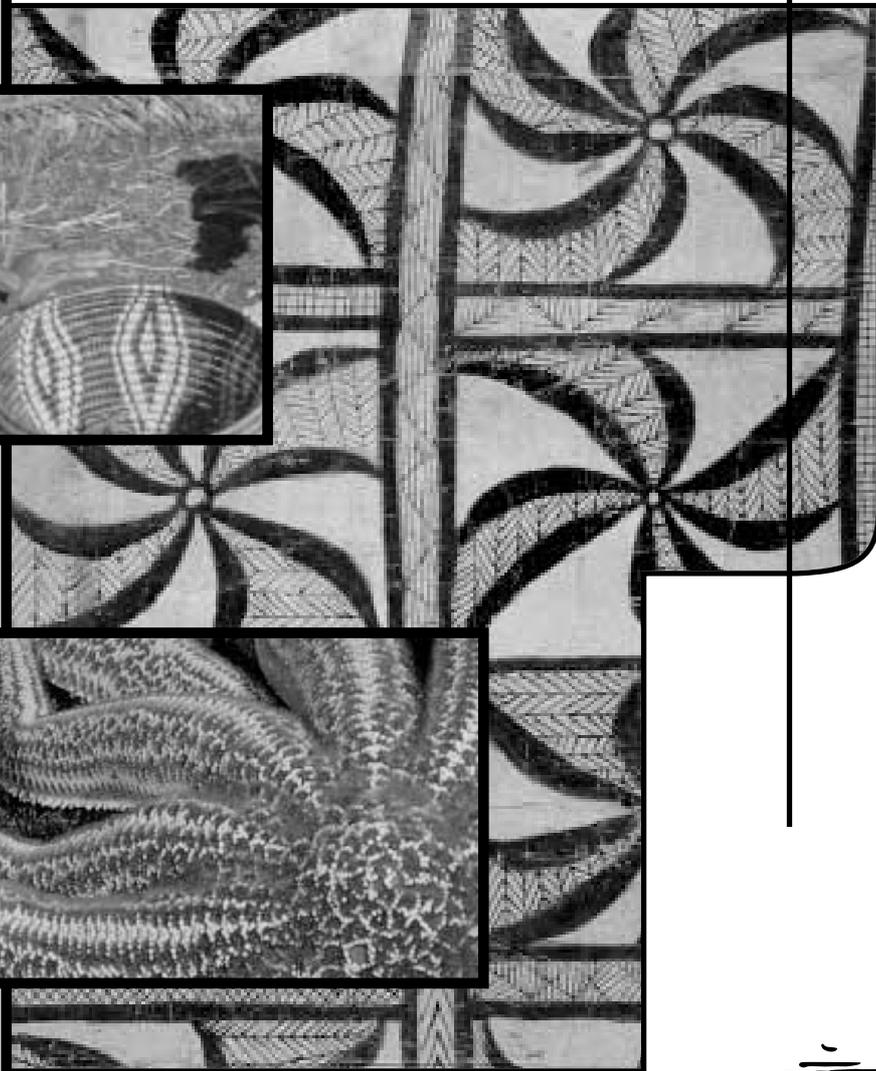


Auckland Museum

PACIFIC PATHWAYS
Patterns in Leaves and Cloth

e d u c a t i o n *k i t*

Te Papa Whakahiku



YEARS 1 TO 13

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ABOUT THIS RESOURCE:

This resource has been designed to meet the needs of Social Studies and Art classes, Years 1-13 and Technology classes, Years 1 - 10.

BOOKING INFORMATION:

All school visits to the museum must be booked.

Numbers:

40 maximum (including adults)

Adult child ratio:

Y 1-4 1:6

Y 5-6 1:7

Y 7-8 1:10

Y 9-13 1:30

Exhibition cost:

\$3 students of members schools.

\$4 students of non-member schools.

Booking:

Contact the Museum School Bookings Officer at:

Private Bag 92018 Auckland

Phone: (09) 306 7040

Fax: (09) 306 7075

Introductions and Hands-on Sessions (facilitated by Education Staff) are available. Please ask the School Bookings Officer for more information.

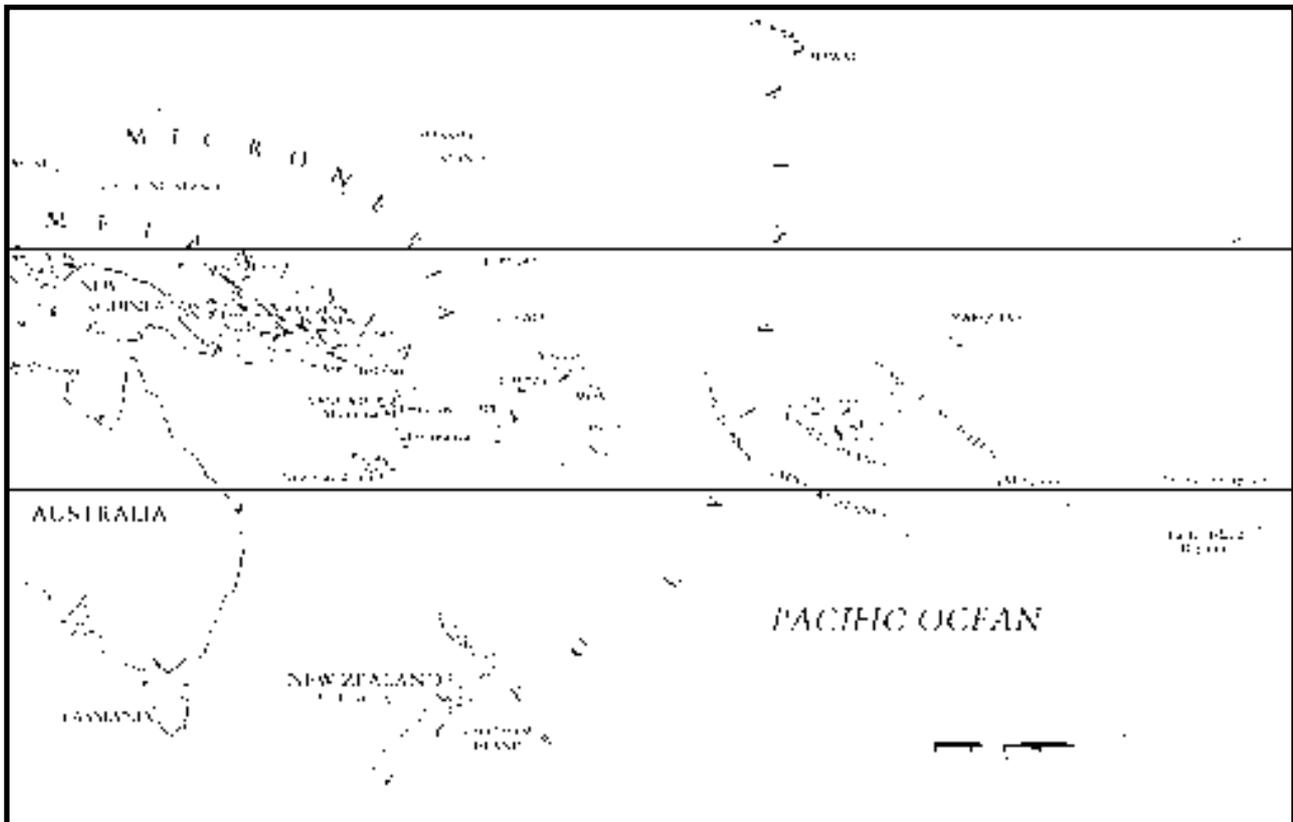
Adult/child interaction is important to maximise your museum experience. Group leaders need to have some background knowledge of what the students are expected to cover and they are advised to participate in the introduction on arrival.

Auckland Museum Education kits may be downloaded free at www.akmuseum.org.nz

Introduction

<i>Kia Ora</i> <small>Maori</small>	<i>Greetings</i> <small>English</small>	<i>Kia Orana</i> <small>Cook Islands</small>	<i>Ni Sa Bula Vinaka</i> <small>Fiji</small>
<i>Namaste</i> <small>Hindi</small>	<i>Malo e Lelei</i> <small>Tonga</small>	<i>Fakaalofa Lahi Atu</i> <small>Niue</small>	
<i>Fakatalofa Atu</i> <small>Tuvalu</small>	<i>Ia Orana</i> <small>Tahiti</small>	<i>Taloha Ni</i> <small>Tokelau</small>	<i>Aloha</i> <small>Hawaii</small>
<i>Talofa Lava</i> <small>Samoa</small>	<i>Mauri Mauri Mauri</i> <small>Kiribati</small>	<i>Halo Oloketa</i> <small>Pidgin</small>	<i>Taloha Ni</i> <small>Tokelau</small>

This Education Kit relates to the temporary exhibition *Pacific Pathways - Patterns in Leaves and Cloth* which runs from April 11 2001 - July 15 2001. It can be used in conjunction with a visit to the permanent ground floor Pacific and Maori galleries at the Auckland War Memorial Museum. The curriculum focus for this kit is Social Studies, Years 1- 13, Technology Years 1 -10 and Visual Arts Years 1-13. This Education Kit is specific to the themes explored in the Pacific Pathways exhibition, which are primarily the patterns, designs and textiles of the Pacific, and the role that women play in the creation of these textiles.



TAPA

T*apa cloth, or bark cloth is made primarily from the bark of the paper mulberry tree. It is made in parts of Africa, South America, Asia and the Pacific Islands. The name tapa is a general term for barkcloth, with each country having its own specific term.*

The first people who populated the Pacific brought cuttings of the paper mulberry tree with them. In the Pacific this plant does not flower or set seed, so it is propagated from cuttings or suckers and is only grown for tapa-making. Breadfruit is also used in tapa-making, but it has a more important role as a staple food source.

The making of tapa varies according to the country of origin, but generally the production follows the same process.

- *The tree is grown for around a year with special care being taken to ensure that it grows straight and without lower branches so that no scars or holes mark the finished cloth.*

- *The bark is stripped from the tree and the inner bark is removed to make the cloth.*

- *The inner bark is then rolled inside out and the outer bark is discarded.*

- *The bark is then scraped with a shell to clean it.*

- *It is then beaten with the grooved side of a beater to spread the fibres and widen and thin the cloth.*

- *The bark continues to be folded and beaten, being finished with the smooth side of a beater*

- *The now widened sheets are weighted with stones to stretch and dry and can be overlapped and joined either by further beating or using glue made from arrowroot tuber.*

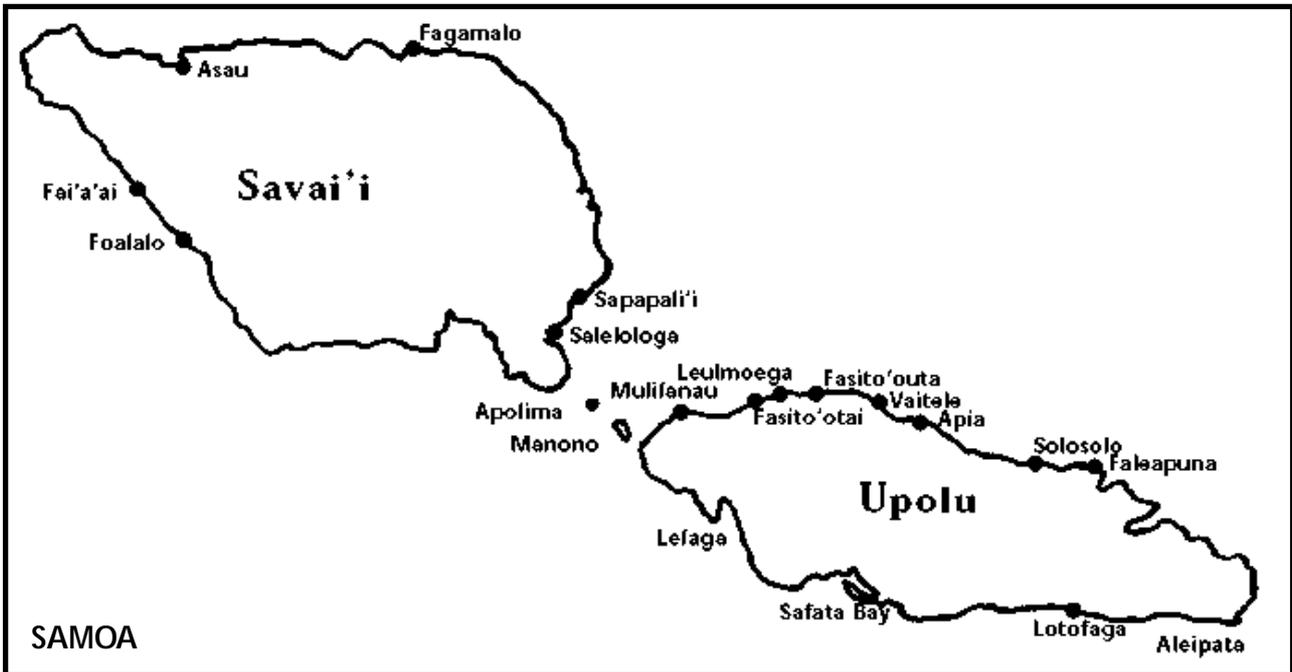
- *Designs are either printed or painted on free-hand. Dyes come from the berries, leaves and bark of a range of plants and from earth pigments.*

- *The different patterns identify where the cloth comes from.*

Tapa can fulfil many social functions. Clothing was one of the main uses but tapa is also used to present as gifts, as bed covers, curtains, wall-hangings, to make spirit masks, wrap sacred objects and for many other purposes.



Paper Mulberry Tree



SIAPO - THE TAPA OF SAMOA

Small plantations of the paper mulberry tree, known in Samoa as u'a are grown near villages specifically for tapa making.

After the bark has been scraped and beaten, it is decorated with geometric patterns which reflect the surrounding natural world.



Siapo Mamanu, Samoa.

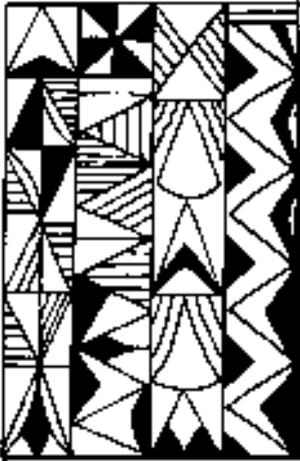
Siapo mamanu is decorated by women by drawing the patterns on freehand. Virtually every pattern is unique.

Siapo tasina is decorated by placing the cloth on a raised carved tablet and rubbing it with dye on a pad. These design tablets, or upeti, produce a repeated pattern. Traditionally women used upeti made by sewing coconut and bamboo strips onto pandanus leaves. Gradually these leaf upeti were replaced by carved wooden upeti designed by men. Leaf upeti imprints are finer and more intricate than wooden upeti imprints.

Tan and golden browns are the most common colours, with black or dark brown often being added later by freehand overpainting.

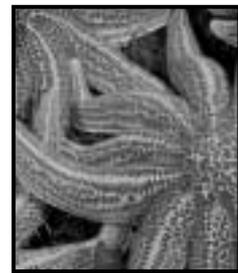
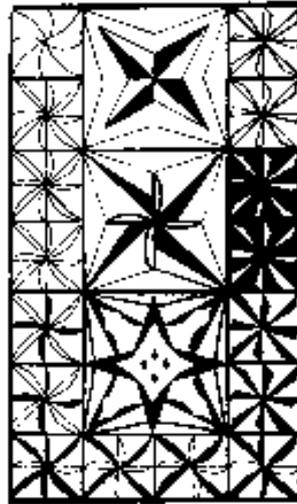
Patterns of Siapo

Some of the patterns of siapo are very ancient and can be traced back to Indonesia, but most are motifs from the natural world including such things as the trochus shell, pandanus leaves, bird footprints such as the sandpiper, breadfruit leaves, starfish, fishing net and many more. Letters of names and places have also been incorporated in some siapo mamanu designs.



Trochus shell.

Siapo design - fa'a 'ali'ao, trochus shell.



Starfish.

Siapo design - fa'a 'aveau, starfish.



Pandanus leaves.

Siapo design - fa'alau paogo, pandanus leaves.



Breadfruit leaves.

Siapo design - fa'a lalau, breadfruit leaves.

NGATU - THE TAPA OF TONGA

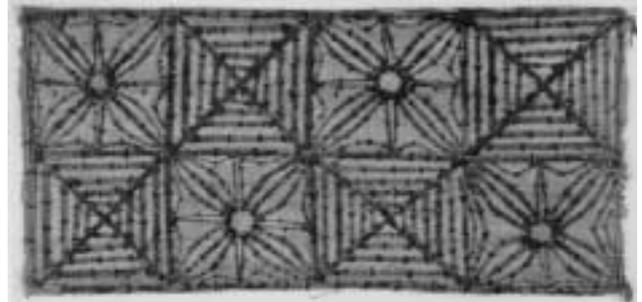
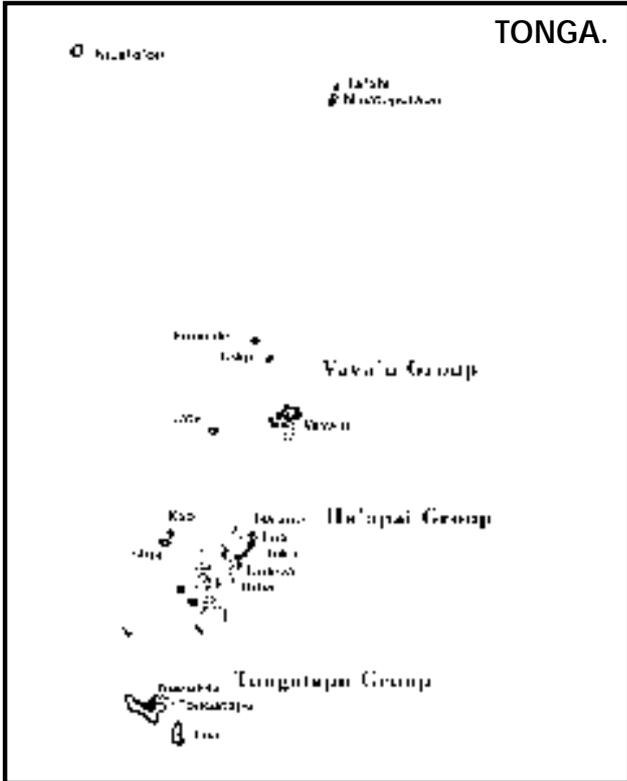
Tonga is today the most prolific producer of tapa. The climate and soil of the Tongatapu and Eva islands are well-suited to the growing of paper mulberry, or hiapo as it is called in Tonga. Although ngatu is seldom worn now, it is still extremely important in ceremonies and gift-giving.

The production of ngatu is similar to the Samoan process of siapo making. After drying, the cloth is put under a sleeping mat and slept on for a number of days to flatten it. The patterns are then highlighted by overpainting with the dried point of a pandanus fruit.

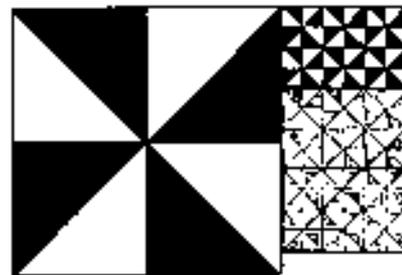
Rubbing tablets, or kupesi, are made from coconut midribs sewn onto a base of pandanus or coconut palm leaf fibre and are used to imprint the patterns.



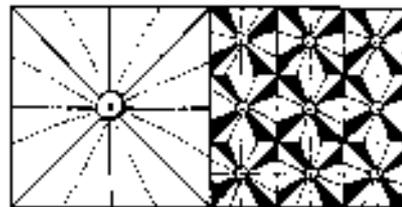
Beating Tapa, Tongatapu.



Kupesi.



Manulua - a design similar to the Samoan trochus shell.



Aotapu - a design related to royalty.

Ngatu comes in a range of forms, depending on the patterns and methods used. Ngatu ta'uli is dark cloth rarely made today. The dark dye is made from the soot of burnt candle-nut berries which have been prepared in a ritual manner.

Ngatu tahina is a light brown colour with patterns that vary from simple rubbings to many highlighted motifs.



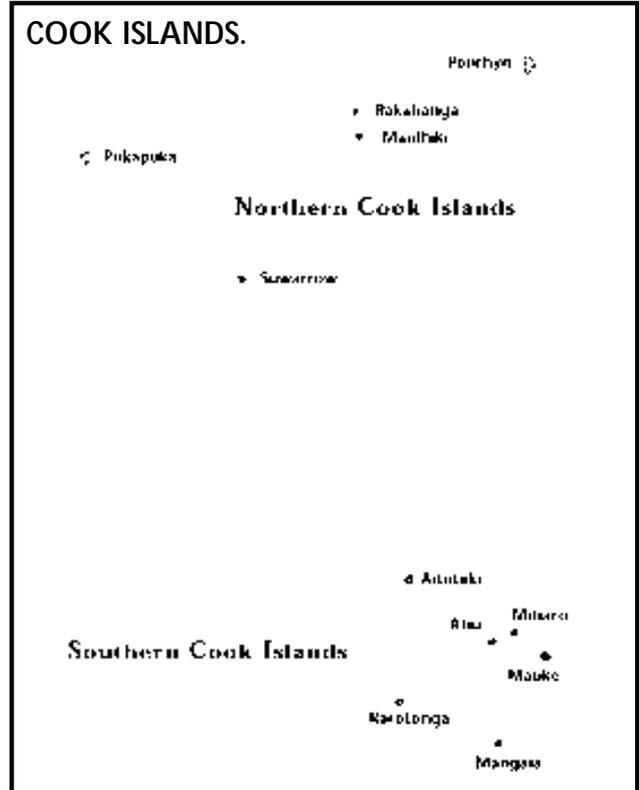
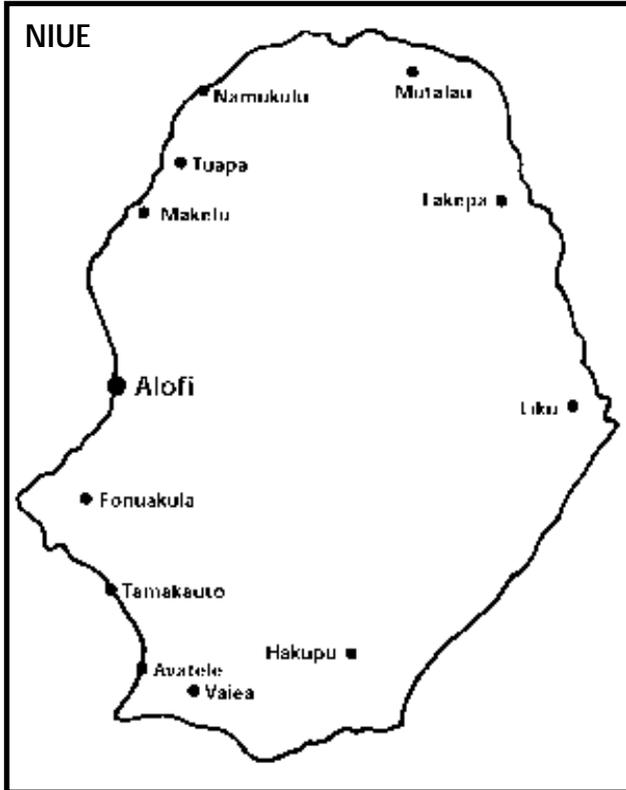
British Royal Lion.

Patterns of Ngatu Tahina

A wide range of motifs is used in ngatu. Patterns reflect nature and are highly geometric. Tonga is also one of the few cultures to commemorate historical moments in their tapa. Designs that reflect the royal family and the advent of new technologies are common in ngatu.



Royal Coat of Arms.



HIAPO - THE TAPA OF NIUE

Early arrivals on Niue soon found that there was little fresh water or suitable terrain to grow many of the plants that they relied on, including the paper mulberry. Consequently, production of hiapo was limited and no hiapo has been made in Niue since the 1930s.

Old hiapo designs reflect the natural world with realistic free-hand drawings of ferns, flowers, small shrubs and seed-pods common. There is little information on ancient Niuean tapa and its uses. Samoan missionaries in Niue in the 1830s urged the locals to 'cover up' and taught them some Samoan techniques for making tapa as clothing (particularly a style of poncho adopted from Tahiti), but it seems Niuean patterns also persisted at this time.



Hiapo.

THE TAPA OF THE COOK ISLANDS

Cook Island tapa is no longer made, although it was still being made in the 1930s. The smaller atolls have sandy soil and little rain, making them unsuitable for the growth of paper mulberry. The high volcanic islands however have rich soil with high rainfall and it is here that tapa-production was based. Breadfruit and banyan trees also proved suitable for tapa production.

Designs were painted on free-hand. Colours included red, yellow and black with dark dye being obtained by immersing in taro swamps. On the island of Mangaia, men wore decorated and fringed ponchos, shirts and trousers. This tapa at times had cut out designs and a lacy look. At the end of the 19th century, the Mangaian people also made masks from tapa which were worn in dances and often represented god figures. Masks are rare in

Polynesia and sadly there is little information about the Mangaian masks.

In Rarotonga, wooden god staffs were wrapped in soft black and brown tapa. The arrival of Christianity resulted in these being offered up for destruction, but fortunately some have survived.

THE TAPA OF PAPUA NEW GUINEA

Papua New Guinea is home to an immensely varied range of Melanesian cultures, with 700 languages spoken. As a result the variety of tapa forms is also immense. Only some of these cultural groups make tapa however.

Tapa for everyday clothing is made by women and consists of undecorated loincloths, wrap around skirts and cloaks. Men make the tapa for ritual occasions. This tapa is decorated with feathers, seeds and beads for women while men may wear tapa with ornamental patterns and important men may have shells, teeth and feathers on their tapa.

Some of the Papua New Guinean peoples also use tapa as blankets and to wrap corpses.

THE TAPA OF THE SOLOMON ISLANDS

Paper mulberry, breadfruit and fig were all used for tapa making in the Solomon Islands. Like many other countries, the art of tapa making was lost soon

after the arrival of missionaries. The Solomon Islanders comprise a number of different cultures (Melanesian and Polynesian), 60 languages and thus a variety of tapa forms. A blue tapa called zigotu is characteristic of the type of tapa made on the island of Santa Isabel. Other groups made white or brown tapa. On the whole, clothing was minimal in the Solomons, so tapa was made for such purposes as belts and baby slings.

AUTE - THE TAPA OF NEW ZEALAND

The paper mulberry was also brought to New Zealand by early Polynesian settlers. Here the tree and the barkcloth made from it was called aute. There is evidence that a native tree, the lacebark (houhere), was also used to make cloth.

The only real material evidence that tapa was made in New Zealand is 14 tapa beaters which are probably several hundred years old and therefore the oldest tapa beaters still in existence.

In oral histories that predate the use of flax fibre there are references to tapa being used in clothing and kites. When the hero Tawhaki ascended to the heavens his kite was referred to as aute.

Early European explorers noted the use of rolled tapa through the ears and earrings of Maori men. However, neglect and the impact of cattle resulted in



Mangaian costume and mask.



Tapa beaters.

Generally flower and leaf motifs are preferred. Animals and people are considered unlucky. Other designs include geometric piecework, figures of Christ and former tapa patterns such as the star and leaf patterns.



Hibiscus.

Tivaevae manu is the true applique tivaevae. It is made in only two colours, one being the base cloth and the other being the cut cloth which is sewn onto the base. The cloth

paper mulberry plantations dying out soon after the arrival of Europeans and the art of tapa making ceased in New Zealand by about 1840.

TIVAEVAE

Tivaevae developed in the Cook Islands, the Society Islands and Hawai'i as tapa production declined post European contact. It developed from the quilts made by European missionary women from the 1820s onwards with some influence from traditional tapa design. By the 1850s, tivaevae quilts were frequently mentioned in travellers' accounts, and were commonplace in late nineteenth century photographs.

Tivaevae have a ceremonial importance similar to tapa. They are used as backdrops for people of high status, adorn churches and are presented to important visitors. In Niue and the Cook Islands tivaevae are given in traditional hair-cutting ceremonies and other celebrations.

Patterns of Cook Island Tivaevae

Tivaevae may be applied onto a background or made from pieces sewn together. Hand sewn quilts are considered more valuable than machine sewn quilts.



Tivaevae manu

is cut from a piece of fabric folded into either four or eight pieces.

Tivaevae tatura (or karakara) consists of a range of colours applied on a contrasting base. The cut fabric comes from several pieces either embroidered before or onto the base piece.



Tivaevae tataura

Tivaevae taorei are made from small geometric pieces, usually squares sewn together. Orei means handkerchief.

Tivaevae uati are made from diamond-shaped pieces sewn into stars.

Tivaevae paka'onu are made from hexagonal shaped pieces sewn together.

HATS

Hats have not been a significant part of any traditional Pacific culture.

Headdresses were more likely to be bands of scented leaves, flowers and feathers, although widow's mourning hats were known to be worn by Maori women and fishing hats were worn in the Pacific.

Today, however, hats are a common and often colourful symbol of Pacific life.

Hats may be simply to keep the sun off and for

everyday wear, or may be specifically used as church hats - often white or cream and decorated with flowers. Whatever their purpose or origin, the hats are woven from natural materials such as fine pandanus and soft bleached young coconut leaves.

MATS

For the people of the Pacific, mats are much more than simple floor coverings. Mats represent wealth and serve as the material expression of social relationships. Mats are worn and exchanged to mark turning points in the life of a Pacific Islander.

There are mats for sitting on, sleeping on, for serving food, for use as umbrellas, as wedding costumes, to wrap the dead and many more functions.

The most commonly used materials are strips of coconut and pandanus leaves.

Fine Mats 'ie toga

Samoan fine mats 'ie toga are the highest ranking item in the Samoan exchange system.

In Samoa, 'ie toga are presented and exchanged at weddings, funerals, title investitures and many other important occasions. As the focus of ceremonial presentations, they must be carried and folded correctly, and never laid on bare ground. 'ie toga are worn as kilts by both taupou (ceremonial leader of the young women) and manaia (sons of chiefs) for special occasions. Wherever Samoans live together, hundreds of 'ie toga are exchanged and treasured as the highest expression of Samoan cultural values.

In ancient times, these mats and the red parrot feathers have linked Fiji, Tonga and Samoa in a complex trading relationship. Tongans travelled to Fiji to trade or fight for the feathers of the kula lory or kaka parrot. The Tongans then took the feathers to Samoa to trade for finished 'ie toga decorated with the same feathers.



Girl wearing 'le toga.

This inter-island trade, carried out in huge double and outrigger canoes, ceased soon after European settlement.

Today, women weave fine mats from leaves of pandanus trees with the red feathers represented by dyed chicken feathers.

Whariki - Maori Mats

Of all the crafts practiced here by Maori ancestors, plaiting or raranga probably remains closest to its Pacific origins. The best known plaited works are whariki (mats) and kete (baskets).

The most commonly used raw material is harakeke (flax) but kiekie, ti (cabbage tree), kuta (rush) and pingao (a golden yellow sedge) are also used.

The basic technique of raranga or plaiting involves strips lying diagonally. The strips pass over one strip and under the next to form a checkerboard effect.

A twilled effect can be achieved by passing under and over two or more strips in a set number.

However, there are a large number of more intricate patterns. Almost all patterns are made from strips of flax or kiekie which have been dyed to contrast with the undyed strips. Patterns are almost always formed by the organisation of the strips i.e. the arrangement and sequence that the dyed strips are laid down in, rather than decoration after construction. The most common pattern arrangement is for all the strips lying in one direction to be of one colour, while strips lying in the opposite direction are another colour. Generally the patterns used for kete may be used for whariki.

Whariki today are used as floor coverings in the whare whakairo (carved meeting house) on special occasions.

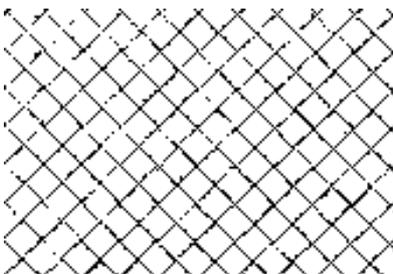
Other mats, not referred to as whariki, were used in the past as sleeping mats (takapau or porera), oven covers (tapora) and as rough floor coverings. The finish and technique varied according to the purpose.

Pandanus leaves are plaited into a huge variety of mats and baskets by most Pacific communities living near the sea where pandanus grows best. Coarser floor mats are made from coconut leaves but sleeping mats and finer prestige mats are made from specially selected types of pandanus, sometimes dyed for colour patterning. Pandanus is a plant introduced by the early Polynesians.

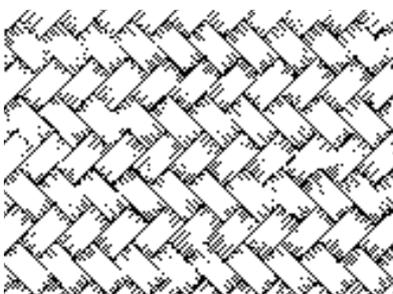




Flax bush.



Checkerboard design.



Twilled design.

Maori Traditions of Flax Gathering and Raranga

Listed below are a selection of traditions and customs associated with flax gathering and weaving. It is important to note that most weavers adhere only to customs that are relevant to their particular hapu or iwi.

1. Cutting Flax. Flax should not be cut from the plant at night, in rain, frost or wind.

2. Burning Flax. Flax must not be burned. Trimmings and waste material should be coiled or tied in a bundle and returned to the flax plant to rot. This tradition helps the growth of the plant by returning it to Papatuanuku and enriching the soil.

3. Children. Most weavers discourage children from touching, playing with or stepping over flax being used or leftover. This may be so weavers can concentrate on their work and new designs, without any distractions.

4. Eating. Most weavers do not eat, drink or smoke while working. These things can also be distracting as well as damaging to raranga. There are many connections between food and tapu.

5. Women. Women with their mate wahine (menstrual periods) should not go to the flax plant, gather flax or step over flax leaves or strips. Traditionally this was a time when a weaver rested, though once back in balance she would find renewed enthusiasm and energy for her work.

6. Illness. One should not go to the flax plant or gather flax when ill as illness and disease also destroy tapu.

7. Perseverance. Once started raranga must be completed. If not the weaver will not make progress. If a student is not keen enough to stick to the work until it is finished they are probably not interested enough to practise the skills until they are properly mastered.

8. First Kete or Whariki. It is usual for the first article of any new craft to be given away, thrown into a river or buried. To receive the first kete of a learner is taken as a compliment by an experienced weaver. Teachers often receive their pupils' first efforts.

The Preparation of Harakeke for Raranga

Traditionally summer and autumn were the seasons for gathering, boiling and dyeing harakeke; with winter and spring being the weaving seasons. This convention is still adhered to today by many Maori.

Cutting

To ensure continued growth of the flax plant, cutting must be done carefully. Flax blades must be cut with a sharp knife on a downward slant as near as possible to where they join the fan. Trim off the hard butt part at the base of each blade. These should be returned to the plant.

The *rito* (young shoot in the middle) and *awhi rito* (two leaves on either side of the *rito*) must not be cut, as this weakens the plant.

Splitting

Each blade should provide 4 strips of working material, each approximately 16mm wide. It is necessary to remove the edges.

Hold the blade with both sides together.

Make a slit close to the back rib and then 2 more slits 16 mm apart.

Hold the base of the blade in one hand, thread the other hand through the slits and slide it on to the top, dividing the leaf. Place in a bundle and return discards to the bush.

Sorting

Place all the strips together length wise, hold them in a bundle and tap them against the floor. The short strips will fall to the floor.

Scraping

Strips used to make kete and whariki can be individually scraped to soften them and make them more flexible. This removes excess moisture and allows flax to dry without too much rolling or shrinkage.

The underside of the strip is held tightly with the thumb against the back of a knife blade or mussel shell, and then scraped when pulled. It is easier to start in the middle when scraping long strips.

Flax which is being scraped in the summer should be wrapped tightly in a damp cloth.

Boiled Flax Possibilities

For objects that require a closer weave, it is advantageous to boil the strips of flax in water before scraping as this process shrinks and whitens the strips.

To boil the strips, put them in bundles and immerse them in strong boiling water for about 5 minutes. The cooked bundles are then placed in cold water for some time and then hung to dry. It is best to scrape the strips while they are still slightly damp.

Before using for weaving, the strips should be moistened under a damp towel for a few hours before being scraped again.

BASKETS

In the Pacific, basketry techniques are used for making a wide variety of objects including carrying baskets, storage containers, food platters and fishtraps. Either men or women make the objects depending on their purpose. Baskets may be made on the spot for a specific purpose such as carrying bananas or may be a more decorative style.

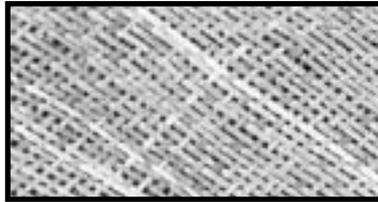
In Tonga, women now make baskets for the tourist industry. Tongan baskets are large strong baskets made of coconut leaf midribs with pandanus leaves coiled around them. They have a distinctive concentric ring look to them and are brown and cream in colour. Many are large enough to use as laundry baskets. Trays and placemats are made in a similar manner, and handbags lined with ngatu are also made.



Tongan Basketry.

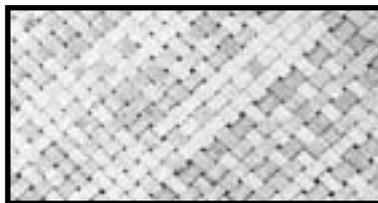
The most common Samoan baskets, as on most Pacific islands, are coconut leaf baskets made for immediate everyday use such as carrying taro. In addition, fine baskets and bags are made of pandanus leaves using a twilled weave similar to the techniques of mat making.

1. A practical kete; made from untreated strips of flax. Traditionally used to carry fish, shellfish, kumara, taro, and fern-root.



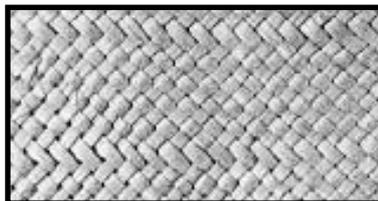
Cook Islands basketry is similar to the plaiting techniques of Maori. Plaited baskets are called kete but instead of being made from flax or kiekie, are made from pandanus or coconut leaves. Like New Zealand Maori, basketry techniques are also employed to weave fish traps.

2. A kete made from raw scraped flax. Used to carry personal items.



Niuean women make baskets by plaiting coconut leaves and also by coiling pandanus around coconut leaf midribs. Colours include shades of brown and black which is achieved by dyeing with plant dyes.

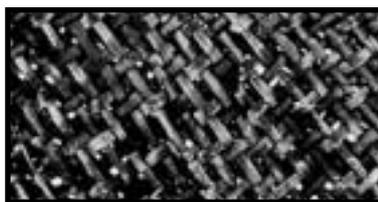
3. A kete of higher quality; made from boiled and scraped flax.



Kete - Maori Plaited Baskets

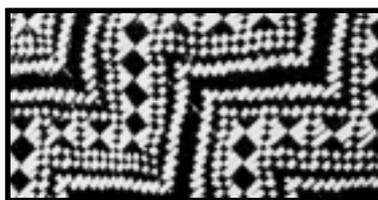
Kete were and are still used constantly by Maori. They come in a variety of sizes and styles, depending on what they are being used for, although generally there are two main types- work kete and kete whakairo, those with patterns.

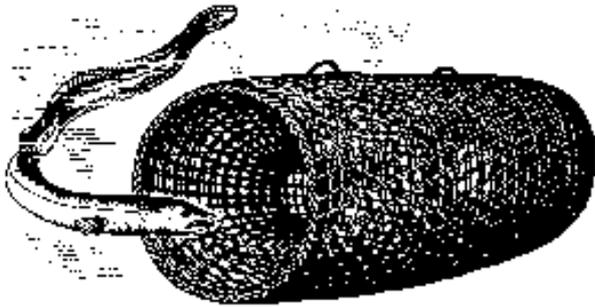
4. A kete which has been dyed in black paru after its completion.



Practical work kete could be made very quickly from untreated strips of flax. Traditionally work kete were used to carry kumara, shellfish, fish, fernroot, stones and dirt. These would have names reflecting their use, for example, kete kumara - kumara baskets, and would not be used for any purpose other than the intended one. Work kete begin as a three ply braid. This becomes the bottom surface of the basket and provides the strips from which the sides are plaited.

5. Kete Whakairo; the finest class of Maori kete, decorated using colour and patterns.





Hinaki.

Fine kete took a long time to make. Made from prepared flax or kiekie, some were dyed using hinau bark as a mordant and black paru (mud) for colouring (refer piupiu for details of paru). Commercial dyes are also now used. Kete whakairo, the finest class of Maori kete, were decorated using colour and geometric patterns. Kete whakairo begin as a flat rectangle of plaiting. The ends are brought together to form an open cylinder. One of these ends remains open to make the top of the basket, while the other is closed at the end of the process to make the bottom.

Traditionally, kete would have had various arrangements of handles as they were carried on the shoulder or back.

Patterns used in kete are often very ancient and usually refer to nature. For example: patiki - flounder, rauponga - fern leaf, poutama - steps, huruhurukiwi - kiwi feathers, ruarua whetu - double star.

Basketry techniques are also employed to make fish and eel pots or hinaki, although this is the domain of men rather than women.

Hinaki are woven from slim flexible creepers such as mangemange.

PIUPIU

Piu piu have been a development of the last 300 years. Prior to this, women wore small triangular plaited apron girdles or maro and belts with aromatic leaves tucked into them. Men wore small loincloths, penis strings and flax belts.

Piupiu developed from the rapaki, a multipurpose garment which could be worn around the shoulders like a cape, or around the waist. Rapaki were made up of a woven kaupapa (base) with attached tags (hukahuka). In the piupiu, the kaupapa has grown smaller and is now a waistband while the tags are the 'skirt' of the piupiu.

The skirts of piupiu are generally made from unscraped flax. Each leaf is then stripped into about four pieces with the midrib taken out. Around 300 leaves are required to make a piu piu for an average-sized adult, while around 120 are necessary for a child.

Geometric designs are made by lying out the strips of undried flax leaf and scraping with a shell to remove the fleshy part of the leaf and expose the fibres or muka in the required places. One end of each strip has a long length of muka



Eastern region piupiu showing fine korirangi (shining cuckoo) pattern and plaited waistband



Western region piupiu showing poutama (stairway) design and taniko waistband

exposed as this will be woven into the waistband and ties. Today the green strips are laid along a board that has the desired pattern marked on it. The strips are then tied at the top into bundles, boiled and hung out to bleach in the sun. As the flax dries the green part hardens and rolls into a tube. Each strip is separated from its neighbour to avoid curling around each other. The piupiu is then assembled further by attaching the vertical warps (the prepared strips) onto some horizontal fibres or wefts. The waistband has not yet been completed at this point. The piupiu is then dyed. A mordant, usually made of crushed hinau bark and leaves, is first applied. The strips are then soaked in paru, a black swamp or in-shore mud deposit. The muka areas absorb the colour of the black paru, while the unscraped areas do not.

Paru can be identified by the rust-coloured scum on the surface of the water, as it has a high iron content. When located, good paru deposits are 'fed' with combinations of decomposed leaves to enrich the colour, and are carefully guarded by the weavers. Unfortunately, the acid nature of paru has created difficulty in preserving dyed materials for future generations.

After dyeing, the piupiu is again dried and the waistband is then either plaited (whiri waistband) or woven into a taniko waistband.

Modern piupiu design varies according to the area in which they are made. The 'western' regional style features bold geometric patterns on the skirt, often with a taniko waistband, while the 'eastern' regional style often has finer patterns and a plaited waistband. Some piupiu are made from black-dyed rolled cords of muka, with the entire length of the leaf being scraped.

Different varieties of harakeke (flax) are also used. Varieties with longer leaves are favoured for today's longer women's piupiu.

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This resource is written to support the Visual Arts, Social Studies and Technology Curricula. Although these links are made here, the kit could also be of relevance to the Science: Material World strand.

LEVEL 1

Social Studies

Students can demonstrate knowledge and understandings of:

Social Organization AO 2

- the different roles people fulfil within groups

Culture and Heritage AO 2

- customs and traditions associated with participation

Place and Environment AO 2

- how and why people record the important features of places and environments

Resources and Economic Activities AO 1,2

- different resources that people use
- different types of work that people do

Technology

Within a range of technological areas and contexts, students should:

Technological knowledge and understanding AO2a

- ask questions and share ideas about modifications in familiar technologies, such as tapa making

Technological capability AO 6a

- with reference to identified needs and opportunities, share (and test) ideas about possible solutions and choose a practical option

Visual Arts

UC (Understanding the Visual arts in context)

CL (Communicating and Interpreting the Visual arts)

PK (Developing practical Knowledge in the Visual Arts)

DI (Developing Ideas in the Visual Arts)

LEVEL 2

Social Studies

Students can demonstrate knowledge and understandings of:

Social Organization AO 1,2

- how and why groups are organized within communities and societies;
- how participation within groups involves both responsibilities and rights

Culture and Heritage AO 1

- ways in which communities reflect the cultures and heritages of their people

Place and Environment AO 1

- how people's activities influence places and are influenced by them

Resources and Economic Activities AO 1

- how and why people work together to obtain resources;
- how people participate in the production process

Technology

Within a range of technological areas and contexts, students should:

Technological knowledge and understanding AO2a

- ask questions and share ideas about modifications in familiar technologies, such as tapa making

Technological capability AO 6a

- with reference to identified needs and opportunities, share (and test) ideas about possible solutions and choose a practical option

Visual Arts

UC (Understanding the Visual arts in context)

CL (Communicating and Interpreting the Visual arts)

PK (Developing practical Knowledge in the Visual Arts)

DI (Developing Ideas in the Visual Arts)

LEVEL 3

Social Studies

Students can demonstrate knowledge and understandings of:

Culture and Heritage AO 1

- how practices of cultural groups vary but reflect similar purposes

Place and Environment AO 1

- how different groups view and use places and the environment

Resources and Economic Activities AO 1,2

- how and why people manage resources
- how and why different systems of exchange operate

Technology

Within a range of technological areas and contexts, students should:

Technological knowledge and understanding AO 3

- compare how different groups of people carry out technological activities, such as tapa & weaving

Technological capability with reference to identified needs and opportunities, AO 6a

- with reference to identified needs and opportunities, explore possible solutions and strategies, and select appropriate options, justifying their decision

Visual Arts

UC (Understanding the Visual arts in context)

CL (Communicating and Interpreting the Visual arts)

PK (Developing practical Knowledge in the Visual Arts)

DI (Developing Ideas in the Visual Arts)

LEVEL 4

Social Studies

Students can demonstrate knowledge and understandings of:

Culture and Heritage AO 1,2

- why and how individuals in a group pass on and sustain their culture and heritage

- the impact of the spread of new technology and ideas on culture and heritage

Technology

Within a range of technological areas and contexts, students should:

Technological knowledge and understanding AO 3

- explain why people within specific technological areas carry out activities in particular ways, e.g cooking a hangi, tapa production

Visual Arts

UC (Understanding the Visual arts in context)

DI (Developing Ideas in the Visual Arts)

LEVEL 5

Social Studies

Students can demonstrate knowledge and understandings of:

Culture and Heritage AO 1,2

- ways in which cultural and national identity develop and are maintained
- the impact of the spread of new technology and ideas on culture and heritage

Place and Environment AO 1,2

- why people move between places and the consequences of this for the people and the places
- why particular places and environments are significant for people

Resources and Economic Activities AO 1

- factors that influence people's access to resources, goods and services

Technology

Within a range of technological areas and contexts, students should:

Technology and society AO 7,8

- explain the beliefs, ethics and values that have promoted and constrained some recent technological developments
- investigate and describe the present impact, and the possible future effects, of some instances of rapidly changing technologies, e.g cloth manufacture, plant propagation

Visual Arts

UC (Understanding the Visual arts in context)
PK (Developing practical Knowledge in the Visual Arts)
DI (Developing Ideas in the Visual Arts)

Visual Arts

UC (Understanding the Visual arts in context)

LEVEL 6

Social Studies

Students can demonstrate knowledge and understandings of:

Culture and Heritage AO 1,2

- how and why cultures adapt and change
- how people respond to diversity of cultures and heritages, and the consequences of such responses

Place and Environment AO 1

- the implication of changes to places, for people and for the environment

Visual Arts

UC (Understanding the Visual arts in context)
CL (Communicating and Interpreting the Visual arts)
PK (Developing practical Knowledge in the Visual Arts)
DI (Developing Ideas in the Visual Arts)

LEVEL 7

Social Studies

Students can demonstrate knowledge and understandings of:

Place and Environment AO1

- why and how people regulate the use of places and the environment

Visual Arts

UC (Understanding the Visual arts in context)

LEVEL 8

Social Studies

Students can demonstrate knowledge and understandings of:

Culture and Heritage AO1

- how communities and nations respond to challenges to their identity

Pre and Post-visit Activities

These are suggestions for activities to prepare your students before visiting the museum and to follow up the visit. Although they are grouped according to years, you may wish to choose from other levels as well. In addition to these suggestions, a range of classroom activity sheets and myths are included on the following pages. Select from these according to the level and interests of your students.

Year 1-3

- Use a different Pacific Island greeting each day (refer front of kit)
- Make up your own repeating pattern using beads, shells and seeds.
- Make your own tapa cloth with brown paper folded into lines or squares. Use dark crayon and brown dye. Gather strongly shaped leaves, flowers or use shells as basis for your patterns.
- Make your finished paper tapa into place mats or book covers. Laminate the placemats for durability.
- Make leis out of flowers. Ask an expert from the Polynesian community to demonstrate the techniques. Use thin plastic bag material for more modern versions. Study special occasions these would have been appropriate to be worn.
- Look at a variety of woven objects, e.g mats, kete, cloaks. How are they made and what is their purpose? Experiment with simple flax weaving techniques.

Year 4-6

- Research different dye materials and experiment with these. What can be found in our homes and gardens that will serve this purpose? Try onion skins, coffee, tea, beetroot etc.
- Make a piu piu out of paper. What happens to your pattern when you change the sequence of the strands? Experiment with flax scraping, dyeing and drying. Learn or make up your own poi and stick dance.
- Decorate the room to be like a fale or a meeting house. Practice wrapping string to join wooden parts like beams in a fale or try your hand at creating a tukutuku pattern. Dress up for a feast.

Learn about cooking methods used in the past and today. Discuss the roles of women and men and the reasons for this.

- Try a hangi using traditional methods and materials with flax mats and the food in kete, perhaps compare the taste with modern methods using sacks and wire baskets.
- Tukutuku patterns tell stories. Read "The House of the People" by Bacon & Jahnke for ideas. Make a mobile about a tukutuku story using flax-made objects or tukutuku weavings to highlight different parts of the story.
- Study photographs of tivaevae quilts made in the Cook Islands. Fold a square of paper diagonally into four pieces, draw a design and cut but leave one fold whole. Place the opened design on a contrasting background. Repeat until the back-ground is mostly covered

Year 7-8

- Invite a knowledgeable adult to demonstrate making a basket or a hat out of a whole palm leaf.
- Make flax animals, kete, and foodbaskets and find out through experimentation what other materials today could be used for this purpose. See: *Fun With Flax* by Mick Pendergrast
- Investigate selected symbols and motifs that are unique to class members' cultural heritages. Make drawings that integrate such images into a design for a decorative object e.g. tivaevae quilts or an item of personal adornment.
- Tukutuku patterns tell stories. Read 'The House of the People' by Bacon & Jahnke for ideas. Make up your own tukutuku pattern and accompanying story.

- Divide 'The House of the People' story into women and men's roles. Make up a futuristic tale where separate roles are again enacted but for different reasons e.g women given jobs because of: better eyesight, smelling better, being lighter in weight.

Year 9 to 10

- Discuss this portion of a well-known Maori proverb "Unuhia te rito o te harakeke kei whea te ke komako e ko? Take away the heart of the flax bush and where will the bellbird sing?" What values does this highlight? Collect sayings from other cultures that have similar themes.
- Compare Maori, European and Polynesian women's/ men's communal activities in the past e.g. colonial American women quilting, Maori women making tukutuku and Polynesian women making tapa. Why was this aspect of women's lives so important? What do we do communally nowadays and in the future?
- Interview grandparents who have come from other countries to N.Z. Collect information on differences in foods, clothing, living arrangements, ceremonies etc. What did they do to cope, and how have they changed?
- Pacific ties: How do people living here today keep up ties with the home island? Write a magazine style article including photographs if possible.
- Look at the cover of the Auckland 2000 Telephone book shown in the activity sheet pages. Design your own shirt using tapa type repetitive patterns reflecting the changes that have challenged many traditional Island cultures. Try to include some of the solutions and differences now incorporated into their lives. Screen print onto Tshirts.
- Investigate how tapa or other fibre products were made and decorated. What methods do museums use to ensure that they will be preserved for the future?

Year 11 to 13

- Research the work of a contemporary artist of Pacific origin. Analyse how traditional methods and use of imagery are combined with significant personal motifs in this artist's work. Use the study of the artist's work and ideas to develop compositions for resolution in a one-or two-colour relief print.
- Discuss this portion of a well-known Maori proverb "Unuhia te rito o te harakeke kei whea te ke komako e ko? Take away the heart of the flax bush and where will the bellbird sing?" What values does this highlight? Collect sayings from other cultures that have similar themes. Make a 2 dimensional image combining these sayings with pictorial representations of the common idea.
- Compare Maori, European and Polynesian women's/ men's communal activities in the past e.g. colonial American women quilting, Maori women making tukutuku and Polynesian women making tapa. Why was this aspect of women's lives so important? What do we do communally nowadays and in the future?
- Look at the cover of the Auckland 2000 Telephone book shown in the activity sheet pages. Design your own shirt using tapa type repetitive patterns reflecting the changes that have challenged many traditional Island cultures. Try to include some of the solutions and differences now incorporated into their lives.
- Investigate how tapa or other fibre products were made and decorated. Design your own tapa design to reflect moments or objects of importance in your own life. What methods do museums use to ensure that they will be preserved for the future?

The following activities are not divided into learning levels or years. Please select from these according to the ability and interests of your students.



Classroom Activity Sheet

THE LEGEND OF MATAGINIFALE (NIUE)

Mataginifale lived at Paliatola in Niue.

She made hiapo, the bark cloth of Niue, but she also had the job of painting the fish of the sea in their rainbow colours. As she worked she would chant these words:

*" Swim, swim fish
swim here kind fish only
swim away wild fish".*

When nearly all the fish had been painted, a shark swam up to her. Mataginifale asked the shark what colour it wanted to be. The shark replied that it did not need colouring, but it would shave her hair off with its teeth. Mataginifale was so annoyed that she insulted it and sent it away. Because of her rudeness the flesh of the shark smells and tastes bad even to this day.

One day Mataginifale was making hiapo near the sea when she saw a huge whale swimming by. Mataginifale teased it by calling out " Big rough head! Big rough head!" This hurt the whale's pride so much that it dived away.

Later, when the tide had gone out, Mataginifale went down to the rocks. She needed to collect shells for scraping bark to make cloth. The whale saw its chance to get revenge and quietly swam close to Mataginifale. Suddenly it grabbed Mataginifale and swallowed her whole.

Inside the whale's stomach, Mataginifale remembered her tools for making bark cloth - her shells! She scraped the inside of the whale's stomach so that it hurt so much that the whale became weak and it stranded on the shore of Tonga.

Mataginifale escaped from the whale, and feeling cold sat in the sun on a nearby rock. She was found there by servants of the King of Tonga. They were frightened of her and returned to the King to tell him of what they had seen. The King told his servants to bring Mataginifale to him. When she arrived, the King of Tonga saw that she was a strong and lovely woman and took Mataginifale for his wife.



Classroom Activity Sheet

THE FIRST SAIL - A STORY FROM THE MARSHALL ISLANDS

A legend such as this can be used in a variety of ways, such as plain retelling and illustrating, using the elements of the story as designs for a tapa cloth of your own, a play based on it, inventing your own version about another important technological milestone such as making tapa, tukutuku panels, rope, creating baskets out of coconut or flax fibres. Those who are interested in the technology may wish to try making a model canoe and sail to test sailing techniques, with a movable mast and using an electric fan to change the wind direction. Many children find it helpful to work as a class but for older students, group or individual work is enjoyable.

Once Upon A Time:

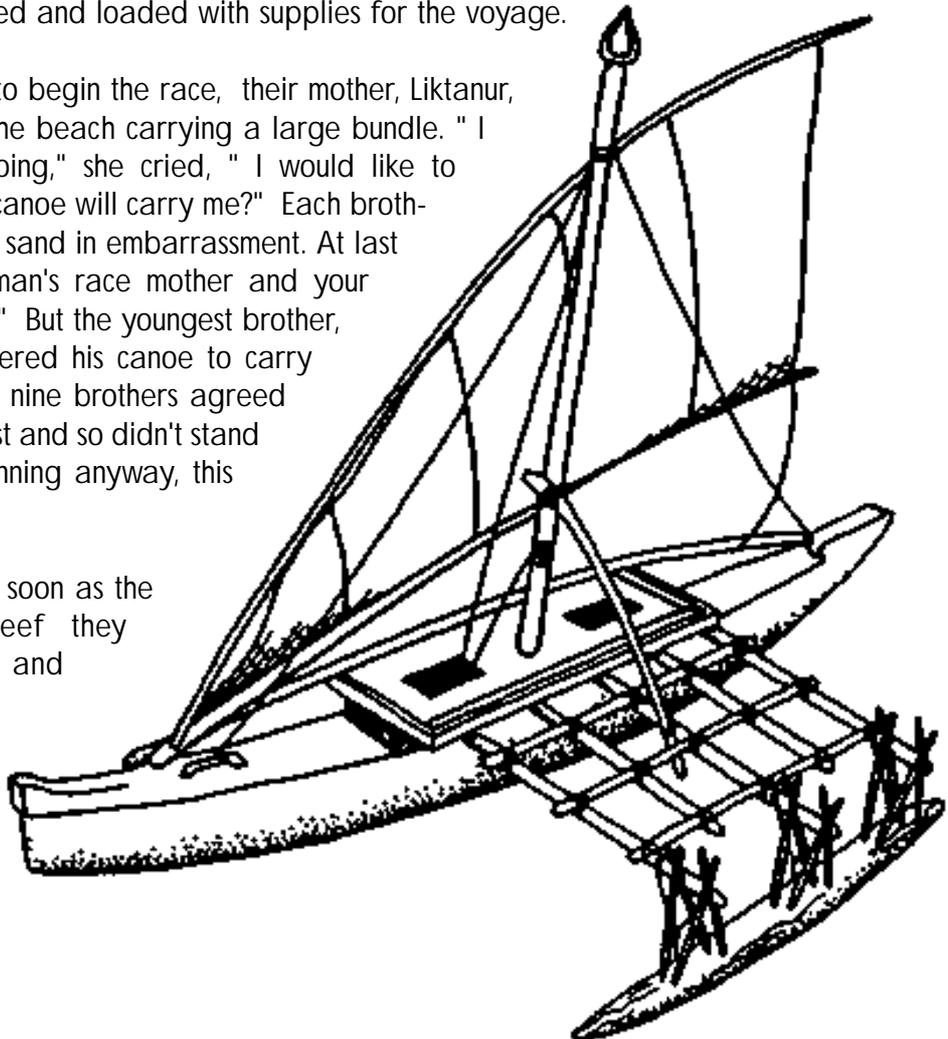
Ten brothers lived on the island of Woja. Their mother was a goddess who lived in the sky. Each brother was convinced that he would make the best chief and each was very jealous of the other brothers. So the eldest brother Timur said, "Mother will not approve if we fight over this. I suggest that we have a canoe race to decide who will be chief." This sounded like an excellent idea. "Where shall we hold this race?" they all clamoured. Timur suggested the course be from Woja to Jeh Island. The brothers looked at each other in dismay. This was indeed a long way to paddle. It would require travelling several days over the often-stormy Pacific. But whoever won would have proved himself to be brave and strong and a worthy chief!

The canoes were prepared and loaded with supplies for the voyage.

Just as they were about to begin the race, their mother, Liktanur, came hurrying down to the beach carrying a large bundle. "I know where you are going," she cried, "I would like to accompany you. Whose canoe will carry me?" Each brother shuffled his toes in the sand in embarrassment. At last Timur said, "This is a man's race mother and your weight will slow us down." But the youngest brother, Jabro spoke up and offered his canoe to carry the passenger. The other nine brothers agreed that as he was the smallest and so didn't stand much of a chance of winning anyway, this was an excellent solution.

At last they were off. As soon as the canoes cleared the reef they began paddling fast and pulling ahead. They were eventually lost from Jabro's view.

Towards evening a cool breeze sprang up. Just as Jabro heaved a sigh and flexed his sore muscles saying, "Well I



Classroom Activity Sheet

didn't think I had much of a chance," His mother unrolled her bundle, which she had stowed in the bottom of the canoe. "No wonder that bundle was so heavy," he cried, for the triangular mat, which made up most of the bundle, was tied to two long poles! "Let me show you why I brought this," said Liktanur. She placed one of the poles upright in the bottom of the canoe and immediately the mat puffed out with the sea breeze. The canoe suddenly began moving on its own without anyone touching the paddles! "You see my boy, never talk about losing until the race is finished." After some experimenting they discovered that by moving the mast to different positions they could take advantage of every wind direction even if it was blowing totally away from their destination.

By the next evening they had caught up with the others. Timur was most upset. "I'm the eldest and should have been offered this new invention first." "Sons who are considerate to their mothers get rewarded," his mother said. Timur was so persistent that in the end she allowed her eldest to take over Jabro's canoe while Jabro paddled her in Timur's canoe.

After a time of silence Jabro burst out, "Why, since I was the only one to offer you a place in my canoe, did you favour Timur over me?" "Now you must paddle with all your might," she said, "for although this seems very unfair, I neglected to tell Timur about the secret of the mast." Timur could sail very fast, it was true, but only in one direction and at this moment the wind was blowing him back to Woja. Sure enough, after a lot of hard paddling, Jabro found that he arrived first on Jeh Island. When his brothers arrived exhausted much later they immediately proclaimed him chief.

A day later Timur arrived. He was furious that his youngest brother was now his chief and he stayed angry for many years.

At the end of their lives the brothers and their mother were magically turned into stars. They sparkled close together but Timur twinkled in a lonely spot away from them all. Polynesian voyagers used these stars as a guide to sail by.

Note:

This constellation could possibly be the Pleiades also known as the Seven Sisters or Matariki in Maori, which shows itself in the sky above the horizon in early May, marking the start of the kumara harvest.

Classroom Activity Sheet

THE DISCOVERY OF WEAVING - A MAORI MYTH

According to Hauraki peoples, weaving and plaiting came from a patupaiarehe (fairy) woman, Hinerehia, who married a human man called Karangaroa, a rangatira of the Maruiwi people from Motuihe Island in the Hauraki Gulf. They met when Hinerehia was gathering rehia, an edible seaweed. They married and had children.

Hinerehia was an expert in preparing and dyeing flax fibre, weaving garments and plaiting baskets and mats. She worked only at night and on foggy days. At dawn she would put away her unfinished work, hiding it from the sunlight. This was the custom of the fairy people, as the sun would undo weaving and cause them to lose their skills.

The women of Motuihe were anxious to learn Hinerehia's skills but could not do so in the darkness. A tohunga agreed to confuse Hinerehia's senses and keep her working after the sun rose. Hinerehia continued to work while the women hiding nearby learnt her secrets.

When she grew tired and laid her work aside, she realised she had been deceived. She sang a sad farewell to the husband and children she would not see again, and then a cloud came down and carried her off to her old home in the Moehau Range.

Sometimes at night, or when there is dense fog, people hear Hinerehia's lament coming from the roof of their house. It is an omen of death.

This is how the women of Hauraki obtained their knowledge of textile arts and why weaving, plaiting and the preparation of fibres takes place only during the day, with women covering their unfinished work before nightfall. When these skills were known only to the fairies, they belonged with the darkness.

If people are not careful now, this knowledge may return to darkness and the fairies, and be lost to humans. Trouble came to Hinerehia when she did weaving in the daytime. Perhaps human women belonging to this world and to the daylight would get into trouble if they wove at night. That is why a young woman who is careless about such matters might be cautioned, "Remember how Hinerehia came to grief"; " Me mahara ki te raru o Hinerehia".

More Legends:

The Illustrated Encyclopedia of Maori Myth and Legend:

Mataora and Niwareka (p110) - Originators of tattooing and weaving.

Kahukura and the fairy fishers (p78) - The discovery of net making.

The Legends of the Maori by Sir Maui Pomare - The origin of the coconut from NZ.

The Kuia and the Spider - modern day picture book story of weaving by Patricia Grace.

Myths and Legends of Polynesia by A.W.Reed.

The Fabrics of Fairytale - The First Feather Cloak, a story from Hawaii, retold by Robyn Batt, Barefoot Books.

Classroom Activity Sheet

THE TELEPHONE BOOK 2000



Classroom Activity Sheet

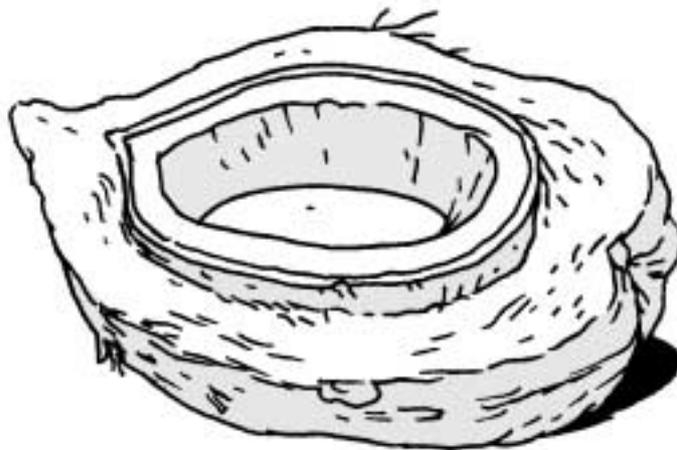
COCONUT TREES

Unscramble the words to find out some of the things that are made from coconut.

Which part of the coconut are they each made from?

Draw a line between the word to the matching part of the coconut.

oper _ _ _ _ oli _ _ _ oprca _ _ _ _ owlsb _ _ _ _



Many more parts of the tree are used to make products.

Draw a line from the product to the part of the tree it was made from.

(Some parts of the tree were used for more than one product).

Roof thatch

Food baskets

Canoe outriggers

Rope lashing for sails

Hats



Classroom Activity Sheet

DESIGN A VILLAGE

1. Colour and cut out the different parts of this Pacific Island village and glue them onto the island. Use the plant symbols to draw in the crops and trees where they would be best suited. (Coconut trees are already on).

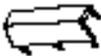
Meeting House Store



Houses



Store House



Houses



Wells



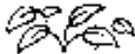
Church



Symbols:



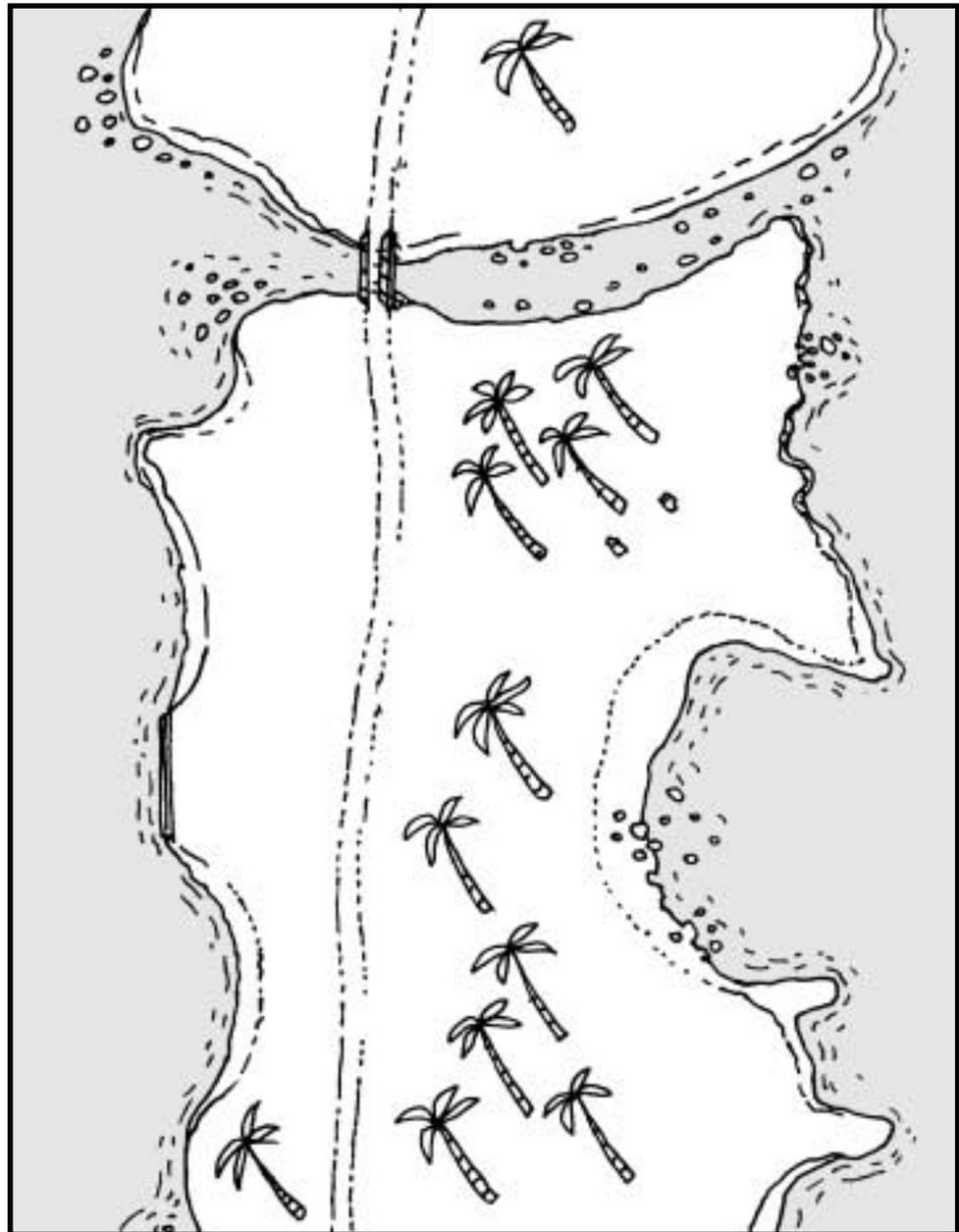
Swamp



Taro



Paper Mulberry grove
(Tapa)



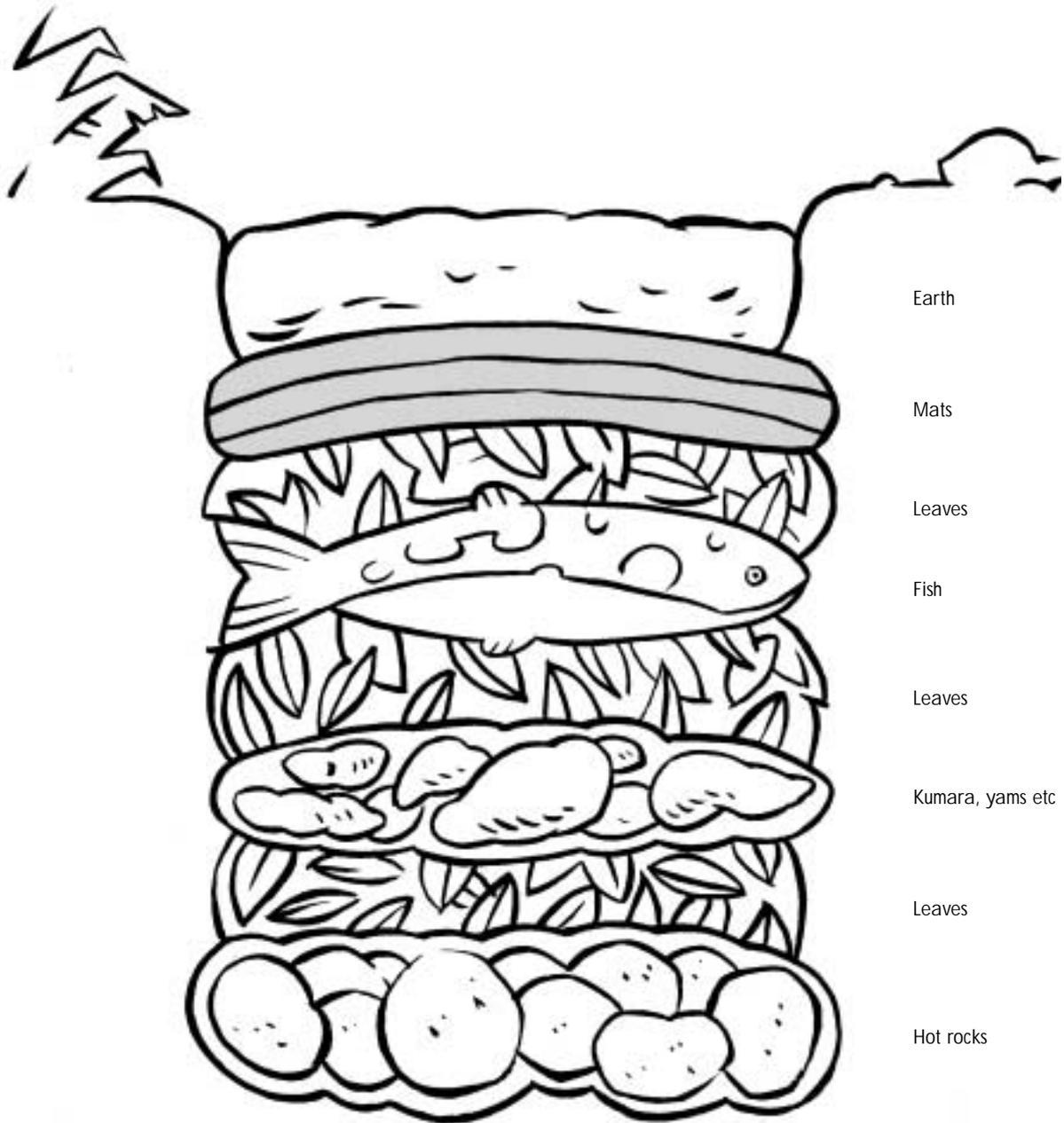
Draw

2. There are many other important crops we have not shown. Add others that you think might be useful.

Classroom Activity Sheet

INSIDE AN UMU OR HANGI

Colour and cut the layers of the umu or draw your own hangi using this umu picture as a guide. Glue them onto a piece of cardboard so that later you could make it into a jigsaw puzzle for others to try.



Earth

Mats

Leaves

Fish

Leaves

Kumara, yams etc

Leaves

Hot rocks

What ways has the traditional hangi changed over time?
(think especially about the foods, the heating method and the coverings used)

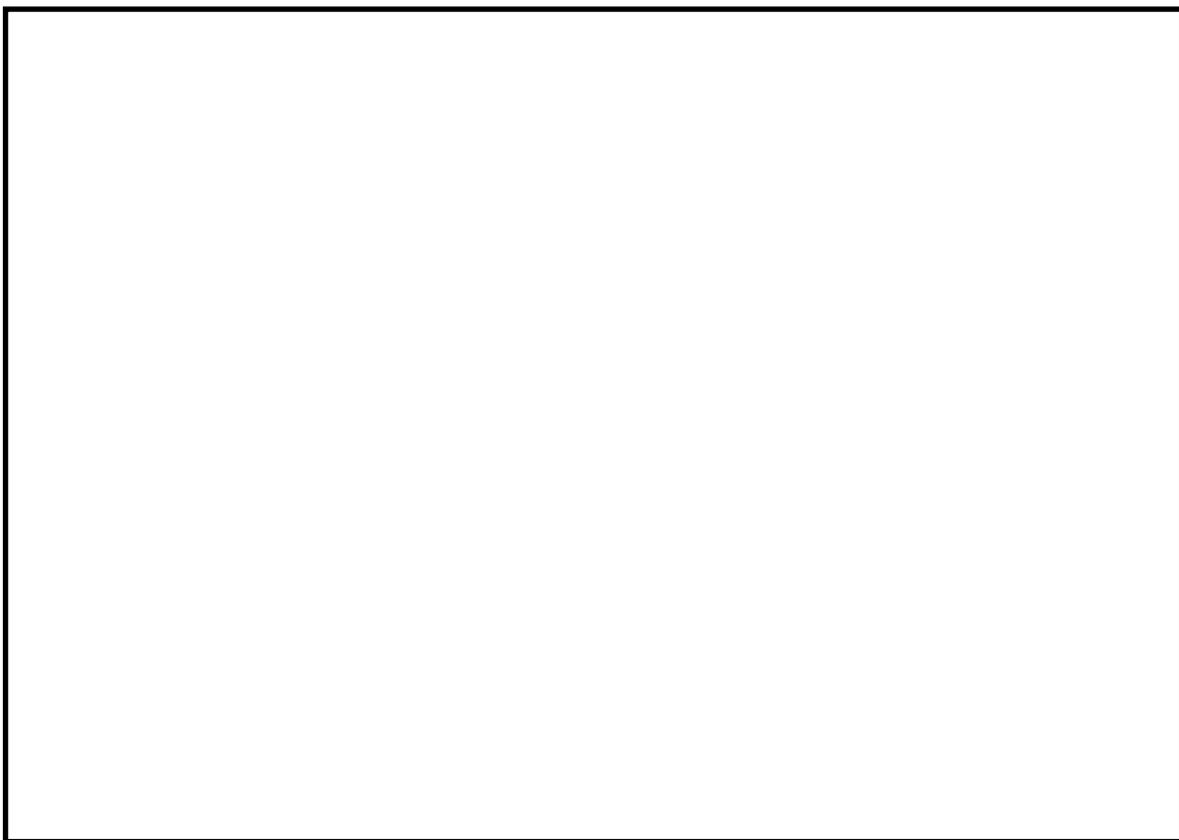
gallery Activity Sheet

First have a good look around the exhibition.

Groups should start this sheet at different points to avoid crowding.

1. Choose a tapa cloth that you really like. What country is it from?

Draw some of the pattern here.



Can you see some of the pictures in the tapa? What do they remind you of?

2. Find the tools that women use to make tapa.

What things do they need? Why do the beaters need to be hard?

3. Make your own print at the tapa pattern activity.

gallery Activity Sheet

4. Choose a tivaevae that you really like. What country is it from?

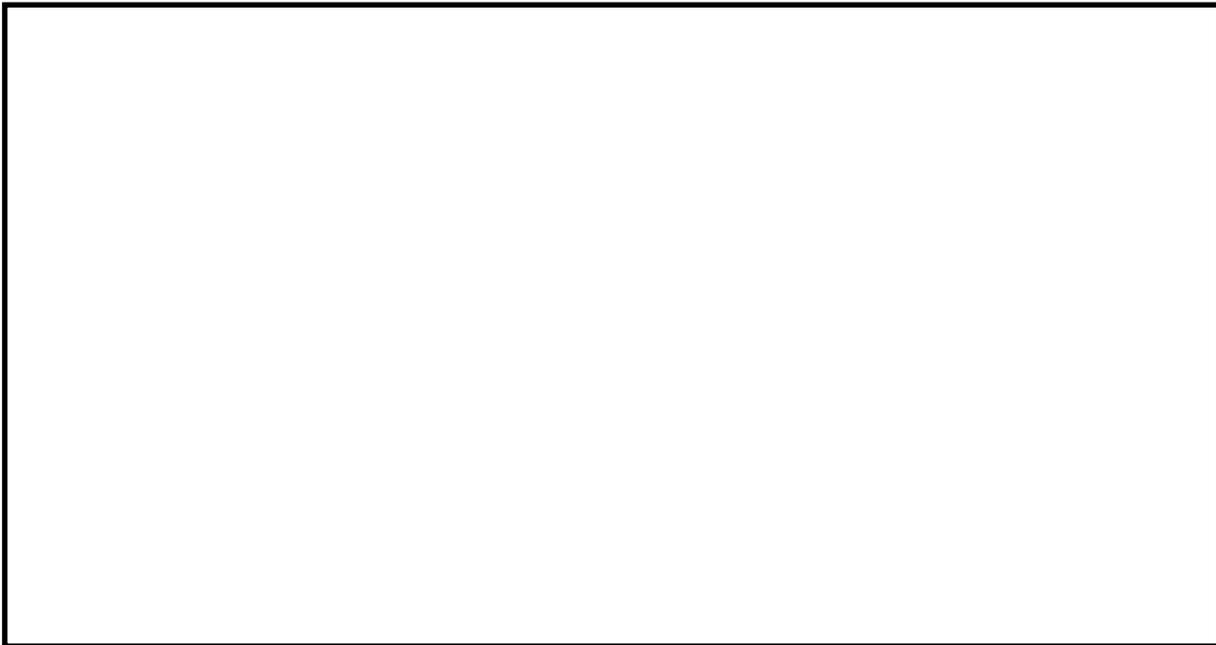
What do you like about it?

How do you think it has been made?

5. Find a basket that you like. What country is it from?

What do you think it is made out of?

Draw it in this box.



6. Find the piupiu. Have you ever seen a piupiu being worn before? What do you think they are made out of? What do you hear when they move?

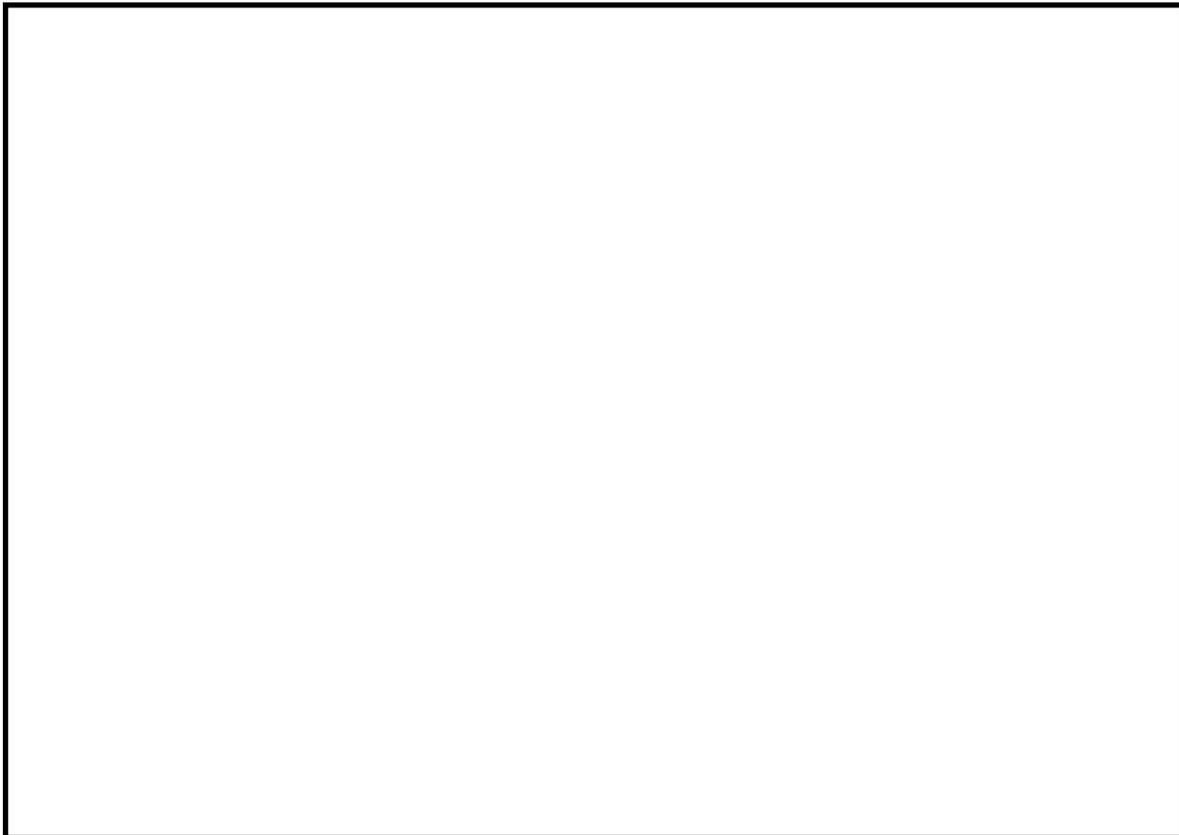
Gallery Activity Sheet

First have a good look around the exhibition.

Groups should start this sheet at different points to avoid crowding.

1. Choose a tapa cloth that you really like. What country is it from?

Draw some of the pattern here.



Look at the patterns in the tapa. Try and identify what some of them are based on.

2. Find the tools that women use to make tapa. What things do they use?

3. Make your own print at the tapa pattern activity.

4. Choose a tivaevae that you really like. What country is it from?

gallery Activity Sheet

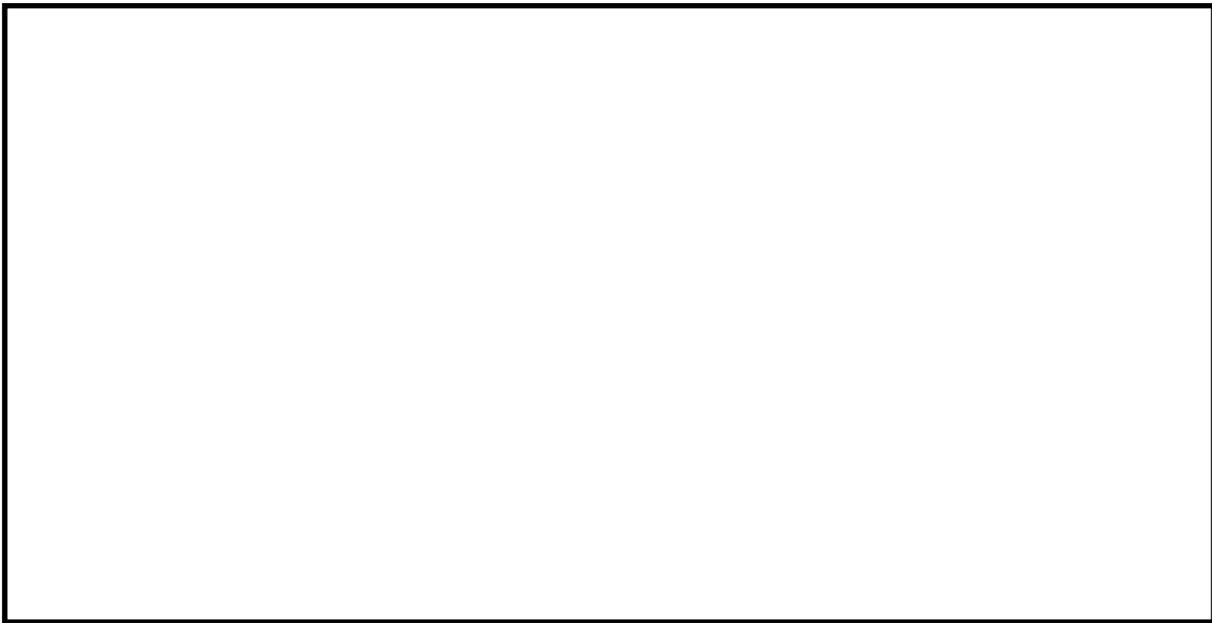
What do you like about it?

How do you think it has been made?

5. Find a basket that you like. What country is it from?

What do you think it is made out of?

Draw it in this box.



What could this basket be used for?

6. Find the piupiu. What do you think they are made out of? _____

Piupiu are worn like skirts. How do they stay on?

Can you see any differences in the ones on display?

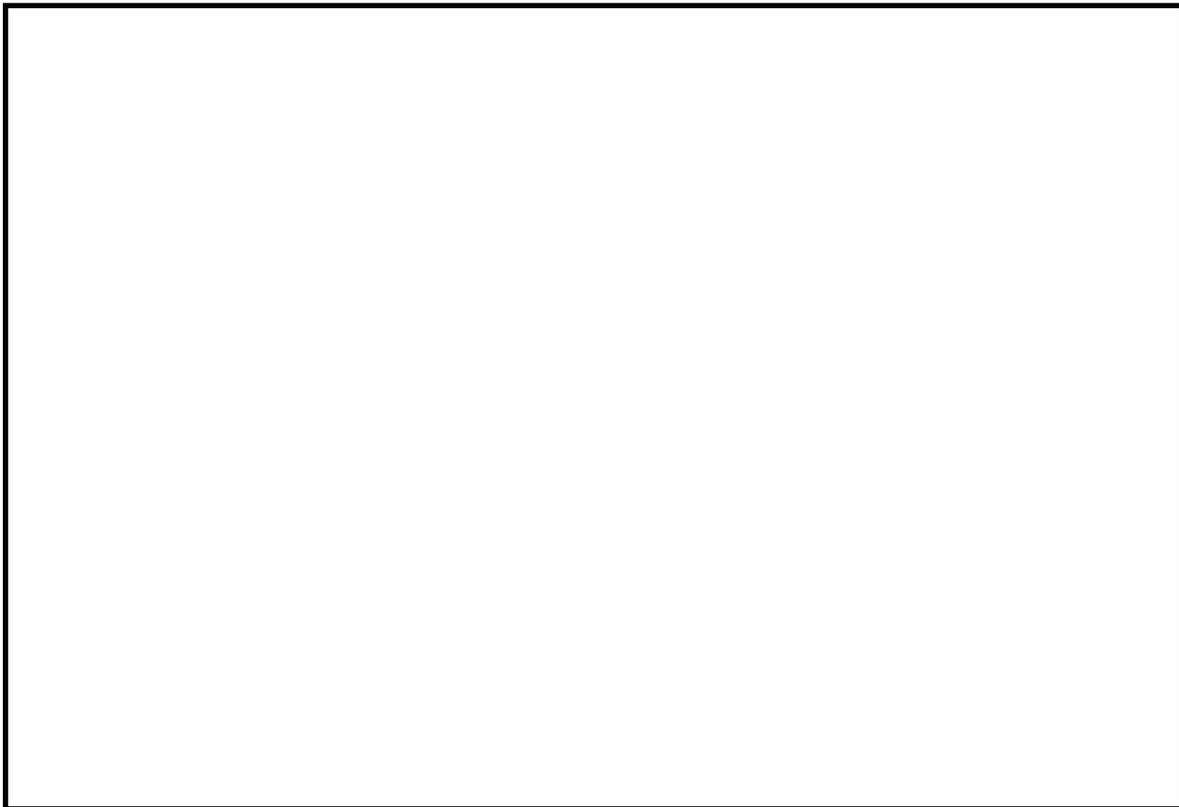
Gallery Activity Sheet

First have a good look around the exhibition.

Groups should start this sheet at different points to avoid crowding.

1. Choose a tapa cloth that you really like. What country is it from?

Draw some of the pattern here.



Look at the patterns in the tapa. Try and identify what some of them are.

2. Tapa is cloth made from the bark of a paper mulberry tree. Find the other tools and materials that women use to make tapa and list them here.

3. Make your own print at the tapa pattern activity.

4. Choose a tivaevae that appeals to you. Most tivaevae are made in the Cook Islands. Look at the designs on the one you have chosen. What are they?

Why do you think these designs have been chosen?

Gallery Activity Sheet

Tivaevae is a modern technique. How do you think the tivaevae has been made?

5. Choose a basket that you like. What country is it from?

What has it been made of?

Draw it in this box, sketching any patterns on it.



Has this basket been made by plaiting or by another technique. If it is another technique, how do you think it could have been made?

6. Find the piupiu. They have all been made from flax, but they have different patterns and waistbands. Choose two that are quite different. Draw and label the differences or write them down.

Piupiu 1

Piupiu 2

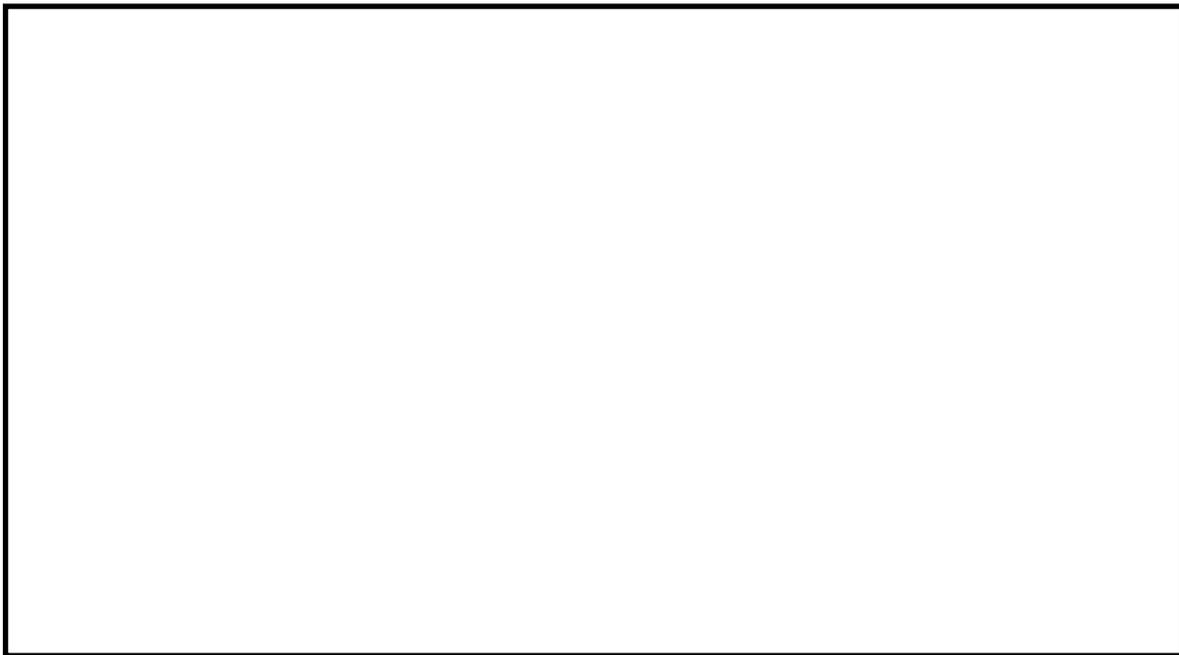
Gallery Activity Sheet

First have a good look around the exhibition.

Groups should start this sheet at different points to avoid crowding.

1. Select a tapa cloth that appeals to you. What country is it from?

Sketch some detail of the pattern here.



Identify some of the specific motifs in the pattern. Where do the ideas for these details come from. Why do you think they are used?

What evidence can you find that shows impact from other cultures?

2. Tapa is cloth made from the bark of a paper mulberry tree. Find and list the other tools and materials that women use to make tapa. If possible, watch the process.

3. Make your own print at the tapa pattern activity.

Gallery Activity Sheet

4. Most tivaevae are made in the Cook Islands.

Select one tivaevae. What type of tivaevae is it and who made it?

Note down the colours and designs on the one you have chosen.

Sketch some detail here.



Why do you think the maker has used these colours and designs.

If possible, make some notes about why and how this tivaevae was made.

5. Select one Maori kete and one basket from another country. Sketch both and for each one list: the materials used, where it was made and how you think it was made e.g. has it been plaited or woven? If possible note its purpose.



Kete



Basket

gallery Activity Sheet

6. Find the piupiu. They have all been made from flax, but they have different patterns and waist-bands. Choose two that are quite different. Draw and label the differences or write them down.

Piupiu 1

Piupiu 2

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