

# Tales from our

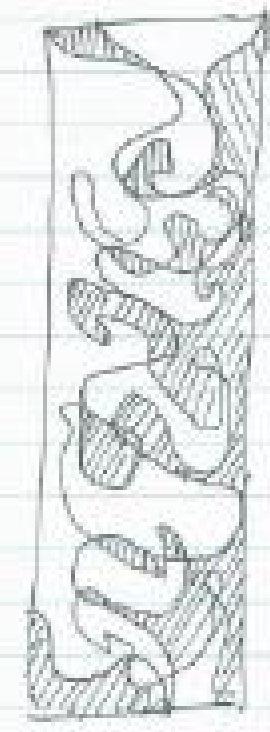
# Whare



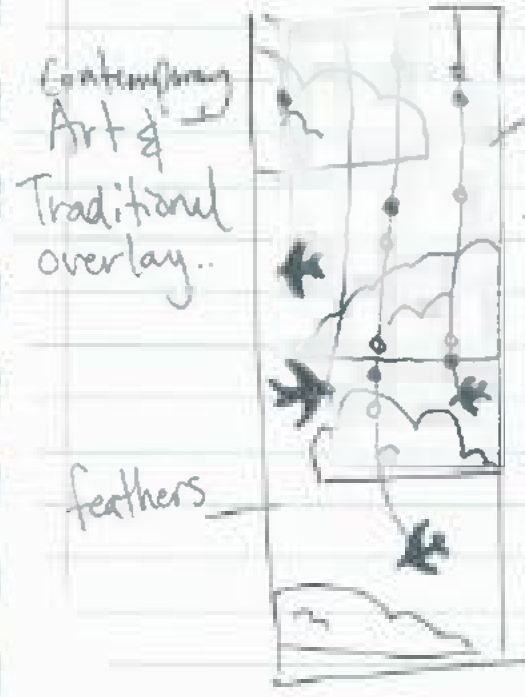
gold paint drips - Bill Hammond  
NZ  
Turquoise - ocean colours..



Wool hanging  
- plaited  
- twisted



- Coloured Dye  
overlapping



Contemporary  
Art &  
Traditional  
overlay..

feathers

Beaded  
Wool strands  
- Birds  
hanging  
- cartoon  
sky

Fabric  
strips  
- cut & torn  
- plaited  
- weaved



Tales from our Whare

2008

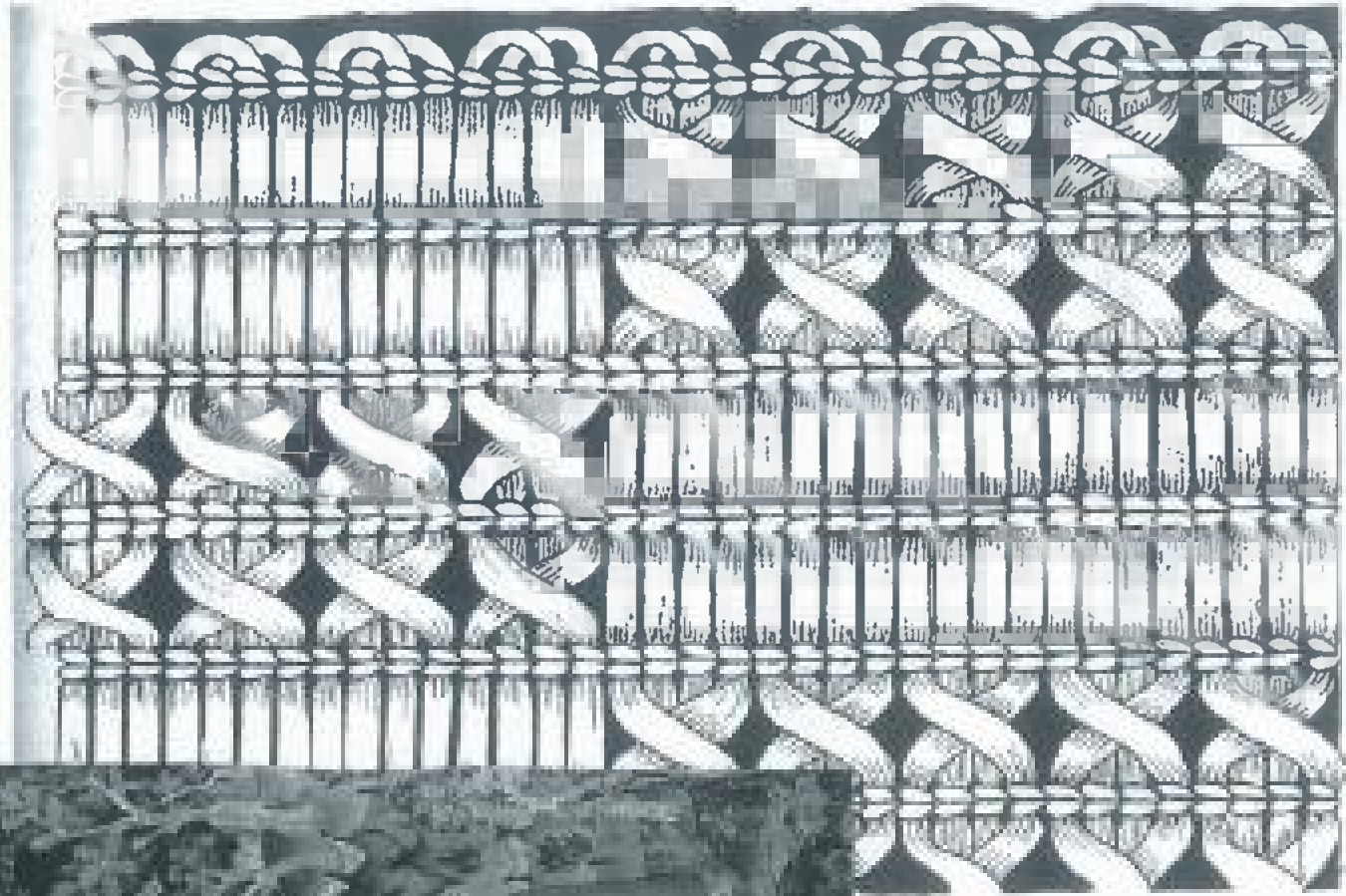
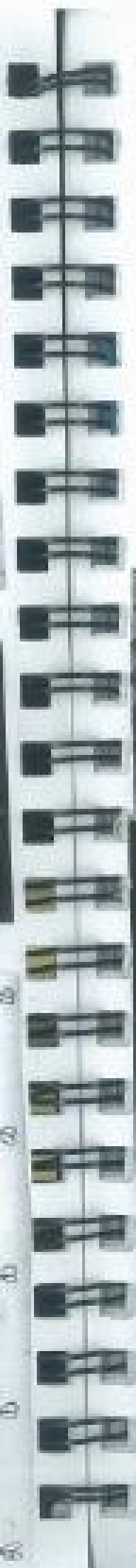
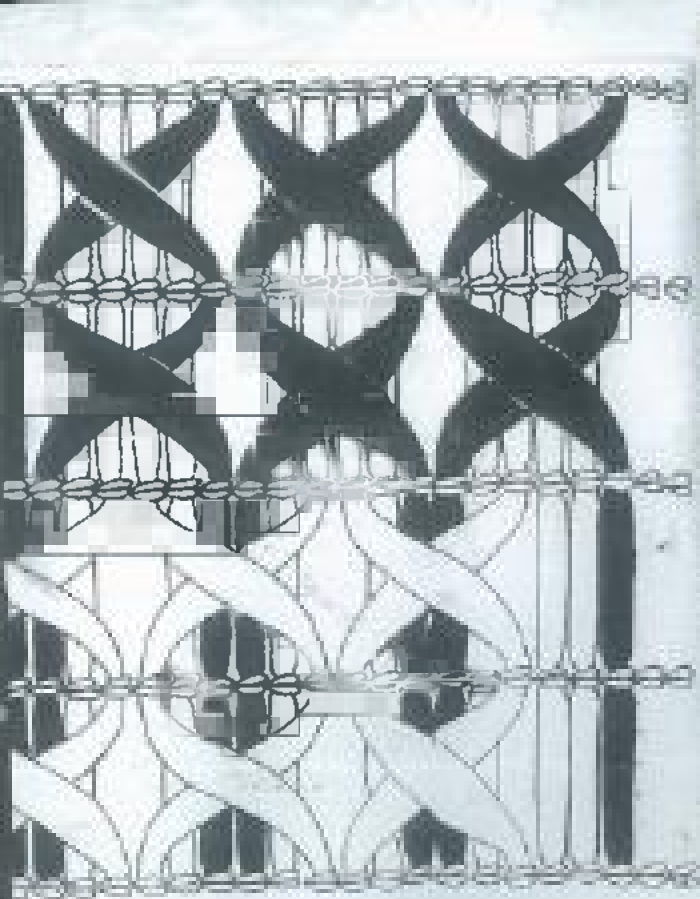
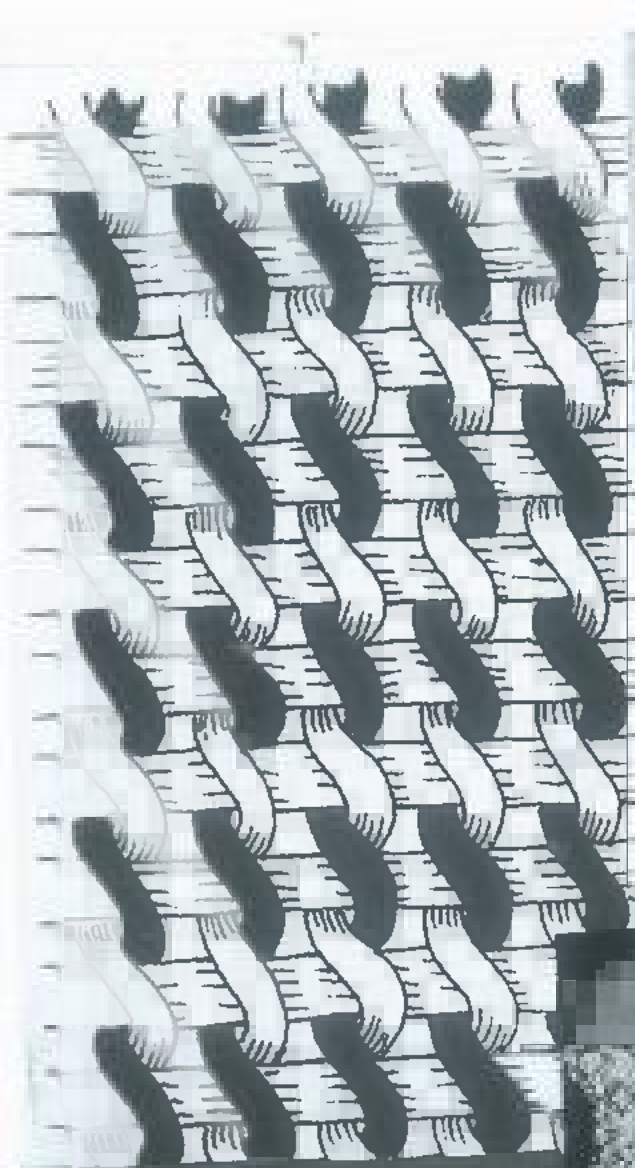


Taraika

Kylie.Merrick@whs.school.nz

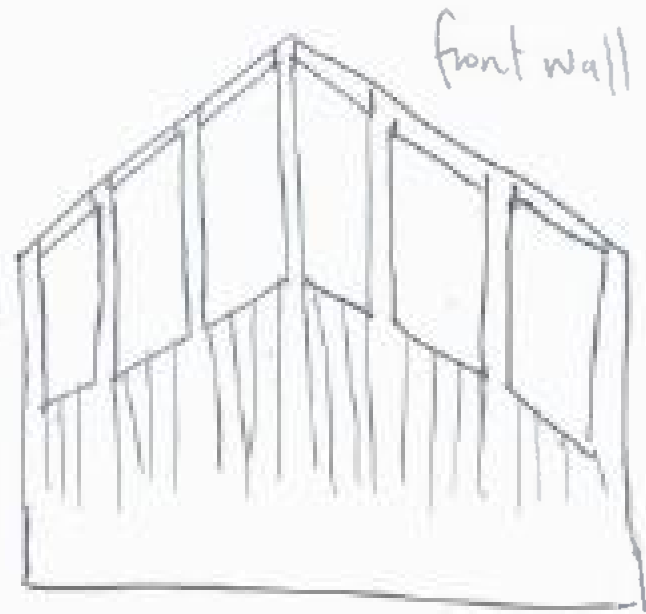
Questions for Matua Ben & Elaine Lynskey.

- What do you think of the current interior of Taraika?
- What would you change/improve about it?
- Are there any designs/icons that are offensive and shouldn't be incorporated?
- Are there any themes you would like to see on the panels?
- Do you prefer traditional Maori designs, or modernised contemporary designs?
- Do you know of any Artists that you would like to see be incorporated in the panels?
- Colour themes? - Natural/Neutral, bright, contrasting, subtle, busy, clean, complimenting..
- What do you think of texturised/stringy/dangly things on the panels? eg. Hanging plait & weaving.



Taraika

Draping from ceiling →



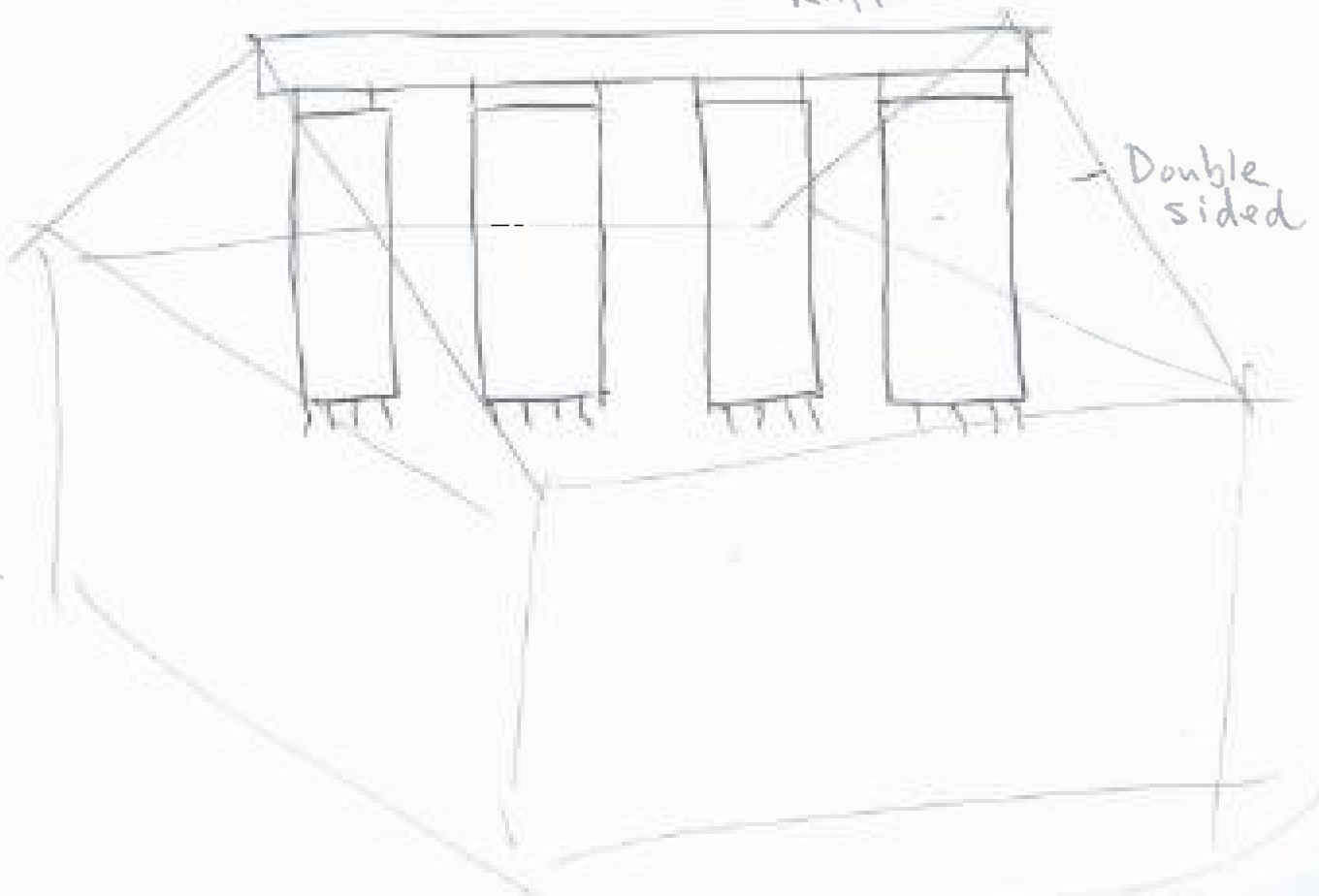
front wall

- tassles and plaits



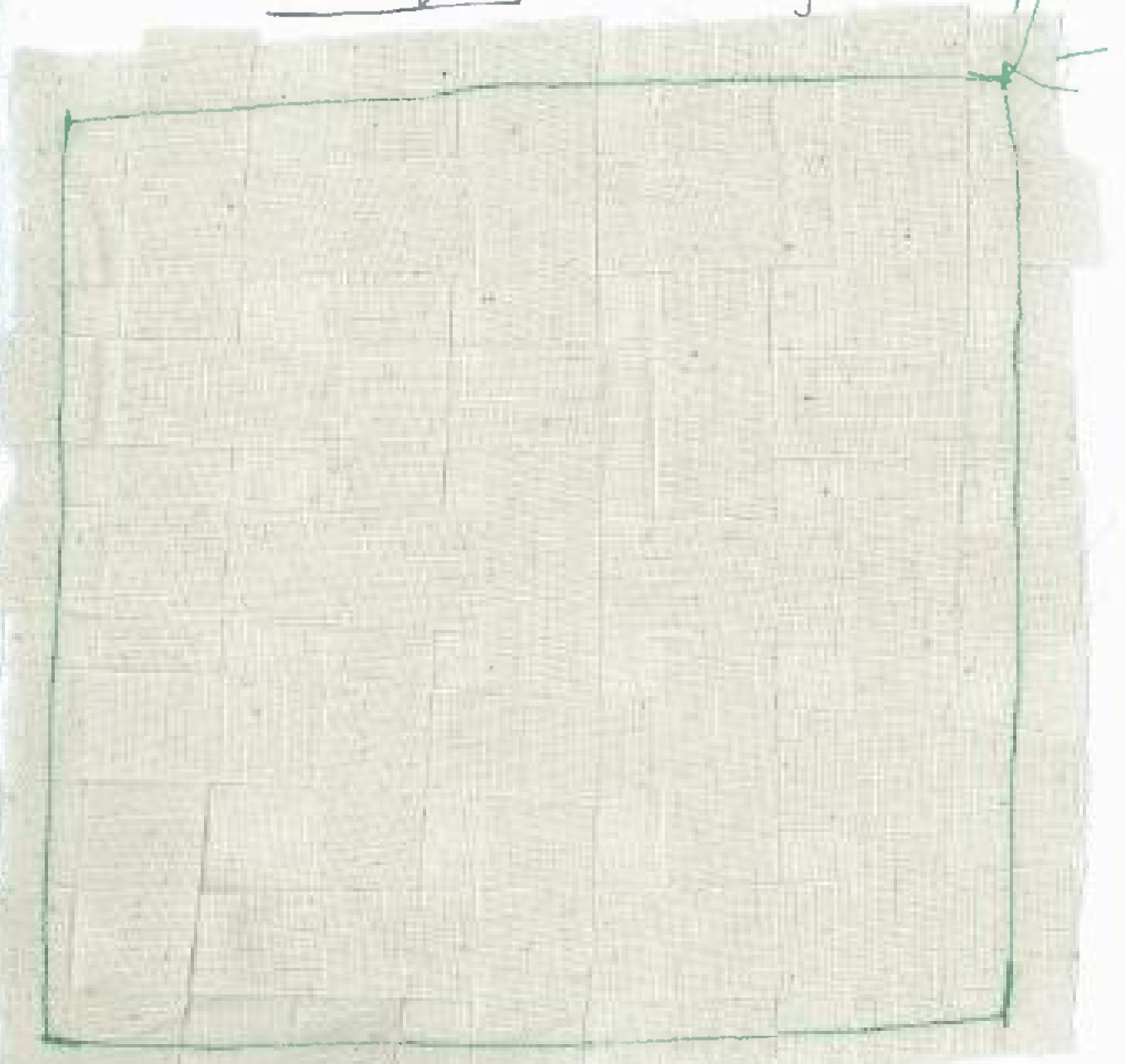
- collaborated groups, of 1 design - made unique on each panel

Rafter



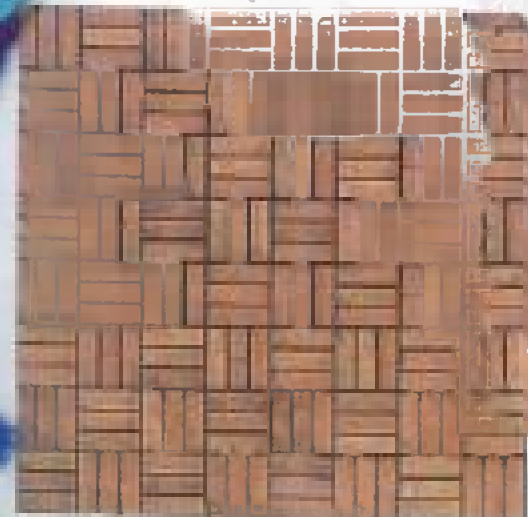
- Double sided

Techniques - Weaving



↑ Typical weave

- 2 piece plait
- 3 piece plait
- Complimentary colours
- Wool



xs. g

and textures to the typical weaving.



Inspiration from typical Maori Pattern. Thin fabric sewn on to calico then cut out to create a bold pattern.

- Calico & fabric scraps
- Contrasting cotton



Traditional Maori designs - Red, black & white



Pohutukawa trees - can replicate image using Machine sketching and screen-printing



- Pohutukawa tree & bird  
Machine sketching - 3 colours



- put calico in a circle template, making sure calico is tight. using No. 9 feet and bright colours, start sketching designs onto the fabric, by moving the circle template round.



- Machine sketching 3 colours, trying to recreate a plait using stitches.  
4 way plait



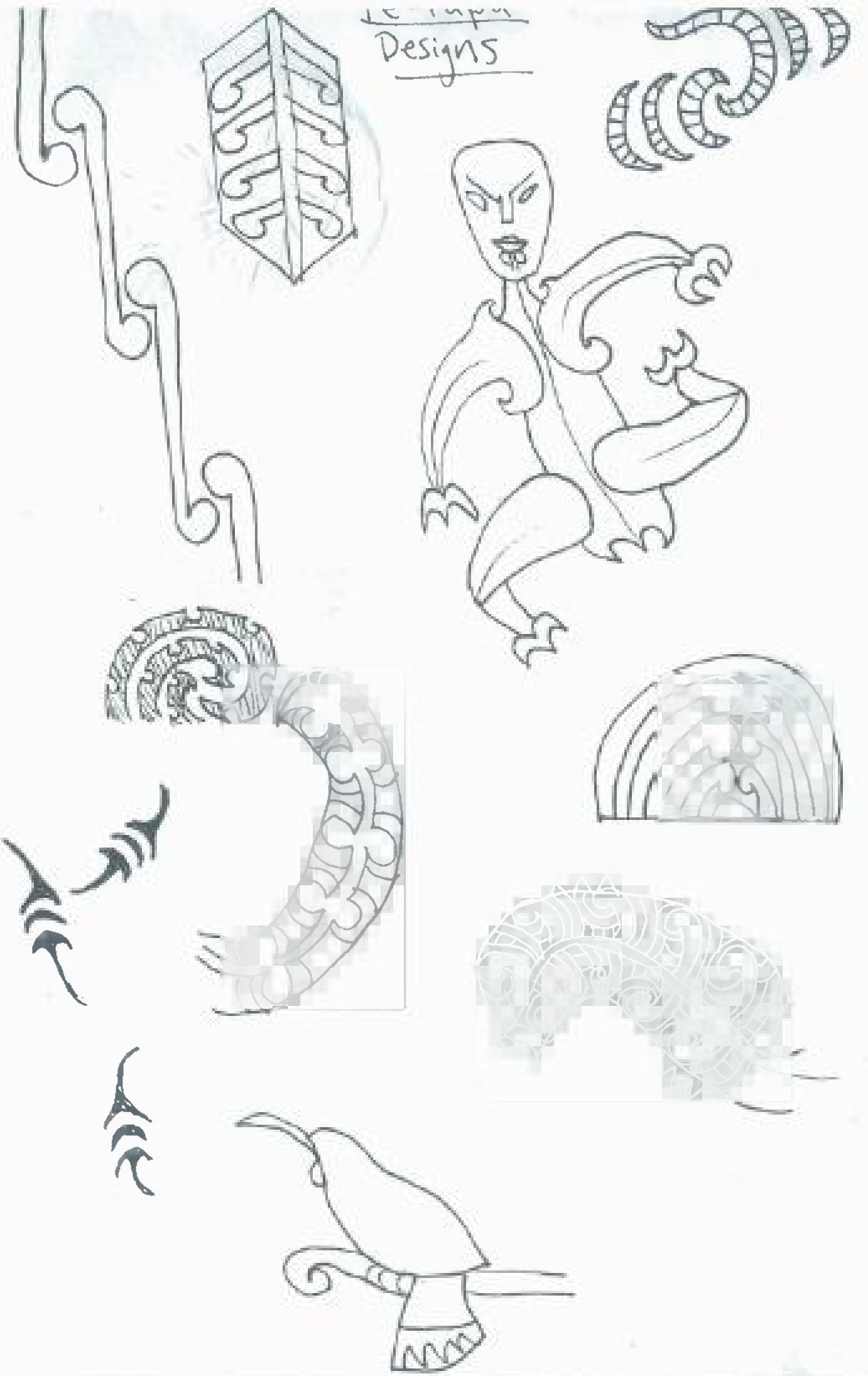


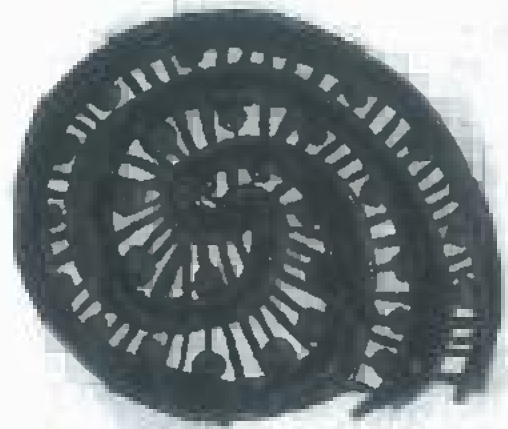
Flax bush - contrasting stitching with fabric  
 - stitched on to calico then cut out



- Puts down fabric, then sewn down opposite directions to create textured effect.
- Could work well to create a wave / ocean effect
- could replicate the texture of hair
- might have to enlarge the scale depending on how big the patch is, and what image I am trying to create.

Le Inpu Designs





↑  
Idea for photographic  
Screenprint

Parts of the Image could be too thin and detailed to be screenprinted successfully, although if it works the pattern would be bold and effective.

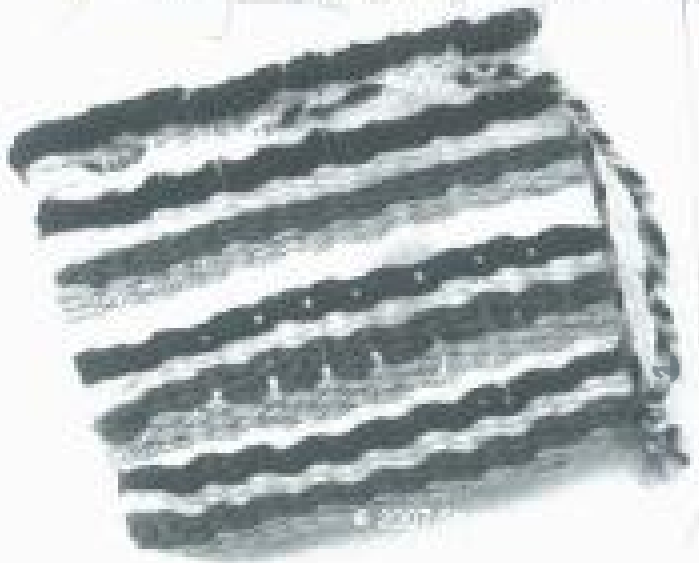
Reflection 12/3

The past 4 weeks have been very busy and packed with the vital information we need to begin designing our Taraika panels.

We began by researching traditional Maori patterns and decorating techniques in the library and on the internet, followed by a class trip to Te Papa where we got inspiration from the marae and artworks. This broadened our minds to possible designs and meanings to be incorporated in our panels.

Then we began doing experimental fabric samples, and getting ideas for our sewing techniques. We also were shown by Mrs. Merrick how to do photographic screen printing, which we can do for our final design.

We all came up with some important questions, which Mrs. Merrick made into a survey for the staff, to help us decide the placement, theme, colours, meanings, and size of our panels. We then sorted the feedback into groups and came up with a fair idea suitable for our task. We also organised a private meeting with our key stakeholder - Matua Ben. We got the opportunity to ask him his thoughts and ideas on the



Fabric weaving  
- different textures & colours  
- textured

This technique would be great for adding extra texture and colour to bland surfaces on the panel, eg: Background of design, textured tree trunk?



Fabric paintings - Traditional & contemporary designs



- pleated calico
- fabric paint
- koru designs cut out

(if stretched out, the koru design is more obvious and effective).. Could work better if it is done on a flounce or subtly gathered fabric instead.



Tepapa Marae







KEY: ESTIMATED TIME TO COMPLETE STAGE

ACTUAL TIME TAKEN TO COMPLETE STAGE

# BRIEF

**Outline** I have the opportunity to design and create a hanging panel for our school Marae, Tararua. Our clients are the people of /at Wellington High School - Teachers, students, visitors, Matua Ben, Kapa Haka groups who spend a lot of time in Tararua. We have decided, after lots of research and surveys, to keep the theme as multi-cultural, oceanic colour theme, and incorporate a word each from the Tikanga - Mine is 'Respect'. (school's guidelines)

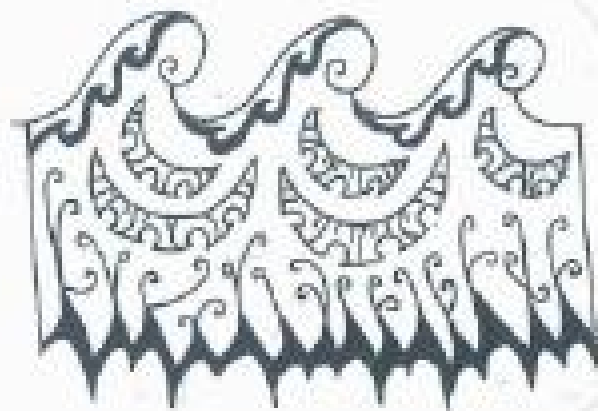
**Constraints** We have been given a budget of \$10 each to spend on our panels. The panels must be designed so they hang from the rafters, and stay within the size constraints - 40cm x 180cm. The designs must be of a Maori theme and incorporate Wellington High School, whether it be subtle or bold or big or small.

**Specifications** The colour theme and designs must be bold and stand out. Our colour theme is based around pana shell colours and influenced by the Te Papa stained glass window and marae. The panels must also be designed to hang from the rafters, and any hanging pieces must not exceed length restriction (not long enough to be able to touch). Our panels must include our allocated word in the design in both English and translated into Maori.

**Desired solution attributes** Our final design on the panel will be aesthetically pleasing, welcoming and represents our school as well. I think the final solution will be bold, colourful (bluey themed), collective, (as they will be grouped together, giving more of an impact), long-lasting, visually stimulating and positively reflects the nature of our school and Marae.

**Desired solution material properties** The final panels will be made mostly from fabric, although other materials can be used. It will be made to last a long time, and be made from all sorts of textures and contrasting fabrics.

# Screen Prints



Te-papa →  
Stain-glass window

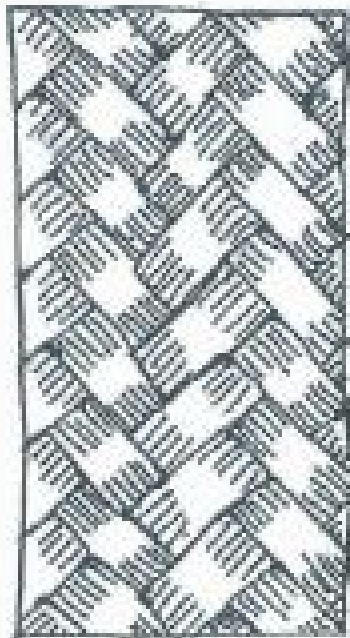


These are some images which have been printed off the computer, and are too detailed to be cut out by hand, therefore are photographically screen-printed onto fabrics, to create a detailed, drawn-on effect.

I would like to incorporate this technique in my design, maybe when doing portraits or intricate patterns.



Traditional

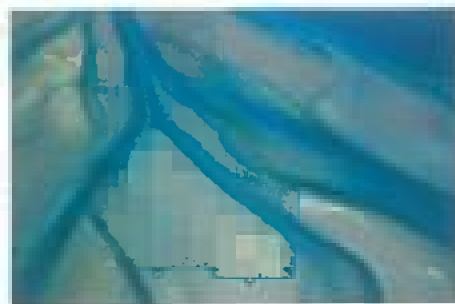


Maori Patterns



## Colour Theme

Panastell / oceanic colours. Also silver & black & white



Aqua colours

## Meeting with Matua Ben - Key Stakeholder

Information we found from Matua Ben concerning panels in Tamika:

- Tarauka is one of the Ancestors of the area, and the marae was named in 1994 by Whanan groups who erected the house.
- Tarauka = Tara-Spine ika - fish
- The meeting house represents an ancestor - Head at the top with arms down front panels. The main beam running down the centre is the spine, and the smaller beams are the ribs (each rib represents a tribe / iwi that is related to the ancestor). Meeting houses should be decorated and welcoming.
- Tukutuku panels represent Maori society as a whole, usually contemporary Maori designs.
- Meeting houses usually have photos of people who have passed on - never of those who are alive. This is a memorial of those who have died and to respect them.
- Carvings are usually the main decorations in a marae, and are associated / related to descendants of the particular ancestor. The carvings of the tribes have genealogical connections and are placed under their given rafter, attached to the main beam.
- it's not offensive to hang the panels off rafters
- Marae's were usually used to practise Maori skills eg: weaving and Raka, and were places to create Maori Art and decorations for the meeting house.
- when you decorate a marae, you are decorating an ancestor.





## Key factors

Time: Time is an important factor in this project, as we are required to have all the panels finished and displayed before the end of our assignment. Time management is important also, as we want to evenly 'space' out the work so it isn't a rushed job.

Money: We have been given a budget of \$10 which we are using to buy materials for our panel. It's also optional to spend our own money if we need to/want to if our designs are extravagant. It is up to us as individuals to ration out our money for our panels.

Cultures: ~~The~~ main culture we are focusing on is Maori, although we can also incorporate other cultures into our designs - as our school is very multicultural and we want to celebrate that. Taraika is the ancestor of Mt Cook area, so we will be incorporating that idea and that tribe, as well as iconic Mt vic images, e.g. Old Museum.

Copyright: Copyright is an important factor because we have to be careful not to rip off other artists work or disrespect Maori culture. I think a good way of avoiding this aspect is to research any images we want to use before actually using it, and talk to Matua Ben about using sacred or controversial Maori ~~designs~~ designs.

Designs: These are a crucial factor because our panels would be nothing without them. When designing our pieces we must stay within the given constraints and specifications, e.g. Colour theme, and incorporating our given words. Also, our designs should be complementing as a whole, so sharing our ideas to others is important as well.

Taraika: As our panels are going to be displayed in Taraika, it is important to consider and celebrate it's past and meaning. Taraika is the ancestor of the Mt Cook area and the tribes that lived there. We have to take this issue into account when designing the panels, and use them to positively represent Taraika as a sacred ancestor.

Tradition: In the Maori culture, marae were used for meeting houses and practising Maori arts e.g. weaving. Traditionally, people would decorate the smaller meeting house and dining room (as practise) for decorating the main Marae. As our works are going straight into Taraika, we have been given a special exception and we have to respect this decision and therefore do our very best work on these panels.

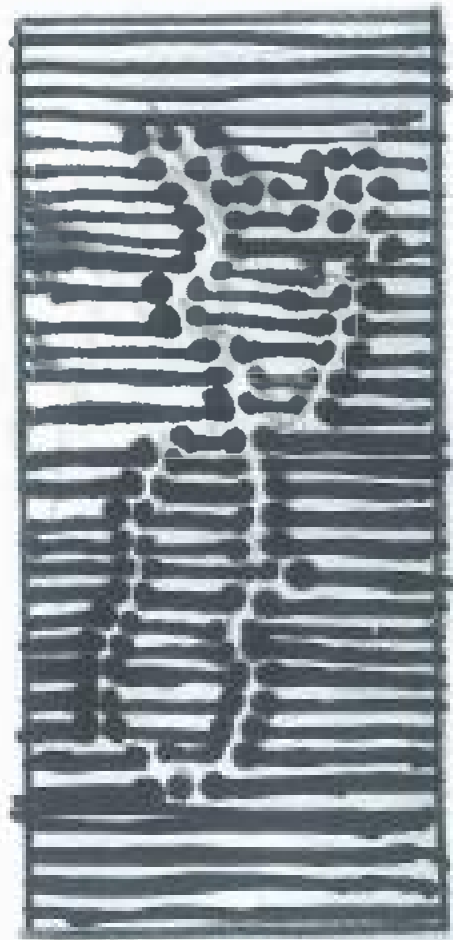
School community: As our school is multi-cultural and everyone uses Taraika, it's important our panels include aspects from different parts / communities in our school, and include all kinds of differences. Taraika is also used for all sorts of school functions, they have to be diverse and accepting for these reasons. Ultimately, we would like everyone to relate to the panels and enjoy them.

Where designs will go: This is an important factor, because it determines the overall impact of our panels as a collective, and obviously we want them to be there a long time and look the best they can. There are a few factors we must consider when deciding this: Formal functions, sleep-overs, people touching them, how they will hang, etc. A fair amount of research and discussion will be necessary when deciding the placement of our panels.

Designs



Shape of NZ  
Gordon Walters influence

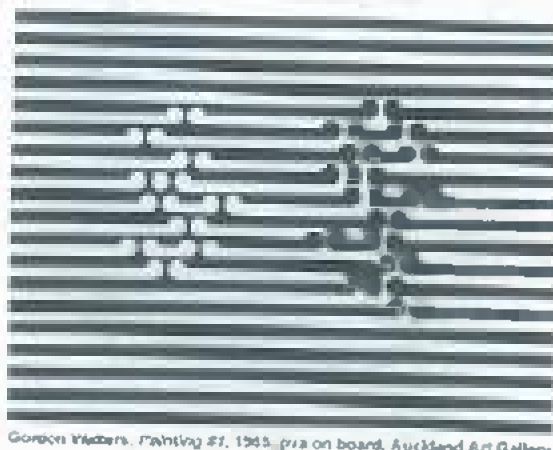


# RESPECT

- Whakautē - To respect, show respect, tend, care for
- Whakamiha - To admire, appreciate, respect, venerate.
- Tapu - Be sacred.

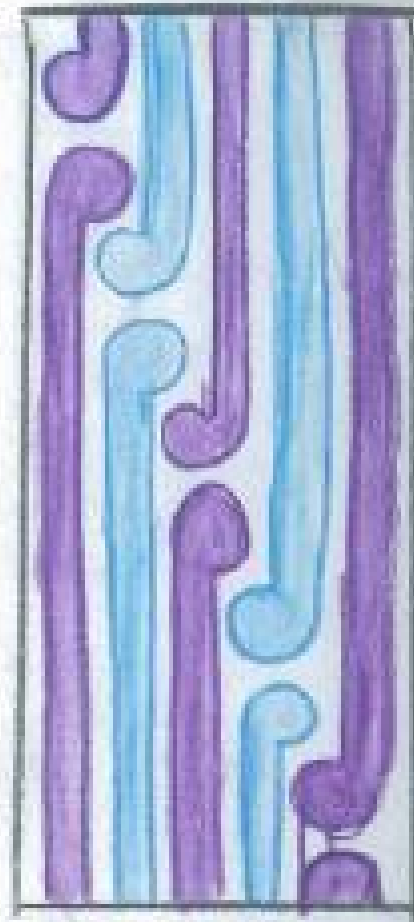


Traditional Tiki  
- Show respect for Maori ancestors.  
- Jade / greenstone, bone, tooth



Gordon Walters, Painting #7, 1965, p1a on board, Auckland Art Gallery

Gordon Walters  
New Zealand shape  
Korua?  
Hidden images



Chosen design .. Development



Word panels made from same fabric as tiki

Detailed Tattooed face screenprinted

Tiki

Made from Blue / Turquoise fabric sewn to cloak. Satin? - stands out and makes more important. Paua shell eyes.

Lettering



Screenprinted



stitched on fabric



stitched with wool



- Traditional Maori cloak



Feathers

Budget

<u>Dye</u>	
Turquoise	\$4.80
Blue	\$4.80
Red	\$4.80
<hr/>	
	\$14.40

Shopping list

- 1 metre of turquoise fabric
  - Black feathers
  - Black fabric - 1 metre
  - Red fabric - 1 metre
- 
- \$10.00

Designs for edges of panel



Painted on

Background weaving



- Traditional colours



- Contemporary colours  
- Te papa window



- Maori Ancestor in NZ.

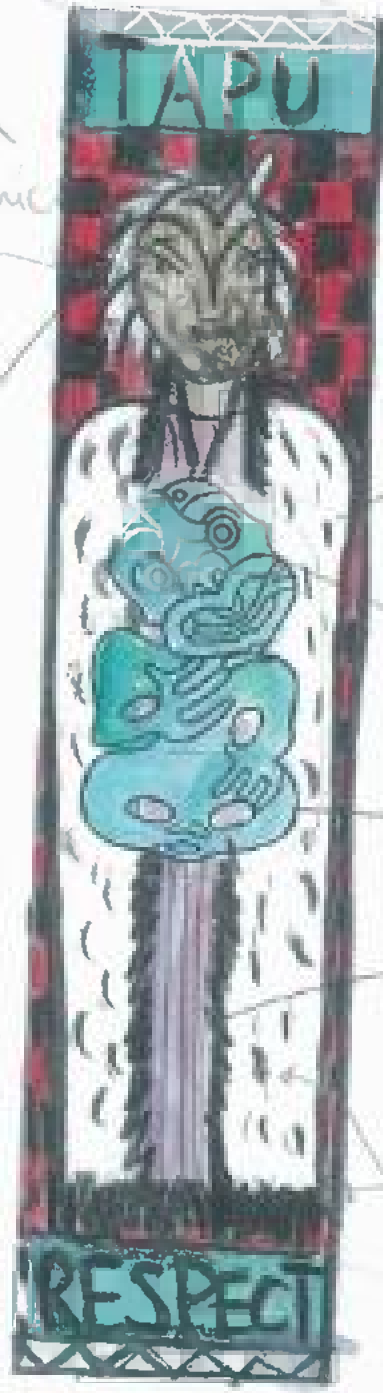
Tattooed face (screenprinted)

Brown / cream fabric with black ink



25cm x 20

# Final Design



Detailed  
Photographic  
Screen &  
Printed  
face  
(black)  
Wool  
for hair  
(sewn on)  
(white)

Feathers  
Weaving  
(Dyed ~~blue~~ or painted  
Red &  
Black)

thick  
quality  
cloak fabric

Pana shell  
eyes

Seagreen / blotchy  
dyed fabric - silk?

Pintucks  
on purple / blue  
fabric

Feathers  
(Black &  
cream)

60cm  
Purple  
pintucks

180cm

40cm

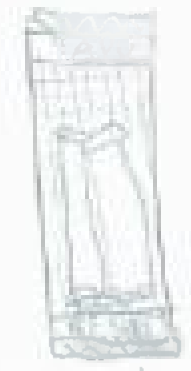
Scale 10:1



calico



Weaving



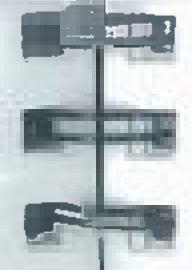
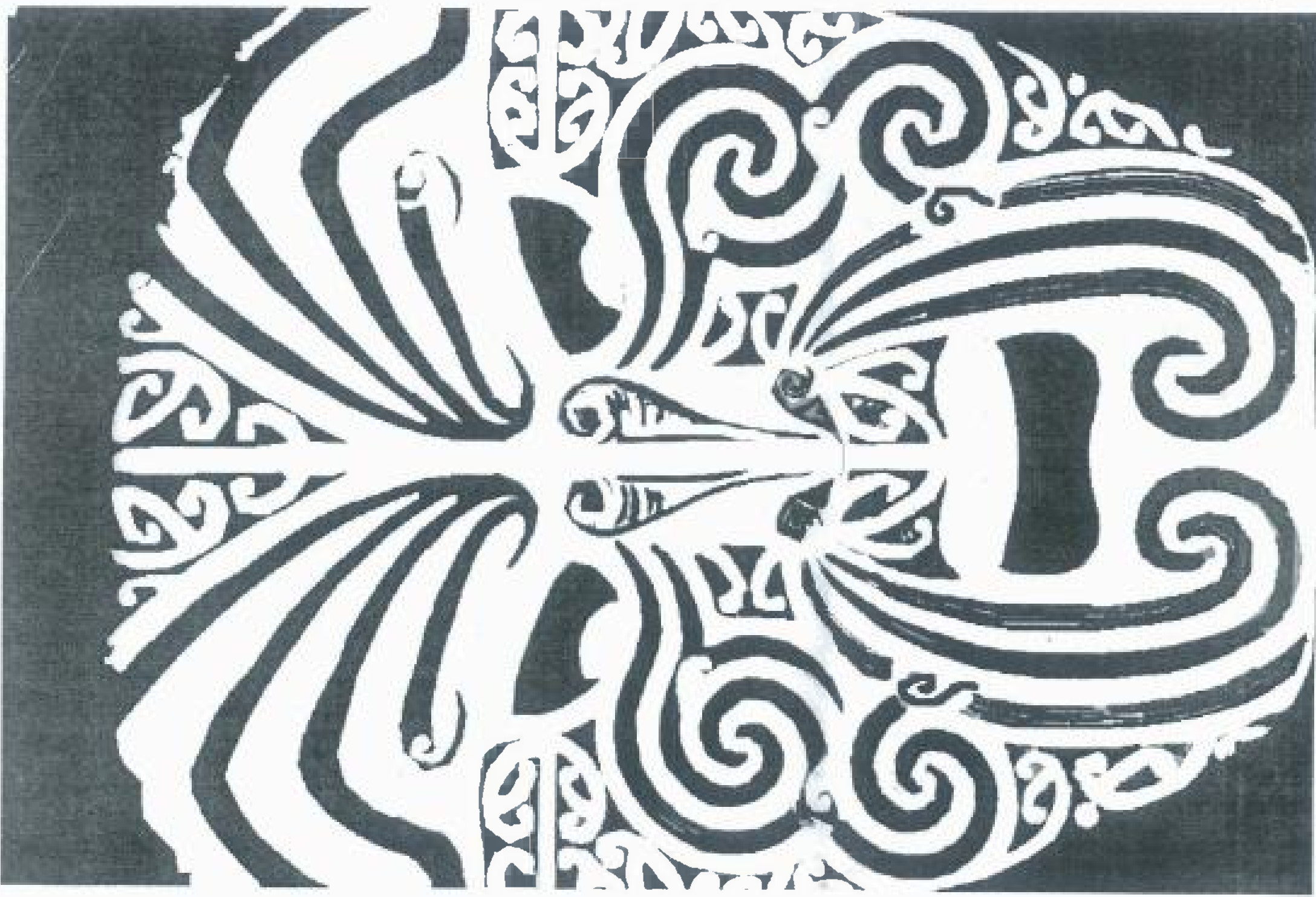
Sew on cloak & letter panels



Sew on tika & face

10/12

11/4 First screen print - After carefully washing off the un-wanted emulsion off my screen, I set up my calico sample and did three layers of black ink. This print isn't as clear and crisp as I wanted it to be so I re-did the sample using just two layers which worked well.



As my design has a background layer of red and black weaving, I began cutting up even strips of both colours, and marking out on my calico piece where they are going to go.



As shown in this photo, I have decided to leave a large section of the panel bare - as this part would be covered with other fabric anyway. This was an anticipated problem for me that was easily solved. This was a good call, as I only had enough fabric to cover the sections needed, and time is an important factor in this project, so ultimately, I have saved a lot of time by making this choice.



One un-anticipated problem I have come across while setting up the fabric strips for weaving, is that the black strips going length-wise were cut in the same direction as the red ones, meaning they are too short to be weaved the whole way down the panel. Alternitandy, I have decided to sew two black strips together so they are now long enough to stretch the whole length of the panel. The stitched part will be hidden under the red pieces so this mistake is not obvious and the way I have sewn them together more flat, allows the seam to be less noticeable.



After pinning down each strip of fabric along the edges of the panel, I sew them down to keep them more secure in place and to allow for more control when I weave the pieces together.

After cutting out all the strips of fabric, I wondered about hemming / overlocking the edges to prevent fraying. And after overlocking one strip, I realised it would take far too much time to do them all, and would be pointless and wasteful.

Scale 1:2  
This is a sample of the weaving I will be doing on my panel. As I chose not to overlock the edges of the strips, they have started to fray, which I think makes the pattern more interesting and less formal than the perfectly neat strips would have. I like it a





## Reflection 17/4

Today in class we were ambushed by a mob of criticism from some opinionated members of staff. There was a previous "heated" discussion within certain teachers concerning the multi-cultural issue on our panels, as we had all agreed on using a Maori word and the translated English word at either end of our panels. Some un-anticipated problems that were brought up were: The equal size of the two words, the placement of the words, <sup>and</sup> whether there should be ANY English on the panels at all. at the decision

Most people in the class were quite offended and annoyed at this late date - as some people have already started making. We invited Elaine Lynskey and Pura Kelly down to have a talk with us on their opinions and how to resolve this issue, which ultimately resulted in them being against the English words on the panels. They had some very relevant and interesting points that we hadn't considered, which made it easier for us to justify agreeing with the change. We have yet to come up with an agreeable solution for this un-anticipated problem, although the decision will be fair, P.C, and more importantly, keep everyone happy.

10/5



I have now finished weaving the background on my panel, and have begun working on the chief's cloak which will go on top. I sew a sack-like bag from calico (double sided so it isn't see-through) then I ironed it flat so it isn't puffy and thick.

After I have finished the cloak and

adding details, I will applique around the edges for a neat, subtle way of sewing it on. The cloak will fit perfectly in the blank patch on the panel.



I chose to use fabric paint to create the purple strip down the cloak, instead of pinsticked purple fabric, because fabric would be too thick and un-necessary. The paint has saved time, money, and resources.





I have now printed and cut-out my tiki design, which is one of the most visually dominant parts of my panel. I used this image, then enlarged it so it's double the size. Then I cut out the edges and made a fabric shape to stick on the chief's cloak.

I chose to use a crinkled turquoise satin for the tiki, as it is more unusual and eye-catching.

As I wanted to keep the interesting texture, I used interfacing to act as a double-sided tape, and pressed the tiki on to the cloak using the press-sticking it. I painted on the eyes with black fabric paint and sew on the puka shell pieces as eyes.

To ensure the panel is more long-lasting and of good quality, I have appliquéd around the edges using a number 3 foot.



← Model tiki-influenced final design.

Stitch length no. 1, and zigzag stitch no. 5.

Here is my final design after being appliquéd on to the cloak. The Dana shell pieces





← Applique  
Sample

eg. 44

↑ zigzag length    ↑ stitch length

← I chose to do my applique sample on this fabric because it is the same as the fabric I will be appliqueing, so I got a sense of the effect it would create.

For my final, I chose to use the 5/1 because it was neat and didn't ruin the delicate fabric.



Here is a photo of my fabric letters in place before being appliqueed on permanently. Before I saw them on, I used scraps of interfacing to act as glue to keep them in place.



This was an anticipated problem I had to overcome, because I knew my turquoise fabric was very slippery and hard to manage. Thanks to the interfacing, my letters were sewn on neatly and straight.

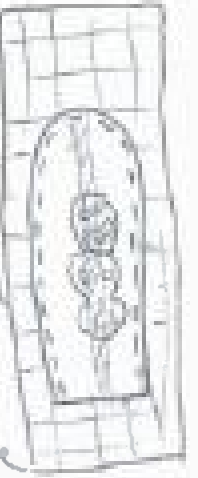
Here is an example of the lettering I used for 'TAPU'. I used size 500 in 'Word' so the letters are visible from a distance eg. roof of Tararua.

## Reflection 21/5

Today I finished off the detail on the cloak, and finally sew it on the centre of my panel.

Firstly, I thought I would applique the edges to the panel for a neat, strong finish - although after ironing the seams of the cloak, I realised it is still too thick to be appliqued. Although it didn't go to plan, there was an easy alternative. I used stitch length No. 5 and sew carefully around the edges, for an almost-invisible finish. I think this un-anticipated problem

was for the better because it saved time and ultimately looks just as good as it would have the other way.



Lying down



Held up

As my final design shows black feathers down the front cloak opening, I found a way of creating the same effect feathers would have, but with a cheaper and more convenient alternative - black feather-like wool for only \$0.99 from the Warehouse.

To get the same thick, fluffy texture, I cut even lengths of the wool and lined them up horizontally across the edge of the painted strip. This covers the imperfect painted edge, and creates a textured detail on the cloak. I then sew down the middle of the pieces of wool, so when held up, the lengths fall evenly and effectively.



Before

## Pawa Shell Eyes

When I first sew on the pawa shell pieces, I faced the holes towards the centre, so the thread creates a pupil-like effect. However, when the panel is held up, the top shell folds over because it isn't being supported. Ms Merrick then suggested to sew them so they hang individually, but are still in a circular placement, so from a distance they look like the eyes.



After

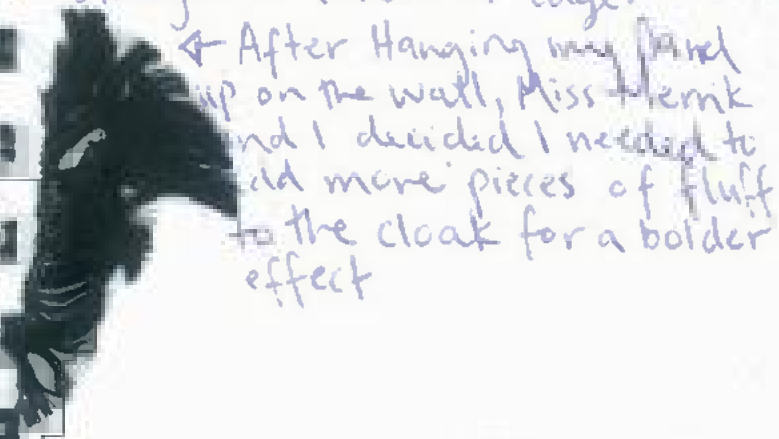
22/5

I finished the final touches on my Panel today, which consisted of sewing the feathery fluff to the cloak, → appliqueing and fusing the tattooed face on the panel, making the plaited necklace rope, sewing on extra fluffy wool on the cloak, and painting and sewing on the kom panels. →

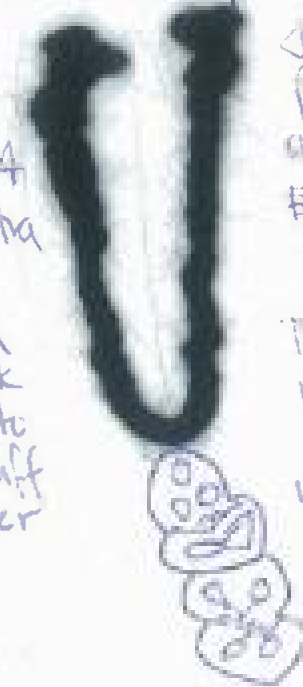


This is a sample of the fluffy fabric that Ishtar gave to me for my cloak edging. The texture of the fabric is thick and hairy, so I first overlocked the edges to prevent fraying and to make it easier to sew on.

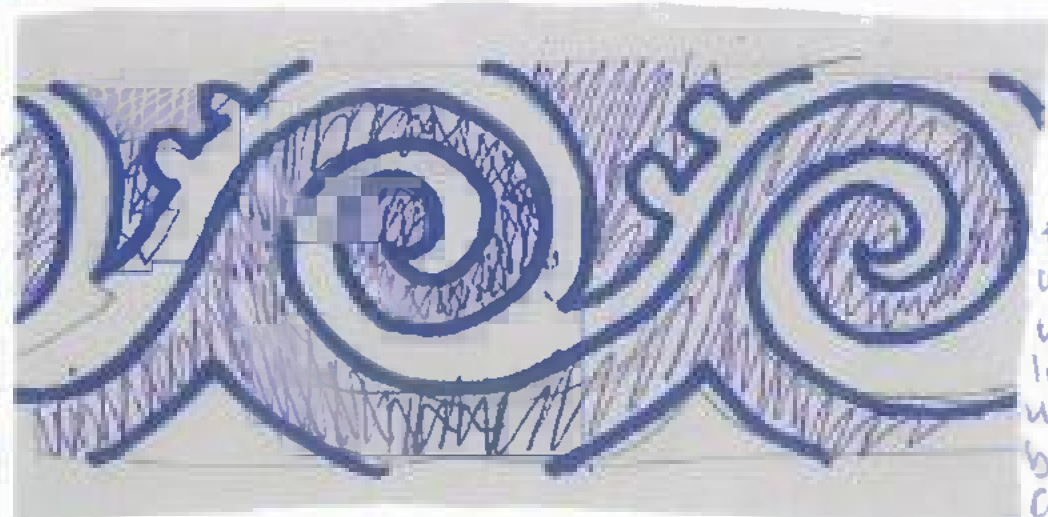
Before I appliqueed on the face on the panel, I used some scraps of fusing interfacing to secure it in place and keep it flat. I used stitch no. 1 and zigzag no. 4 around the edges twice, for extra strength and a bolder edge.



→ After hanging my panel up on the wall, Miss Merik and I decided I needed to add more pieces of fluff to the cloak for a bolder effect



→ Here is a sample of plaited wool I used as the string for the ~~tiki~~ tiki necklace. I chose to plait the wool because traditionally tiki are supported by black plaits, and it makes the wool bolder and more visible from a distance.



→ This is the pattern I chose to paint on my end strips. I chose an intricate kom design as it matches the tattooed face and ultimately balances the whole panel. Initially, I thought of using machine sketching but due to time constraints I used paint instead.

## Evaluation

I feel that my final design has met the constraints and initial specifications in the brief, as it has been made to fit the panel template (40 x 100 cm), and has a strong Maori theme.

My colour theme was relatively traditional - as I used black and red weaving, and a white cloak, although the brief requires we use oceanic / pana shell colours as a main theme which I have also done, by using turquoise satin on the large tiki and word panels.

I have used lots of fabric manipulation on my panel including weaving, appliqué, hand stitching, screen printing, fabric painting and used double-sided interfacing.

I also integrated the Maori word - TAPU on the top and bottom of my panel.

As the panel will be hanging up in Tararua, I think my construction and design will be suitable for long wearability, learning environment and aesthetic purposes.



SCHEIDT