To everyone who worked on this project we warmly express our thanks to you all for the wairua and manaakitanga generously given to breathe life into the Ngā Pounamu Māori Centre on the 2nd floor in Christchurch Central City Library Tihei Mauri Ora!

This booklet was compiled by Rhonda Thomson and Patricia Wallace, with photographs and additional material from staff at Christchurch Waterways, Christchurch City Libraries and members of Ngā Puna Waihanga.

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Fruits of our busy hands



***Pūawaitanga o te Ringa - fruits of our busy hands** is the name given to the series of tukutuku panels that were specially woven as a community project for the new Ngā Pounamu Māori Centre which was created as a result of the 2001-02 refurbishment of the Christchurch Central City Library.*

Pūawaitanga o te Ringa

E ngā tīpuna o te mahi raranga,
Kotui, tukutuku, tēnā koutou.
Tēnei ā koutou tamariki
e whai ana i ngā tapuae o Hine-te iwaiwa.
Tiakina mai,
ārahina mai mātou
e kimi nei i te mātauranga
i waiho i a koe hei taonga mō te ao.

L.H.

Helen Tabak



It was the wish of Ngā Puna Waihanga member, Helen Tabak, to learn how to weave tukutuku that had initially started this project. She took a vital part in the whole process, giving her own particular expertise to its development. Her enthusiasm and her contribution were essential parts of the undertaking. It was therefore a devastating shock to all who had worked with her to discover that she chose to end her own life in April 2002. Her decision seemed incomprehensible, and her colleagues were additionally disappointed that she did not see the 'fruits' of her labours. She was remembered with great sadness when the panels were officially unveiled, and one, *Ngā Heke Iho*, was dedicated to her memory. Nō reira, haere atu rā e hoa aroha, haere ki te pō, haere, haere, haere.

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Figure 1: Janet Stewart Reserve

The Tradition of Tukatuku

Tukatuku panels are a traditional Māori art form. They are decorative wall panels that were once part of the traditional wall construction used inside meeting houses. Originally tukutuku were made by creating a latticework of vertically and horizontally placed dried stalks of kākaho, the creamy-gold flower stalks of toetoe grass, and kākaka, long straight fern stalks, or wooden laths of rimu or tōtara, called variously kaho tara, kaho tarai or arapaki.

These panels were lashed or stitched together. This was done by people working in pairs from either side, using the rich yellow strands of **pīngao**, white bleached or black-dyed **kiekie**, and sometimes **harakeke**, to create a range of intricate and artistic patterns. Stitches were combined to form a variety of patterns. Groups of single stitches created patterns such as **tapuae kautuku**, **waewae pakura**, **whakarua kopito** and **papakirango**. Some of the traditional cross stitched patterns are **poutama**, **waharua**, **purapura whetu** or **mangarua**, **kaokao**, **pātikitiki**, **roimata toroa** and **niho taniwha**. In some situations, a central vertical stake, **tumatahuki**, was lashed to the panel to aid its strength and stability.

This method of construction created a warm, insulating type of decorative wallboard. Later, painted wooden slats or half-rounds were used for the horizontal element. Today, however, such dry flammable wallboards would fail to meet modern building regulations, and they are no longer used in construction. When used nowadays, tukutuku panels are created for their aesthetic appeal and attached to structurally approved building materials.

But like many Māori arts, the art of tukutuku came perilously close to being lost. In 1916, Apirana Ngata could find only one practicing carver left on the East Coast, Hone Ngatoto. As the result of Ngata's concerns, the Māori Arts and Crafts Act was passed in 1926, and the Board of Māori Arts was established. This led to the founding of the Māori School of Art in Rotorua.

The School was based on a number of principles, which included the following:

1. That the artistic genius of the Māori still survives.
2. That its present expression must be in terms of its present environment.
3. That new applications and materials will not lead to the production of un-Māori works of art, given the right method of instruction.

Ngata's work led to a great revival of Māori building and carving, which led in turn to the revitalisation of tukutuku weaving. His specific interest in tukutuku was such that he designed panels himself.

Sir Apirana Ngata demanded the very highest standards for tukutuku work. Only the best materials and meticulously careful weaving were good enough. It was said that if his eagle eye picked out any mistakes, "he would cut it [the weaving] with his pocket knife" and the weavers would have to start over again.¹

¹ Arapera Whaanga of Wairoa, refer *Ta Apirana: nga taonga tuku*.

The art of tukutuku weaving is still at risk. It is a time-consuming craft that demands patience and persistence. The panels pictured here were produced for the new Māori Resource space at the Central City Library in a community funded project facilitated by members of Ngā Puna Waihanga Waitaha Tai Poutini. They represent about 900 hours work undertaken by more than 180 volunteers during the year 2001. In all their tukutuku wānanga.

P.W.



**Ngā Puna
Waihanga
endeavoured to
maintain the
standards of Sir
Apirana Ngata.**

Ngā Puna Waihanga is the national body of Māori Artists and Writers. Initially formed at Te Kaha in 1973, it is the tuakana rōpū, the oldest and most widespread Māori arts group in New Zealand. Amongst the 200 participants of the first hui convened by Hone Tuwhare were Rangimarie Hetet, Charles Bennett, Buck Nin, Ralph Hotere, Selwyn Muru, Rei Hamon, Para Matchitt, Kura Rewiri, Tui Zanetich, Micky Wairoa, Paul Katene, Rowley Habib, Dun Mihaka, Witi Ihimaera, Dinah Rawiri, Rose Denness, Ngahuia Rawiri, Roka Paora, Mana Cracknell, Ivan Wirepa, Donna Awatere, John Taiapa, Tuti Tukaokao, Bub Wehi, Elizabeth Murchie, Val Irwin, Syd and Hana Jackson, Sonny Waru, Haare Williams, Don Solomon, Paul Manu, Mihi Roberts, Bill Tawhai, Malta Sydney and Dr Douglas Sinclair, Cliff Whiting, Witi Ihimaere and Hirini Melbourne.¹ Other founding members who still support the organisation in 2002 include Diggeress te Kanawa, Cath Brown, and Trixie Menzies.

A number of regional groups were formed, including the local one – Ngā Puna Waihanga Waitaha Tai Poutini. Over the years, the Ngā Puna Waihanga organisation mounted exhibitions and published books, while various districts hosted annual national hui and regional wānanga or workshops.

At provincial level, with Ngāi Tahu artist Cath Brown leading the rohe, a variety of wānanga have been held that include raranga, taniko, kōwhaiwhai, ceramics, waiata, book illustrating, along with other forms of art. In 1995 the local group undertook its first community project, creating a multi-media mural at Burnham School. Later in the year, a second multi-media work was produced for Hagley Community College. In 1998, a series of whāriki panels was woven for the Riki Te Mairaki Taiaroa Ellison Room at the University of Canterbury. The creation of tukutuku panels for the Library was a continuation of this practice of gifting Māori art to the community of Christchurch.

P.W.

¹ *Te Ao Hou* No 74, Nov 1973.

Janet Stewart Reserve

The Janet Stewart Reserve is a renewed source of traditional Māori weaving materials. It borders the Lower Styx River and covers an area of just over two hectares. In 1993, on the death of landowner Edward Stewart, the area was gifted to the Christchurch City Council. Stewart's will contained instructions that the farmland be converted into a reserve that would be named in memory of his mother, Janet Stewart. Historically this landscape formed a natural part of the Styx River floodplain, and was covered in native vegetation species - ferns, tussocks and raupō swamp. At the time of the gifting into Council ownership, the land was a reasonably low lying grassy paddock with a boxed drain running through it.

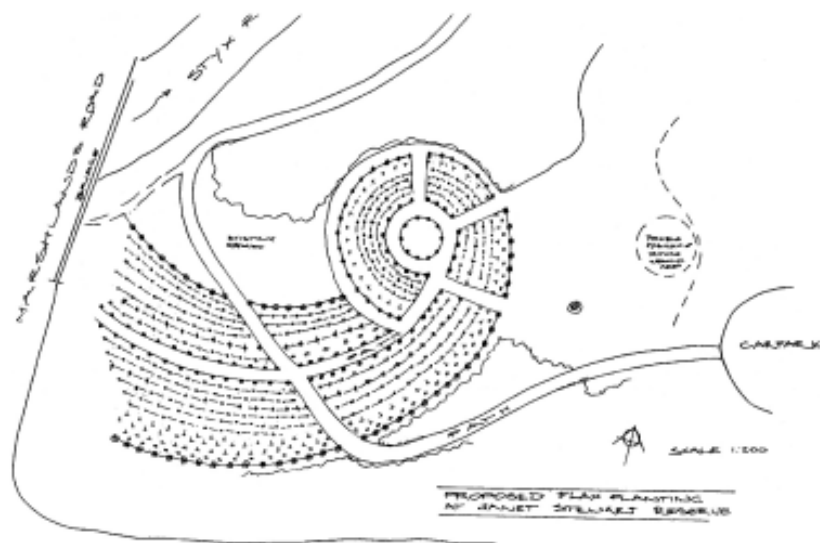


Figure 2 Planting Plan at Janet Stewart Reserve

The initial stage of the project saw the creation of a landscape design that was tested by public consultation. The concept recognised the reserve's important relationship to the Styx River and its high natural values associated with the waterway. The public consultation process involved distributing pamphlets, outlining the concept plan, and organising public meetings with people to review the design plan in detail and discuss the concepts and relevant issues.

The final form of the Reserve evolved to include the creation of a lake, jetty, walkways and car park. Native plantings were used to provide a habitat feature for the reserve. The boxed waterway was released to form a large pond that was surrounded by riparian planting. The council also worked closely with Te Korari and Landcare Research in the planting of a pā harakeke - a planted area of special flaxes and toetoe suitable for traditional Māori weaving.

Eventually, this reserve will be linked with the Malvern Scout Group redevelopment project that is located to the north-east of Janet Stewart Reserve.

The scale of the project meant the development process needed to be spread over a six year period. Community planting days were organised by the Christchurch City Council, the Malvern Scout Group and Te Korari. Native vegetation species such as the toetoe and harakeke were grouped into large plots for maximum visual effect. The work was achieved in partnership with the Stewart family, Christchurch City Council, Burwood/Pegasus Community Board, Waiora Trust, Landcare Research, Te Korari, the Malvern Scout Group, The Guardians of the Styx and members of the wider local community.

The results of the project are many and varied:

Ecology	Improved wildlife habitat for birds and aquatic organisms
Heritage	Recognition of the Stewart family through reserve name Preservation of exotic tree species that provided the original stake for the farmhouse food safe.
Cultural	Re-vegetated raw plants now supply materials for traditional Māori weaving, e.g. Pā harakeke plantings at the Marshland Road / Lower Styx crossing
Landscape	Improved viewing access to the river with enhanced views of native vegetation plantings
Recreation	Greater access to the Styx River for recreational activities such as picnicking, walking and boating (with jetty)
Drainage	Flood storage maintained Improved stability of riverbank Enhanced water quality entering Styx River from Gibsons Drain

R.C.



Figure 3: Kākaho harvesters at Janet Stewart Reserve, March 2001

The Inception of the Project

Nau mai, Haere mai

Ki te whānau Rutherford
Saturday 10 February 2001, 12.30pm
beginning with shared lunch

BRING:

- kai to share • ideas for Wānanga • requests and information
- your diaries • your subs and yourselves

We want to plan our programme for the year

A notice in the January 2001 Ngā Puna Waihanga Waitaha Tai Poutini newsletter called members to a hui to plan the programme for the year. Unbeknown to the members who attended, this first hui of the year was to be the catalyst for the tukutuku project. Among those members present were Simon Rutherford, Helen Tabak, Mae Taurua and Patricia Wallace.

Simon talked about the resources of the Janet Stewart Reserve and how well the harakeke and toetoe had grown. Hearing of the toetoe prompted Helen to express her keen interest to learn how to weave tukutuku panels. Mae took up the wero and said that she could teach us the process. Patricia reminded members that the group had undertaken a variety of community projects in the past (namely, a multimedia mural for the Whare Haupiri at Burnham School, a second work entitled *Te Tiwhana a Kahukura* for Hagley Community College in 1995, and whariki panels for Te Mairoa in the Maori Department at the University of Canterbury in 1998). It was generally agreed that the creation of a tukutuku panel might make another suitable community project that could be given to the city of Christchurch.

Almost within days, the group learned through Community Arts Co-ordinator Rhonda Thomson that Haneta Pierce, Māori Library Services Co-ordinator at Christchurch City Libraries, was hoping to incorporate some tukutuku work in the proposed new Māori space currently in plan there.

A mini kōmiti consisting of the technical advisor Mae, Helen, Tania Nutira and Patricia met on site with Rhonda, Haneta and Caroline Syddall to look at various options. They were enthusiastic about the possibilities. As soon as they saw the proposed space with its rectangular concrete pillars, they knew that one tukutuku panel was not going to be appropriate. They immediately agreed that the space should have panels around the tops of each of the pillars. They could also see the potential for this to develop into a much wider community project, putting a strong mark of Māori ownership on the area. The group embarked on feasibility studies, quantity surveying, cost assessment and availability of resources while also attempting to gauge the likely level of community interest.

The Central City Library

The Central City Library moved to the present site in Gloucester Street in 1982, and the planned refurbishment of 2001-2 was motivated by a desire to create more inviting and comfortable public spaces. This was partly in response to the progression of library services from merely holding books and information in familiar conventional formats, to the incorporation of material in videotape, photographic and pictorial forms and a range of electronic sources.



Figure 4: Early planning meeting at the Library

The development of the new Ngā Pounamu Māori o Aotearoa area provided a space substantially larger than the previous Ngā Taonga Māori area, in addition to providing staff dedicated to helping people find Māori information plus listening posts, video viewing facilities, lounge chairs, study space and a range of Māori material. From the early planning stages of this area the Māori Resource Staff, Ngā Puna Waihangā members and contracted architectural and other design staff worked together to incorporate the tukutuku panels into this area, with scores of meetings, phone calls, faxes and emails.

C.S. and C.T.



Figure 5: Ongoing planning

Community Arts Funding

Key financial supporters included Creative Communities and the Christchurch City Council. Creative Communities is a Creative New Zealand arts and crafts funding scheme administered locally throughout New Zealand. Ngā Puna Waihangā Waitaha Tai Poutini was successful in its application and received two thousand and forty four dollars. The Christchurch City Council granted one thousand dollars.

R.T.

The Organising Team

An important element in the success of the tukutuku project was the ongoing teamwork that was evident while the panels were in process. Although each team member had her special roles, they consulted each other regularly and maintained an effortless consensus that was both harmonious and energising. Each woman contributed her own particular talents:



Figure 6: Mae, Haneta, Helen, Patricia and Rhonda

Haneta Pierce

Haneta was born and raised in Christchurch, but affiliates to Ngāti Mutunga (Chatham Islands) where her father Les Black was born and raised. As the Māori Services Co-ordinator Haneta seized the chance to make a difference and create a Māori presence in the Christchurch City Libraries network. It was Haneta who had the initial vision and who facilitated interaction between the Library personnel and Ngā Puna Waihanga through to completion of the tukutuku project, culminating in a blessing and unveiling ceremony for the panels in Ngā Pounamu Māori Centre, on the second floor at the Central City Library.

Helen Kuitanga Tabak (1966-2002). Of Kahungunu descent, Helen grew up in Christchurch with little access to her cultural background. Despite this, she showed a strong Māori perspective in her thinking and her work. In 1999 she joined Ngā Puna Waihanga, where she soon showed her creative and organisational talents. In 2000 she completed her Diploma in Interior Design at Christchurch Polytechnic. Her special contributions to the tukutuku project planning included organising framing materials, quantities, and specialist locations for wānanga, and co-ordinating public relations.

Mae Taurua (Ngāti Pamoana) grew up in the Wanganui Region. In 1977 she joined the Christchurch Branch of the Māori Womens' Welfare League. The League assisted the survival of traditional Māori crafts by holding national competitions. Keen to learn tukutuku, Mae had to experiment and teach herself to weave. From 1978 to 1990 she regularly won first place at League national level competition. A few years later, at Koriniti Marae she led a team of 70 people weaving 30 panels to refurbish the old Poutama house in just 17 days. Her weaving is found throughout the community; at Woolston School whare, Te Wai Pounamu Chapel, Anglican Care House, and the Christchurch Cathedral to name a few locations. Having shared her weaving expertise for so many years, Mae was the obvious choice of tutor for this project.

Rhonda Thomson (Kāi Tahu, Kāti Waewae). Working as an Arts Advisor - Māori and Cultural at the Christchurch City Council, Rhonda joined NPW 2000. Rhonda provided the interface between Christchurch City Council and community volunteers. Her expertise ensured that Ngā Puna Waihanga followed requisite procedures to the letter, so that applications for funding were appropriately targeted and ultimately successful.

Patricia Wallace (Ngāti Porou) grew up in Christchurch, without access to her cultural heritage. A former teacher, Patricia joined Ngā Puna Waihanga in 1993 while studying Māori art history at the University of Canterbury, and since 1995 has represented the Waitaha Tai Poutini region at national level. In 1996 she graduated B.A. (Hons) in Māori and B.A. in Art History, with an emphasis on Māori and Pacific arts; in 2002 she submitted her Ph.D. thesis on traditional Māori dress. Patricia's role was research and planning of tukutuku designs, liaison with school and community groups, co-ordination of personnel and ensuring project continuity.

The Design Process

Planning the patterns for nineteen different panels was an enormous but rewarding task. Despite her years of experience, tutor Mae Taurua stood back to give the newcomers a free hand. Because the panels were to go in a Māori resource area, it seemed appropriate that the designs should provide another form of resource. It was decided to use conventional materials, a colour palette of earthy tones and to incorporate a variety of traditional designs.

Planning started by researching many sources as possible. Inspiration came from whare nui (meeting houses) and their dining halls (whare kai) and churches around the country such as *Te Hau Ki Turanga* at Te Papa, *Te Hono Ki Rarotonga* and *Hine-Matikotai* of Pakirikiri Marae, *Te Whatu-Manawa Maoritangi O Rehua* at Rehua Marae, *Aoraki* at Ngā Hau E Whā National Marae, St Faiths of Ohinemutu, the church at Putiki, the chapel and hospital of Gisborne Hospital, the chapel and the old hostel of Te Wai Pounamu College, and from a range of published sources.

Variations of traditional patterns that would show the creativity and diversity of the art form were chosen, with no two panels to be the same. The major patterns that allowed this development were **poutama**, the stepped pattern of Ngāti Porou; **roimata**, the pattern based on the legend of albatross tears; **kaokao**, the patterns of ribs or arms of warriors; **niho taniwha**, the water-monster's tooth; **pūtikitiki**, based on the flounder; and **mumu**, the rectangular design from the Whanganui region. Other traditional designs included **waharua**, the double mouth; and **purapura whetu**, the star seeding pattern. A special design incorporating the mountain Aoraki was created to acknowledge the tangata whenua, Ngāi Tahu (see over page).

The designs were planned on Excel spread sheets, which allowed the patterns to be centred and balanced. This system enabled the adjustment of the number of kakaho to provide even or uneven numbers as each design required, and facilitated planning the use of colours.

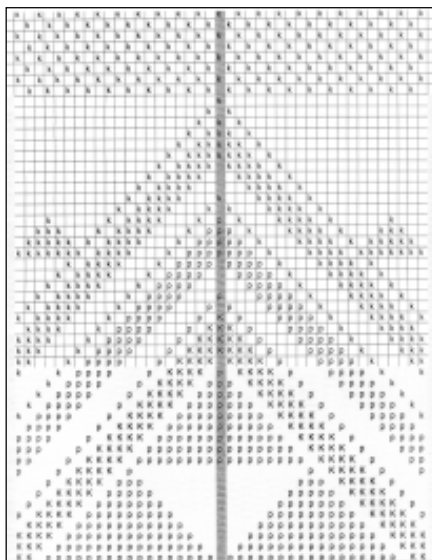


Figure 7: Excel spreadsheet planning of tukutuku pattern

Plan Implementation

The first two wānanga (workshops) for the project were held at the Janet Stewart Reserve. Members of Ngā Puna Waihangā were taught how to identify and harvest the tall kākaho stalks of the toetoe.

The stalks were all trimmed at the site, the flower heads returned to the soil and the kākaho stacked and taken away to dry naturally by standing in an airy space, in preparation for fitting into the frames.



Figure 8: Harvesting toetoe

Between 24 April and 8 May, five workshops were organised at the Sullivan Avenue site of Christchurch Polytechnic to build the frames for the tukutuku panels, with the assistance of Applied Technology Course Supervisor, Gary Ashby.

Frames were cut and shaped from lengths of timber, mitred, glued and stapled, and sanded ready for the second stage, that of inserting half round timber slats. After experimenting, a template was devised to assist with even spacing and the half rounds were also glued and stapled.

Then the prepared frames were painted, the surrounds black, the half rounds in combinations of red ochre, yellow ochre and black with paint that was kindly donated by Benjamin Moore's Wrights Road Store.

The next stage was tying the dried kākaho into the frames at one of many wānanga that were held in Mae Taurua's garage. The kākaho were lashed vertically, at right angles behind the painted half rounds. They had to comprise even or odd numbers, according to their intended weaving pattern. Supplies of weaving fibre were gathered; some of the white kiekie was dyed black, some was retained white, and golden pingao grass was collected in readiness.



Figure 9: Frame making workshop



Figure 10: Learning to lash the kākaho into the frames

Pūawaitanga o te Ringa



Aoraki



Poutama



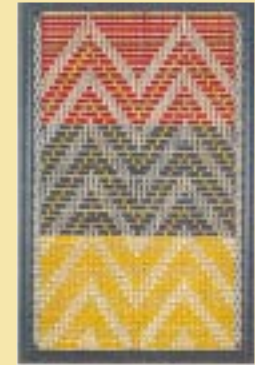
Poutama



Double Poutama



Pororangi Poutama



Kaokao



Kaokao (variation)



Ngā Heke Iho



Mumu



Niho Taniwha



Niho Taniwha (variation)



Pātiki



Pātiki (variation)



Purapura Whetū



Waharua



Roimata



Roimata



Roimata Turuturu



Roimata (variation)

Pūawaitanga o te Ringa Fruits of our busy hands

Co-ordinated by Ngā Puna
Waihanga - Waitaha Tai Poutini

March 2001 - May 2002

Acrylic, wood, kākaho, kiekie, pingao
8 panels 450 x 850mm
11 panels 550 x 850mm

Inviting Participation and Registration

Mindful that there were not enough weavers in the small membership of the local Ngā Puna Waihangā branch for the project, it was decided to approach community groups and school whānau to ascertain possible interest levels. Notices were sent out to various schools from Rangiora to Cashmere, from Lincoln to Aranui, inviting their participation; while community would-be-weavers were invited to participate through an advertisement in Ngā Tahu Newsletter and through the Ngā Puna Waihangā newsletter. For two months, through April and May, Helen and Patricia –sometimes together, sometimes independently - attended meetings and initiated negotiations with possible partners. Finally, whānau from Hagley Community College, Lincoln High School, Avonside Girls High School, Christchurch Polytechnic and Aorangi Primary School made commitments to work on panels, along with other wider whānau groups. Although a community project, participants were required to pay for the workshop, as community funding requires financial input from applicants.

Registration for forth coming Wānanga **2nd/3rd June 2001,**
Wānanga Tukutuku at Christchurch Central City Library, with Mae Taurua,
\$20.00 members (2 days) \$40.00 non-members (2 days)
(Places are limited so register now – before you miss out)

Please accept my Annual subscription and/or registration for the wānanga as marked above.

My Subscription \$ _____

Registration fee tukutuku wananga: \$ _____

TOTAL: \$ _____



Figure 11: Bringing the materials into the Library

Queen's Birthday Wānanga

By the weekend of Queen's Birthday, June 2001, a total of nineteen frames were ready for the weaving wānanga. Transferring the frames and all the materials to set up in the library space the day before the Queen's Birthday wānanga took some time (see picture previous page). Five people spent a total of about 14 hours, carrying frames, 'work-mates', buckets and weaving materials from the Farmers Car Park into the Library. Visiting library staff were amazed at the amount of work that had clearly already taken place.



Figure 12: Mae, demonstrating

The preparations for the big wānanga had been a lot of work but it was worth it. The 'workmates' were ready, buckets of kiekie were soaking, and all the materials were ready. After welcomes, mihi and karakia, Mae began to demonstrate the weaving process.

Everyone was able to start weaving as soon as the demonstrations were finished, and with their spreadsheet plan beside them, to have a clear idea of what they were working towards achieving. The variety happening within the wānanga made the progress really exciting. After the months of preparation it was a great experience.



Figure 13: Working together in partnership, from each side of the panels

Some of the panels began to take on a wairua of their own. The Aorangi School community had specifically wanted to work on the Aoraki panel. Eventually, almost every member of the school wove a few stitches, due entirely to the commitment of their teacher Debra Posa. Hagley whānau were keen to weave 'poutama'; they eventually completed two panels. The Sutcliffe whānau were aware of the impending arrival of a new family addition, while Library staff were weaving teardrops, mindful of a terminally ill colleague who actually passed away during the weekend. Some panels gave the more artistic individuals room for their own creativity.

Personal comments from some of the participants



...
“The workshop was
pure beauty....”
...

Figure 14: Concentration

“The workshop was pure beauty. Everyone there came ready and excited to learn about weaving. The teachers and co-ordinators were so kind and patient and always willing to help out wherever they were needed and they were so pleased about all the newcomers. Rebecca and I took our panel back to Lincoln High School where we hope to complete it, and at the same time pass on the knowledge from the workshop to others who wish to learn.”

A. D. M.



Figure 15: Karakia at lunch break

The place began to buzz and it was difficult to persuade people to break for lunch. Lunches of cold chicken pieces, finger foods and fruit were provided by the Library, upstairs in the staff room on both days of the wānanga.

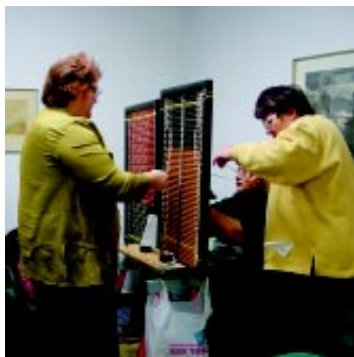


Figure 16: Hard at work

"I not only met a diversity of people and learnt new skills, but this lovely tukutuku weaving also enabled me to create a bond with whomever I was partnered with on a tukutuku panel. We were also well catered for on the food front with both morning and afternoon tea, and lunch provided. Overall it was an enriching experience that I was fortunate enough to partake in. 'Thankyous' go out to everyone who made this workshop such a great success!"

N.S.

"I was amazed by the skillfulness of some in the art of tukutuku and the patience of the teachers. I felt quite emotionally involved in the panel I was helping with; I will always look at that panel and know many people put it there - teamwork. There was a sense of bonding between everyone. The day was very well organised".

F.W.



Figure 17: Enjoying the work

“I responded to Haneta’s call for people interested in attending a tukutuku workshop over Queen’s Birthday weekend with great enthusiasm. It was easy to see the huge amount of work that had already gone into preparing the frames to the stage where we could start weaving. The atmosphere in which we were taught was truly nourishing. All our teachers were so willing to share their knowledge and by the end of the day, I really had a sense of achievement. By the end of the second day I had worked on four different panels. I learned so much from the skilled weavers I was able to work with, and I was also able to share my little bit of knowledge with work colleagues. All in all a wonderful two days.”

C.M.



Figure 18: Achievement!

“It was a wonderful weekend with a real feeling of community and support. Although I didn’t do much actual weaving it was great to see everyone working together and progress being made. I felt a real sense of belonging and of achievement for the few stitches that I contributed. I’m really excited at the thought of the finished panels hanging in the Library and so many people being able to see what they produced.”

C.S.

Follow up and Completion

At the end of the two day wānanga (Monday was excluded), the weavers dispersed with their panels to continue working on them at their homes or schools. The first panel to be completed was returned by the King whānau, the day after the long weekend.

The progress of other panels was monitored by Mae, Helen or Patricia, who replenished material supplies and ensured that the work continued or was moved on to the next group of weavers.



Seven weeks later, all the frames were called in so that weaving demonstrations could be part of ongoing displays during Māori Language Week, July 2001, in both the Central City Library and the foyer of the Māori Department at the University of Canterbury.

From this point on, a series of small weaving wānanga kept on happening all around the place – at the City Council Offices with Christine Heremaia’s team, at the Rutherfords’ home, in schools – Hagley, Avonside and also at Girls’ High School, in private homes, in groups, at Helen’s place, and as shown, in Mae’s garage. In many cases, there was almost a party atmosphere amidst the activity.



Figure 20: Wānanga in Mae’s garage

Blessing and Storage



Figure 21: The panels are carried in with karakia

In August 2001, the panels were virtually completed, but the Library renovations were well behind schedule. Rather than leave the panels in private storage, it was decided to have them placed in archival storage at the Library. A small but moving ceremony was held on 23 August when the completed panels were moved into the Library's storage facility. Kaumatua Maruhaeremuri Stirling called on the taonga and blessed them before they were safely ensconced in the archives department, to await the time when they will be hung. It was an emotional time, particularly for those who had been involved with the project since its inception.



Figure 22: The tukutuku panels go into archival storage

Blessing and Naming

It was decided to install the tukutuku panels in their rightful place during Te Wiki o Te Reo Māori (Māori Language Week) 22-27 July 2002. This timing coincided with the new Māori name given to the network of City Libraries - Ngā Kete Wānanga o Ōtautahi - translated as 'Christchurch Baskets of Knowledge and Learning.' The new name was adopted as part of the Libraries' commitment to on-going bi-cultural development of services for Māori.

A blessing and unveiling ceremony for the tukutuku panels was planned in conjunction with the official launching of the new name on Tuesday 23 July at 'Ngā Pounamu Māori Centre' in the Central City Library.



Figure 23: Hagley Community College members near one of the pillars with its black draped panels (left), and by one of their poutama panels (right).

The nineteen panels were individually unveiled by their weavers in a formal procedure conducted by the Rev. Maurice Grey, with the assistance of Maruhaeremuri Stirling. Members of the Hagley Community kapahaka group supported the occasion with waiata. After the welcome, the ceremony began at the entrance to Ngā Pounamu Māori Centre with the Aoraki panel being uncovered by students from Aorangi School. The young people were delighted when Maurice Grey joined in with them as they sang their waiata. The second panel, that was named for the late Helen Tabak, was unveiled by members of her whānau.



Figure 24 : The ceremony continues.

Gradually, the party moved around the room and around each pillar, revealing the panels and acknowledging the different whānau and groups that had given so much time and energy in their creation, and celebrating their achievements with waiata. In a move away from the more usual tradition, the last panel was unveiled by two men in acknowledgement of the work and support given to the project by a number of men in the community. The ceremony finished with the sharing of kai in the staff room.

Project Completion

When the ceremony and sharing of kai were over, the members of the project team returned to Ngā Pounamu Māori Centre to have a quiet look at the culmination of their efforts. It was their first chance to see all the panels *in situ*. They were pleased at the strong Māori presence the panels created, but felt completely overwhelmed by the enormity of what had been achieved, at the tremendous amount of labour, aroha and goodwill the panels represented and the keen sense of community spirit which they engendered.



Figure 25: Project completed – Rhonda, Haneta, Mae and Patricia.

“As a team, we would like to thank all those members of the community who shared in this project; those who supported our endeavours, who generously gave their time, energy, their various skills and talents, words and money, to help bring this project to fruition. Without your efforts, Pūawaitanga o te Ringa would not exist. We hope that people who view the work in years to come will gain not only the sense of tradition the panels offer but also of the pleasure they gave to ordinary individuals who worked so hard together. It was a privilege for us to share in this experience.”

NPW team.

The volunteers who assisted in the creation of the Pūawaitanga o te Ringa

1. Aaron Leith
2. Abbey Taukamo
3. Abi Wightman
4. Adele Sissons
5. Ahra Kim
6. Alana Chuck
7. Alison Rutherford
8. Alyssia Mulqueen
9. Amanda Jackson
10. Amy Maclachlan
11. Amy Sinclair
12. Anahera Smith
13. Anita Bodsworth
14. Ann Winstanley
15. Anne Irwin
16. Anne O'Grady
17. Anne Sutcliffe
18. Anthony
19. Arana
20. Ariyan Noorzai
21. Ashleigh Barclay
22. Ashleigh Pierce
23. Aurora Demonte
24. Barbara Filmer
25. Barbara Moorehouse
26. Bonnie Pierce
27. Brian Lowson
28. Bridget Allan
29. Carl Webster
30. Carla Campbell
31. Caroline Syddall
32. Catherine Cooper
33. Catherine Simpson
34. Cathy Thompson
35. Celia Falloon
36. Chantal Thomas
37. Cherie Harris
38. Chris Woods
39. Christine Brown
40. Christine Heremaia
41. Christine Miller
42. Clair Leith
43. Claire Spense
44. Clinton Deeming
45. Cody Hoet
46. Corinda Thompson
47. Crystal Malzard
48. Crystal Munro
49. Damon Sam
50. Darcy Lukic
51. Darleen Watson
52. Darnelle Hubbard
53. David Drain
54. David Kolo
55. David Whaterau
56. Deborah Ho Lui
57. Debra Posa
58. Denise Robinson
59. Devon Halba
60. Diane Wynn-Williams
61. Dianne
62. Dieter Steinegg
63. Felicity Ware
64. Fern Jenkins
65. Fiona Barkess
66. Fiona Whittaker
67. Fred van der Lee
68. Gary Ashby
69. Gavin Cawsey
70. Grace Voller
71. Graham Sullivan
72. Hako Huia
73. Haneta Pierce
74. Harirota Pitama
75. Haylee Brennan
76. Heather McCalman
77. Helen Tabak
78. Heni Unwin
79. Hiraina Carrana
80. Horoman Rahui
81. Horowai Tonkin
82. Huhanna Carter
83. Jamie Clarke
84. Janice Beaumont
85. Jasmine Lukic
86. Jeanette King
87. Jeanette Shearer
88. Jena Frear
89. Jenny Smith
90. Jeremy Herbet
91. Jess Shaw
92. Jessica Gallager
93. Jessica Vaughan
94. Ji Hae
95. Jocelyn Pappriil
96. John Bangma
97. Jules Philbrick-Sherpa
98. Julia Tui'neau
99. Kahu Tautau
100. Kaira Forbes

101. Karen Whiteside
 102. Karin Campbell
 103. Karl Whitehead
 104. Karuna Thurlow
 105. Kate Rutherford
 106. Katie Appleyard
 107. Katie Robinson
 108. Kelly Hansen
 109. Keri Schwalger
 110. Kerry McCarthy
 111. Kim Rigby
 112. Kiona Jones
 113. Koara Voice
 114. Krystle Lawson
 115. Laurie Horwitz
 116. Linnea Brown
 117. Lisa Hamilton
 118. Lizzie Clarke
 119. Lottie Boardman
 120. Lousie Jorgensen
 121. Luke Sinclair
 122. Lyndsay Head
 123. Mae Taurua
 124. Mahid Sadat
 125. Mahora Petterson
 126. Malo Polata
 127. Maraea Peanine
 128. Margaret Pierson
 129. Maringi Osbourne
 130. Mark Sissons
 131. Mark Te Kahu
 132. Maruhaeremuri Stirling
 133. Matthew Popkin
 134. Melanie Hayman
 135. Mere Fowler
 136. Michael Basher
 137. Michael Ostash
 138. Morehu Henare
 139. Murray Parsons
 140. Nancy Bracey
 141. Nekeurangi Paul
 142. Nelson Tainui
 143. Nicki Sullivan
 144. Noeline Taurua
 145. Noni Tutu-Monikura
 146. Odette King
 147. Olivia Papuni
 148. Patricia Wallace
 149. Paul Tamagushiku
 150. Penny Royal
 151. Rachel Duncan
 152. Quinessa Sullivan
 153. Rebecca Murchie
 154. Renee Mahuta
 155. Rhonda Thomson
 156. Robyn Campbell
 157. Rohi Pohio Read
 158. Ron van der Lee
 159. Rona Richards
 160. Roxanne Allan
 161. Sally Unwin
 162. Samantha van der Lee
 163. Samuel Granger
 164. Sandra Savage
 165. Sandy Young
 166. Sarah Kereopa
 167. Shannon Marie
 168. Shona Raxworthy
 169. Simon Rutherford
 170. Sindy Wu
 171. Sophie Hunt
 172. Stephanie Humphries
 173. Sue Boyd
 174. Sue Sutherland
 175. Suzanne Weld
 176. Tamara Karetai
 177. Tania Henoe
 178. Terence Craven-Burke
 179. Tom Brien
 180. Tom Pierce
 181. Tony Hallams
 182. Tony Westhood
 183. Trina Peek
 184. Vanessa Afato
 185. Viena Tuitama
 186. Wirihana Unwin

(Our apologies go to any whose names were not recorded)

He mahi nā o tātou tūpuna hei
pūpuri mō a tātou uri whakatupu.

A craft of our ancestors to keep
for coming generations.

Stories of the Tukutuku Patterns

Tukutuku patterns vary considerably from iwi to iwi throughout the land. Certain designs are associated with particular iwi, some may have different names in different regions, or the names may be spelled in various ways. Many forms are related to mythologies, the stories about them vary from iwi to iwi. Some of the traditions are recorded here; this information has been drawn heavily from the works of Te Rangi Hiroa, and of John M. Mepham at Tokomaru Bay. Hiroa has suggested that the simpler forms are probably the older designs, later patterns developed pictorial forms, such as ancestral figures or other shapes. The Pūawaitana o te Ringa designs make no claim to be authoritative but have been inspired by traditional patterns; only the Aoraki panel has a simplified pictorial form.

Aoraki

The Aoraki panel was designed to acknowledge Ngāi Tahu as Tangata Whenua. Chevrons of the niho taniwha pattern create the form of the mountain Aoraki, which might well be seen as a taniwha by the disrespectful or the unprepared. Stitches of white kiekie indicate the mountain's snowy covering while the repeated chevrons signify the layers of its geological structure. The mountain reaches up to the purapura whetū stars in the sky. Two small white niho taniwha triangles on either side of the mountain allude to the southern alps; and in the foreground, three triangles of pingao represent tussock covered foothills.

Kaokao

The kaokao (bend or side of the ribs) designs of Te Arawa and East Coast iwi are formed by zig zag lines that create chevrons that can be horizontal or vertical, open with paces or closed repetitive lines. It is sometimes seen to represent the sides and arms of warriors as if caught in haka action.

Niho Taniwha

Niho Taniwha has been identified as a pattern of Te Arawa and Waikato iwi. The teeth-like triangular shapes of niho taniwha are 'dragon's' teeth; they are usually arranged in vertical rows with the apex at the top.

Roimata

Four panels show variations of the roimata (tears) pattern, based on vertically stitched rows, frequently in pairs, that are separated in the same number of nonstitched rows. An Arawa design known as roimata toroa (albatross tears) has alternate parallel rows in vertical blocks, while in a similar Whanganui design was shown as tuturu (leaking water) or tututuru (falling raindrops). In the Ngāti Porou story of how the kumara came to New Zealand, the ancestor Pourangahua left his wife on the East Coast when he returned to Hawaiki to obtain the tubers. There, his tohunga Ruakapanga not only gave him baskets containing the kumara tubers but also two sacred birds, to help him return. He instructed Pourangahua that he must give prayers of thanksgiving on his safe arrival back in New Zealand, as well as prayers for the safe return of the sacred birds back to Hawaiki, and for a bountiful kumara harvest. However, in his joy at being reunited with his beautiful wife, Pouranahua forgot his instructions. Later, he found the albatross birds weeping, their tears alling onto their breasts. One had been crying so long that its tears were just dripping, short tears. The other cried long tears - roimata toroa. Accordingly, for Ngāti Porou, the roimata tututuru design shows long and short tears.

Pātiki

Pātiki or pātikitiki (flounder) designs are based on the lozenge or diamond shape of the flounder fish. They can be quite varied within the basic shape. According to Ngāti Porou tradition, the pātikitiki significance relates to being able to provide 100% - not only for the husband, or the whānau, but for the whole iwi. It acknowledges the fact that women were always looking for ways to supplement their food supplies, even in the dark when the flounders came, while their men were sound asleep.

Poutama

The pillar shows three interpretations of the stepped poutama pattern, signifying the growth of man, striving ever upwards. In meeting houses, the panels are usually mirror imaged so that the steps climb upwards from both sides to reach the summit at the centre. The poururangi variation is after that created by Sir Apirana Ngata for his home at Waiomatatini.

Waharua

In the Urewera, the waharua is sometimes known as double mouth but on the East Coast its name is whakarua kopito, which alludes to deepening the position of the pito or navel. Its significance relates to the bravery of warriors, indicating that if they are to be wounded by an enemy it should be in the area of the navel so that when they return home their people can see that they were facing the enemy when struck.

Purapura Whetu

Purapura whetu (star seeds, or sometimes, star dust) is the Arawa name for a simple cross-stitch pattern that used to be known as pukanohi (herring's eyes) on the East Coast, and kowhiti (to cross) in the Whanganui region. Another form, possibly older, with every space filled with a cross stitch is an Arawa version called Te Mangoroa (the long shark, being the Milky Way). Hiroa said the Whanganui elders believed this was one of the few original designs, but the patterned was abandoned because it was monotonous and the name lost. The term kowhiti was applied to the allover design when alternate light and dark coloured stitches, created an open effect. This form was also known in some regions as roimata tears. One traditional meaning of this pattern is that to survive as an iwi, a hāpu, a whānau, you must have numbers, just as the stars of the Milk Way, otherwise you may be wiped out.

Mumu

The mumu alludes to the style of panel which the Whanganui iwi divided into rows of three elongated blocks. The resultant areas are filled with similar types of pattern. In this example, the central section is filled with a version of waharua. The four corners are filled with single stitch patterns, based on traditional bird footprint designs. The horizontal or vertical chevrons were identified on the East Coast as tapuae kautuku (bittern's footprints) and waewae pakura (swamp hen's feet).

Ngā Heke Iho

The name of this panel, Ngā Heke Iho, alludes to the falling of women's tears, in remembrance of Helen. The panel is in the mumu form, but its patterns are intended to show the creativity that can be achieved by using tukutuku techniques. The central section is filled with Mae's Stars, a stitch created by tutor Mae Taurua. The corner blocks have versions of the pātiki form. In the side sections, flowing zigzag lines remind us of the pink braided hair extensions worn by our friend; while the remaining blocks are variations of roimata patterns.



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