

TALES FROM
OUR WHARE

Robyn Kahukiwa

A Contemporary Maori Artist

Robyn Kahukiwa is a contemporary Maori artist who has worked in a variety of media including painting, sculpture, and printmaking. Her work often explores themes of identity, culture, and the natural world.



Supa Haka/Hino (1999)



Robyn Kahukiwa is a contemporary Maori artist who has worked in a variety of media including painting, sculpture, and printmaking. Her work often explores themes of identity, culture, and the natural world.

Taraika Notes

- nothing to look at

- Peaceful
- reflective
- meaning

Past/Present

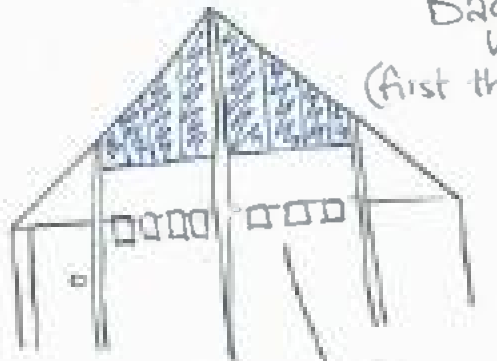
Taraika is on the top of the hill - lots around which we could incorporate into our panels (environment etc.) to bring together the community.

Ideas of Where to put panels:

Front Wall

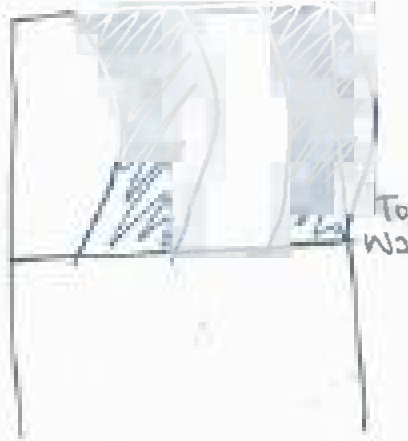


Back Wall (first thing you see)



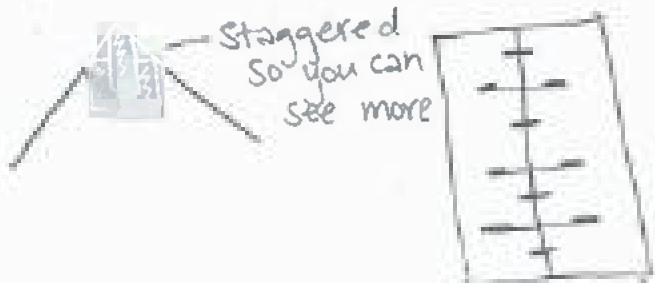
Photos

Top



Top of wall

Staggered so you can see more



What it would look like looking up at the ceiling

- * light green walls, red curtains & yellow door
- * bold colours stand out / patterns
- * sequins - catch light
- * up high on wall (so they're respected)
- * heaters, smoke alarms, lights - fire hazards

Maori culture taking off overseas

But will this put intellectual property rights at risk, asks Paul Easton.

"MAORI OKOKU" - a taking off (of Maori) - with brands becoming for the most part, a recent phenomenon. But there are few who could not to Maori, some of whom could be said to have a long history of Maori culture - and in fact, some of them are Maori themselves. It is to be noted that Maori is a Maori word for "people".

The staff, commissioned by Maori Development Authority. The Maori Development Authority says there is increasing demand for all things Maori, especially from overseas. It is a Maori word, it appears to be a Maori word. It is a Maori word for "people".

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KIA ORA COMMERCIALISM

The hijacking of Maori culture:

French designer Jean Paul Gaultier uses models with moko to promote his latest range of clothes and sunglasses.



'Maori Mix' cigarettes are withdrawn from sale in Israel after complaints by the Maori Smokefree Coalition.



British teen Ewan of the Spice Girls cause offence when they perform the haka with fans in Bali.



PayStation game featuring a lesbian warrior with Maori tattoos sparks controversy in New Zealand.

PayStation game featuring a lesbian warrior with Maori tattoos sparks controversy in New Zealand.

Robbie Williams has a Maori tattoo etched on his arm by New Zealand artist Te Fonitu Nelana.



THE COMPANY POST, TULLOCH, FEBRUARY 5, 2009, A7

I think that this article is right when it says Maori could lose control over their culture if overseas companies start to use it. I like the way New Zealanders use Maori culture for things like fashion - for example Michael Campbell - because we understand what it means and what it means to the Maori people in NZ. I think overseas companies wouldn't understand completely so could abuse it even without realising. I especially don't agree with the Maori mix cigarettes.

Questions about Taraika

For Prue Kelly, Elaine Lynskey & Matua Ben

- What colours are related to Taraika?
- Are there any words or phrases that you would like to be incorporated into our panels?
- What is Taraika's purpose?
- What does Taraika mean to you?
- What do you think Taraika means to students?
- Does Taraika have special links to other parts of the school?
- How do you think people feel there?
- Are there any images that we can't use because they are disrespectful?

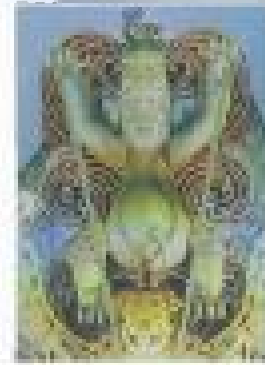
These are questions I have come up with to include in a survey Ms Merrick is making to ask teachers about Taraika. From the answers we get we will be able to start to make specifications and constraints for our briefs.

Notes about our first meeting in Taraika (to add to last page ←)

We spent one period in Taraika looking for inspiration. We discussed places we could put the panels. We came up with an idea that maybe each panel could fit in with the others to make one big image. We looked at the tuku panels and other very limited pieces of decoration which have been placed against the walls (sitting on the ground) for inspiration. We discussed colours and how they would need to be quite bold as the rest of Taraika is quite pale and bland. Basically we were just getting some initial ideas and a feel for the place we are designing for, before we start design work.

Te Papa

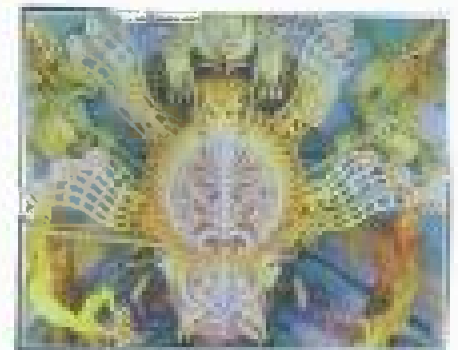
We went down to Te Papa one Wednesday, early, and spent 1st period looking at the modern and traditional marae down there to get inspiration. I liked the modern one best how they used traditional patterns and shapes but used modern ways to make them. I also liked the colours.



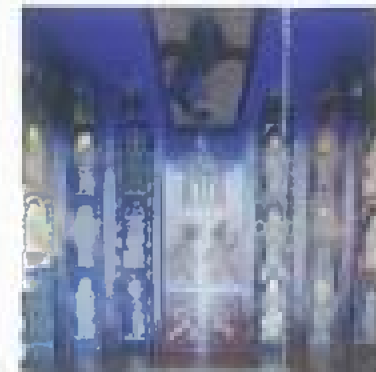
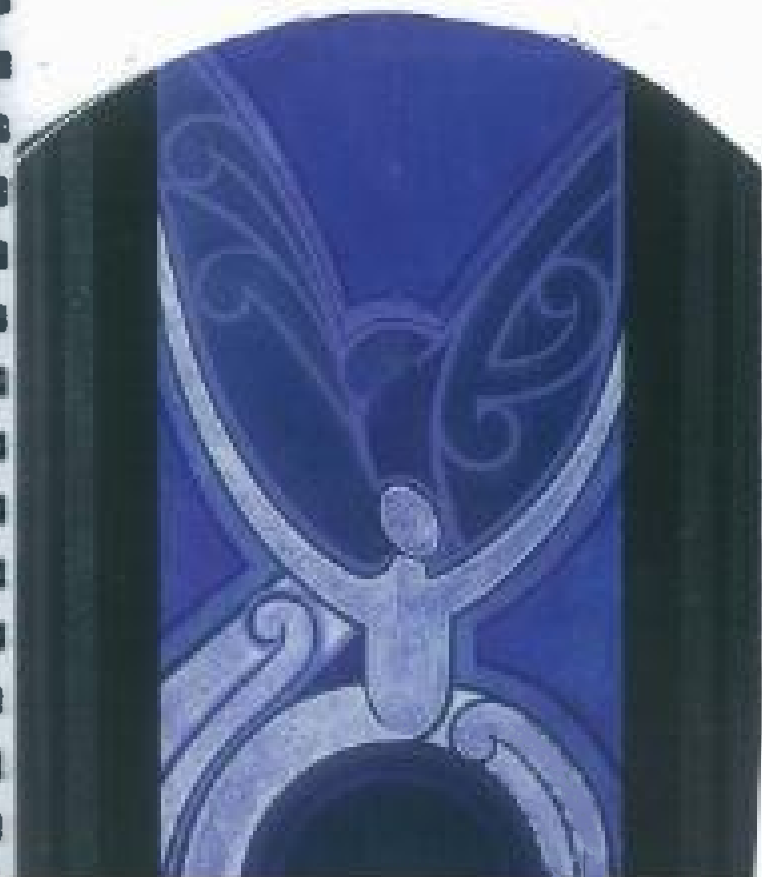
Tekoteko
Carved figures standing at the apex of the barge boards.



Tukutuku
Decorative woven panels.



Koruru
The image of the ancestor's head.



Kaupou
The carved figures representing the ancestor's various descendants.



Te Papa

Sketches of things I liked the look of at Te Papa



green stone
lined
panels



tuku tuku
panels
trad
marae

Simple
Carvings w/
Painted detail



RONGOMARAEROA

What should I know about this?

- Rongomaraeroa, Te Papa's Marae, is the creation of master carver Cliff Whiting and the Māori advisory group to Te Papa, Ngā Kaiwawao, who came up with the concept to develop a fully functional marae, which would embrace the concept of mana taonga and the principles of the Treaty of Waitangi. The official opening was on 30 November 1997.



These are rubbings that I did at Te Papa which have some interesting designs



Samples

Machine embroidery / free hand sketching samples



To get ideas about what are some possible techniques ~~we~~ can use in my panel, I've done some samples. The first of which are machine embroidery samples. These were done with a number 9 foot, no teeth, fabric in an embroidery hoop.

The first sample was the first time I'd ever used machine embroidery so I just did a simple design to get used to it. I drew an outline of a koru-like shape with chalk and embroidered over it. At first I found it a bit difficult because I wasn't used to the machine not controlling the fabric. I later went over it again with a different colour thread as an experiment what it would look like with more than one colour.

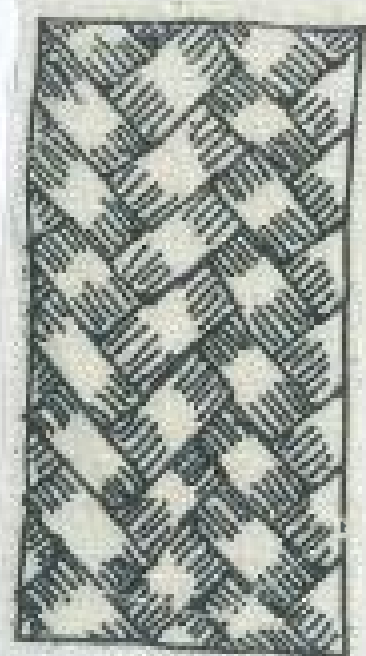
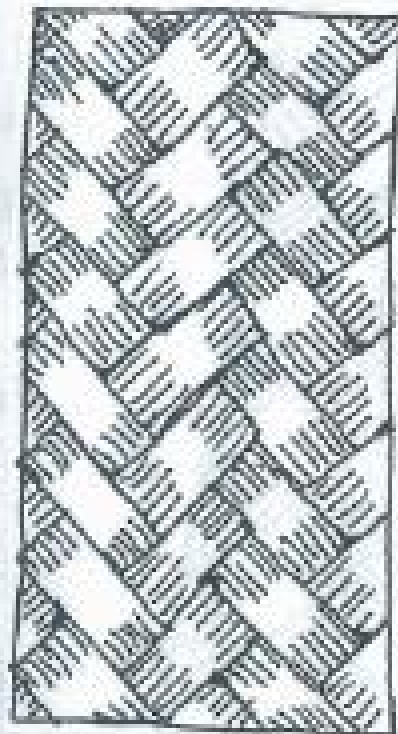
The second one looks complicated but it actually wasn't it just needed a lot of time and patience. I copied the tiki design from the one on the 10c coin and drew it onto the fabric with chalk. I ~~was~~ embroidered over the line slowly and quite a few times to make the lines thicker. All of the lines join up because I did it ~~once~~ in one go.

I did the same for the third design with just more playing around, with another New Zealand icon. Again I started by doing a chalk line. I did the centre line then the outer lines. The outer lines had to go back into the middle to start the next one so the centre line began to get quite thick



I then did the same for the kiwi playing with spirals again.

Photographic Screenprinting Sample

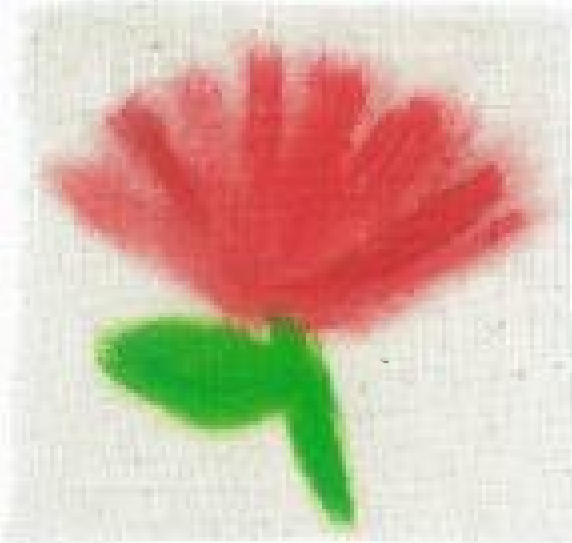


I got a picture of weaving from the internet (just a painted picture) and traced the outline. I then went over it in black pen so it could be picked up when it was exposed (grey doesn't). I photocopied it and enlarged it to make it the right size. MKK then put everyone's designs onto an ohp sheet and put it onto a photographic screen. She showed us putting the emulsion onto the screen, leaving it in the dark cupboard and exposing the prints with the large light that we couldn't look at.

Fabric Paint Samples



To start I just did simple designs. I like doing painting because it is easy to control what gets drawn and what you want to look like. The spiral was just a simple design which I added the second one to later to show complimentary colours together.



The pohutakawa flower is another New Zealand icon. I used a slightly dry brush to make the ends of the flowers look more realistic because the actual flowers are so thin. If I didn't want it to be so bristly looking with more smooth lines I could add some water to the paint.



For this one I painted the general shape of a fiki face in a block colour and then went over with the details in a different colour. I found in Te Papa that a lot of the Maori Carvings were done like this in the traditional marae where the detail has been carved out and in the modern Marae the detail has been painted on.



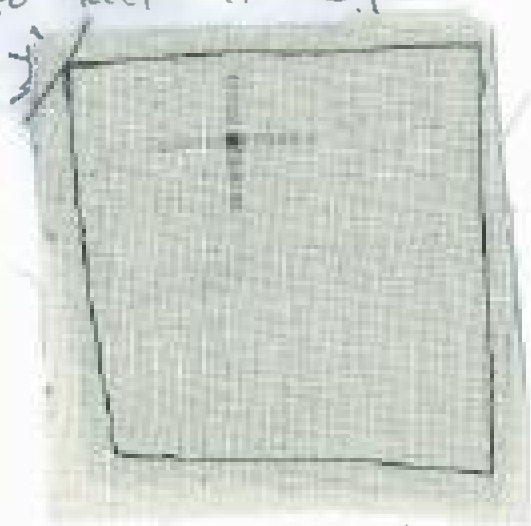
Here I was trying to create a paua like design. When I used the paint normally, they didn't blend very well so it ended up looking like colours piled up and next to each other.

To make the paints blend better, I made them more watery. I was able to make the design look more like Paua. I mixed green, blue & purple because they are all colours you find in paua.



Fabric Weaving Sample

Weaving is a technique that is used a lot in Maori design and in practical day life as well. It is used to make baskets. I got two pieces of fabric and painted one of them, so I could see the different weaves. I cut one piece into strips completely and the other one only cut slits in. I then weaved the strips through the slits going over and under at different times to make the weave. I then sewed down the ends to keep it together.



(pulled out using a needle or an unpicker and put back in using a very thin needle.)

Pulling threads out and putting threads in

I heard that pulling threads out was a type of fabric manipulation so I decided to try it. I pulled out sections of threads and then went the other way (breaking them at two ends and pulling out the middle) I then sewed a piece of different coloured fabric onto the back so you could see it through the missing threads. This technique would be good to use to make stars. I then played around with pulling out a thread then replacing it with a different colour thread but it took far too long to put the thread back in.

These are the questions Ms Merrick gave to the teachers to fill out as a survey. (the teachers being one part of our stakeholder)

Yr 13 DTF Students Questions regarding Taraika

The Year 13 DTF students are undertaking to create conceptual fabric based panel hangings/decorations for Taraika. We would appreciate if you were able to take some time out of your busy day to answer our questions as you are an important stakeholder as a member of the school community.

We would appreciate if you were able to put this back into MKK (Kylie Merrick) pigeon hole by 8.30 am Wednesday March 5th

Thank you for your help.

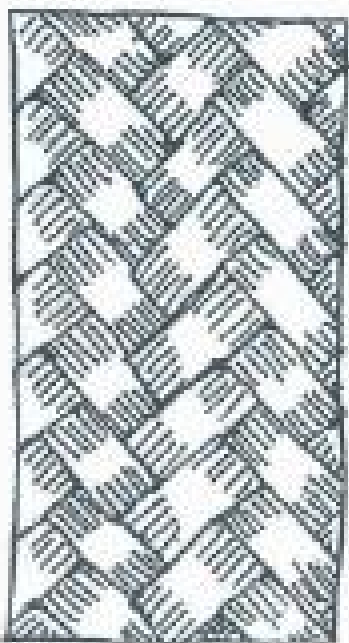
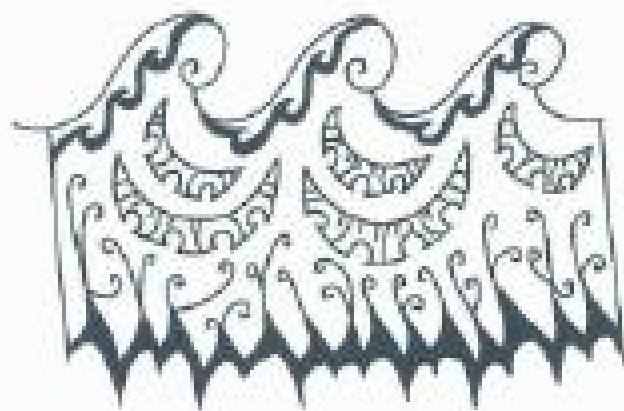
1. What does the name Taraika mean?
2. How long has Taraika been functioning at Wellington High School?
3. Are there any reasons why Taraika has not had any major decoration in the past?
4. Do you know if the Taraika has any patterns, logos, designs associated with it?
5. What do you think about the present décor of Taraika?
6. Do you have any suggestions of where you might like the decorations to be placed inside?
7. Would you like the decoration to be dominant or to just blend in with the current interior?
8. Do you have any preferences if the designs are purely Maori or if they also represent the diverse student body by incorporating a range of other cultures?
9. Traditionally Marae use black, red, white, brown as their colour scheme. Do you have any preferences for Taraika?
10. As Taraika is a place of meeting and learning, is there anything you would like us to incorporate and to help create an excellent learning environment?
11. Is there any text, phrases or words that you would like us to incorporate into the design?
12. Do you prefer traditional or contemporary Maori designs?
13. Are there any patterns / designs that you would not wish us to use?
14. Are there any images, symbols, ideas, or stories that relate to the school or the area that you think we could consider to incorporate into the design of the panels?
15. Do you know of any artists that you would like to see being incorporated into the design?
16. Would you like the Wellington High School logo and or colours incorporated into the design?
17. What do you think of textured/dangling things, e.g. plects, weaving?
18. Traditionally Marae use black, red, white, brown as their colour scheme. Do you have any preferences for Taraika?
19. If you were designing something for Taraika what would you put into it e.g. landscape, trees, buildings?

We would appreciate if you were able to put this back into MKK (Kylie Merrick) pigeon hole by 8.30 am Wednesday March 5th

Thank you for your help.

We got our specifications from these by putting together all the teachers' answers together for each question and got the general answer that was most used and discussed as the whole group how to incorporate these and if they would work. We then used them to make our specifications and constraints with a few of our own.

This is how the screen looked with everybody's designs on it (the photographic screen printing screen)



He tikanga matatika o Wellington High School

Our beliefs

1. We are here to learn and to teach
2. We strive to reach our personal best
3. We support and respect each other
4. We respect individual differences
5. We respect individual achievement

Our responsibilities

1. We attend class and are on time
2. We have the right equipment and attitude
3. We do our work
4. We behave in a way that promotes our own learning and learning of others.

Words we'll each get from the Tikanga to use in our designs in some way:

- * Belief - Meg
- * learn - Tanya
- * teach
- * reach
- * Strive - Lexie
- * support - Fetah
- * respect - Robyn
- * individual - Jo
- * differences - Emma
- * achievement
- * attitude - Sasha
- * History - Ishtar



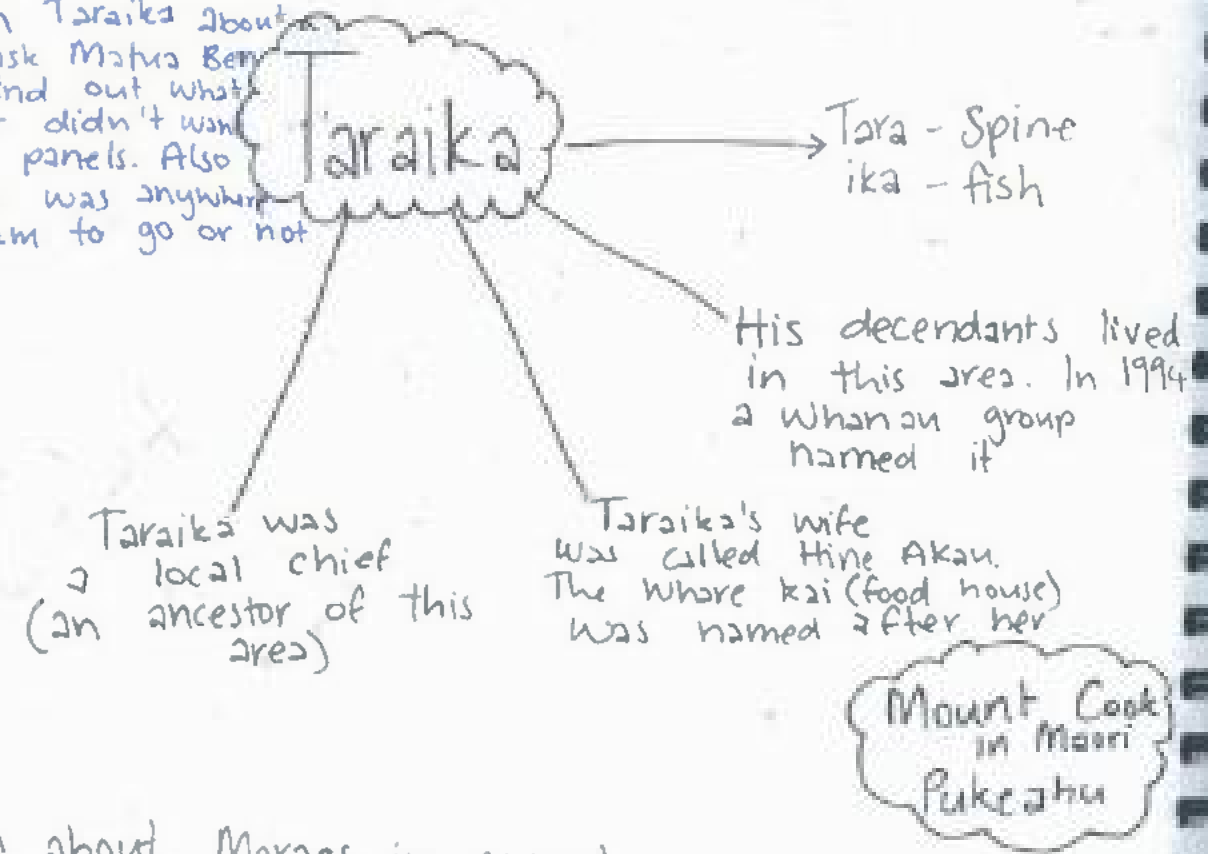
The Maori word for believe is

- * Faith - Pono
- * Belief - Whakapono (as in believe)

While we were making our specifications we decided to use words from our school Tikanga in our designs. We chose words out of the Tikanga that we thought fit the project best and gave them out to everyone randomly. We decided we each needed to include the Maori and English version of our word. This meant we had to find out the Maori version. I asked my friend Jessie who is a Maori student and I also checked the English-Maori dictionary on the internet. I'm going to change my word from Belief to Believe to fit the Maori translation better.

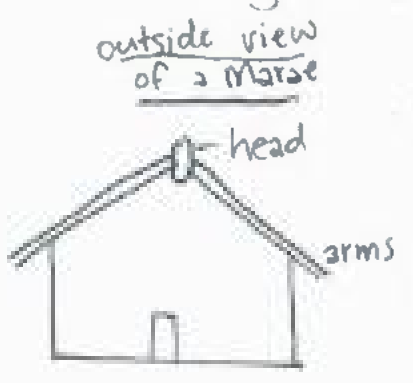
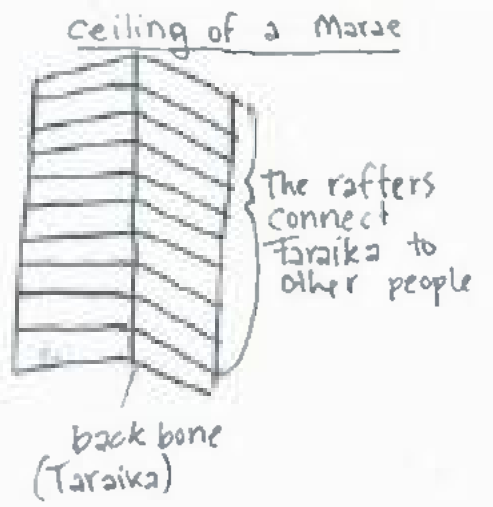
Notes on Taraika - from the interview with Matus Ben

We went and talked to Matus Ben in Taraika about Taraika and ask Matus Ben questions to find out what he wanted or didn't want to see in our panels. Also to ask if there was anything he wanted them to go or not go.

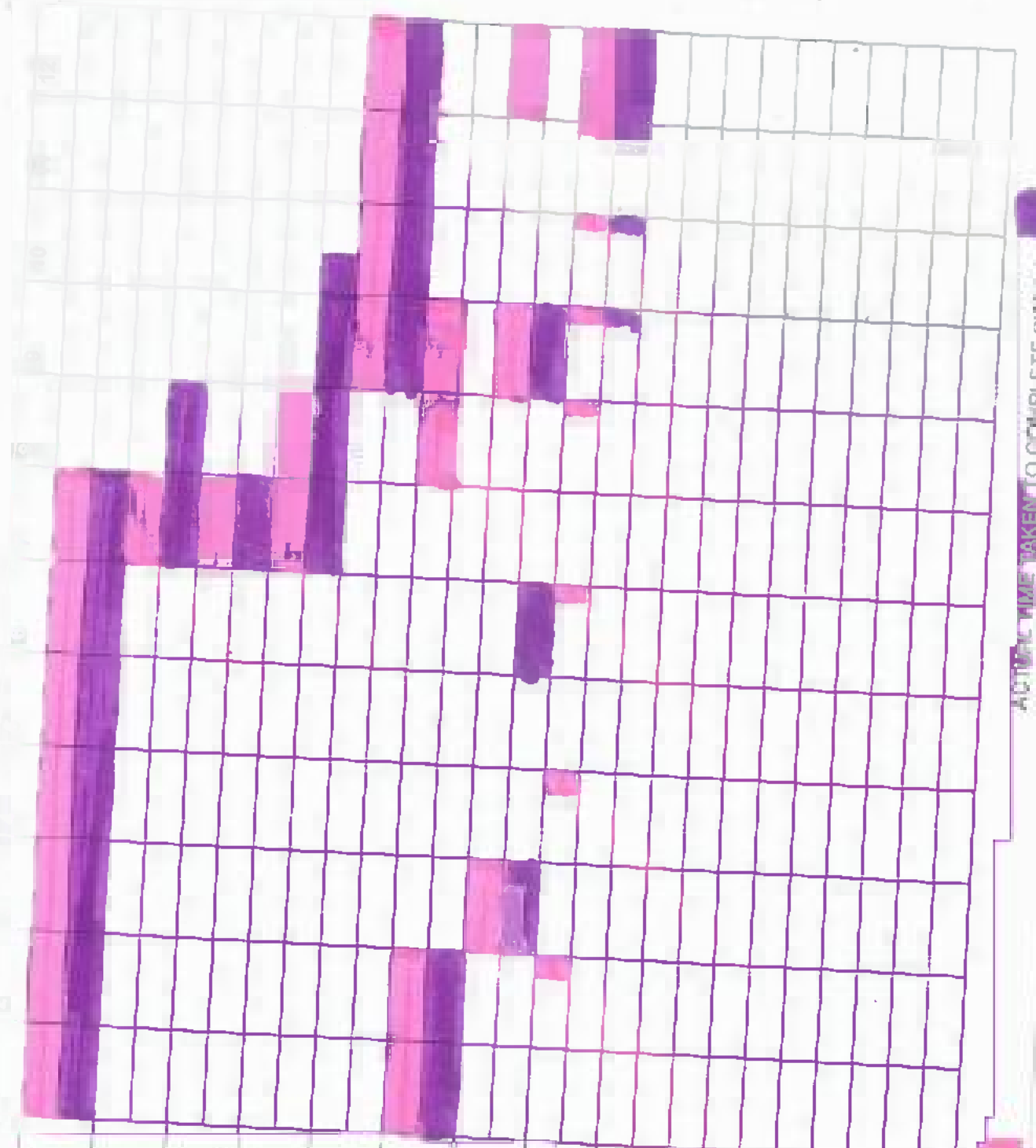


Information about Marae in general:

- Carvings are the most important decoration as they represent ancestors
- Kowhaiwhai - rafter paintings - are abstract art which use koru patterns to tell stories
- Tuku tuku panels each have their own story to tell



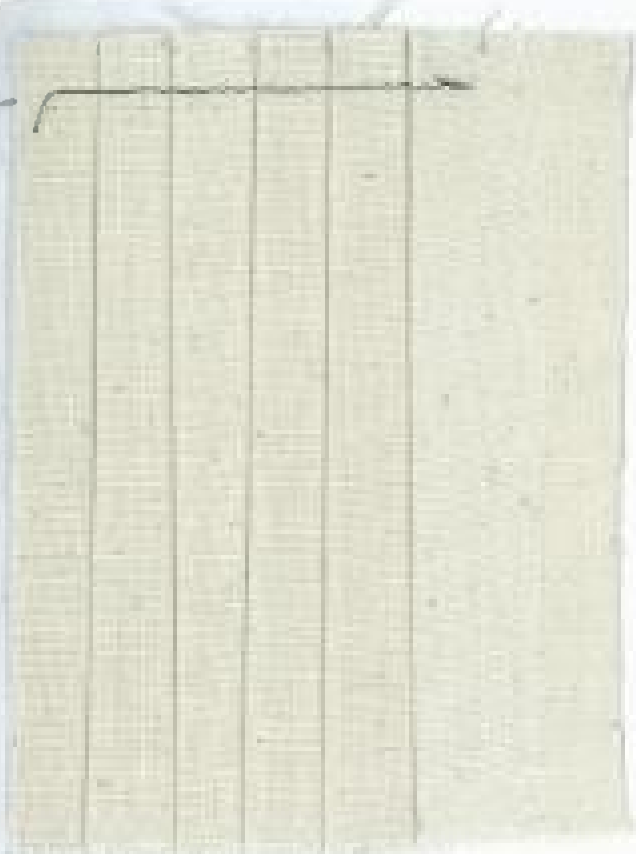
We need to remember we are decorating an ancestor. Can't put on back wall because of the photos of people who've passed away (also can't put pictures of alive people in our panels) we can put them where ever we want if we put them down the rafters they would be like rafter paintings it's ok to hang them.



PROJECT TITLE	KEY MILESTONE STAGES
	Research
	Key factors
	Brief
	Design
	Construction
	Samples
	meetings with Client
	reflections

ACTUAL TIME TAKEN TO COMPLETE STAGE

KEY: ESTIMATED TIME TO COMPLETE STAGE



Pleating Sample

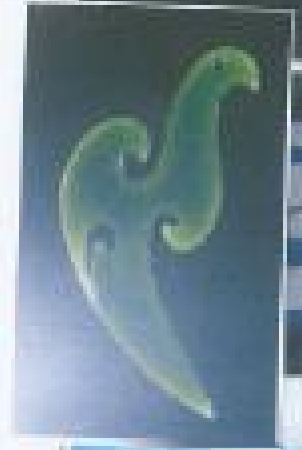
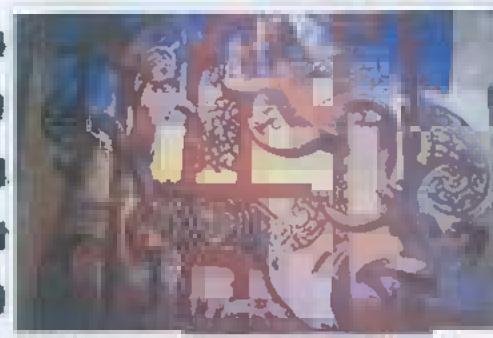
To do this I measured so that each pleat would be 1cm and ironed them. I then sewed across the top to keep them together. This could be something I could use but I'm not sure yet.

This is an inverted pleat sample. I was just playing around when I did it not knowing what it was but it could be quite an interesting way to embellish my panel.

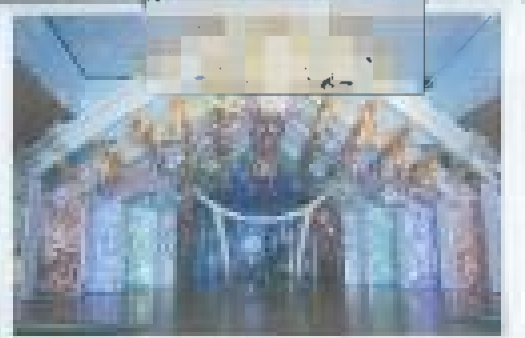


Dart Sample

I probably won't use darts in my panel because they are used to shape things/garments and wouldn't work for a flat panel. But to do it I sewed down a line when the fabric is folded in half and stopped at a point down the fold before the end of the fabric.



Photos from Te Papa



Maori Designs



Ua Lupting Paiting



Pohutukawa



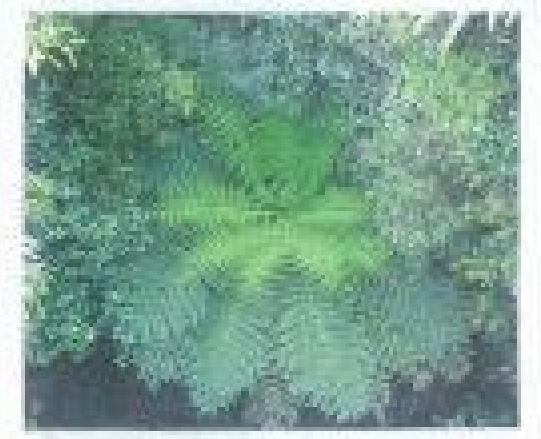
Tukūhūku rānei



Taniwha



Maori flag



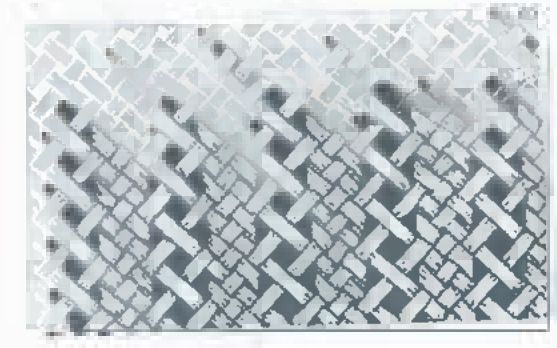
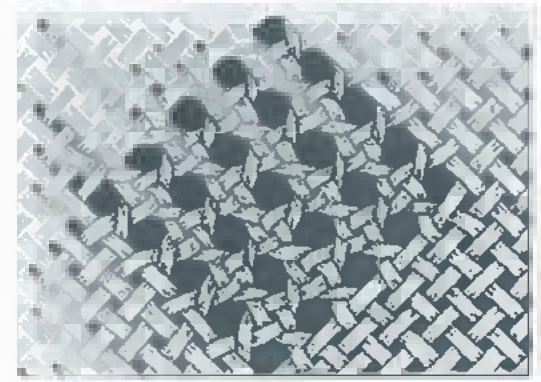
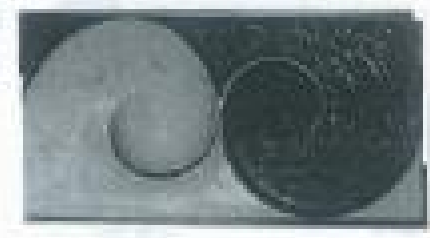
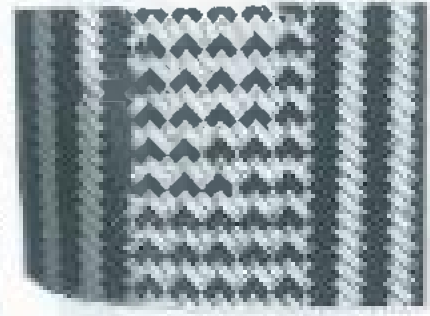
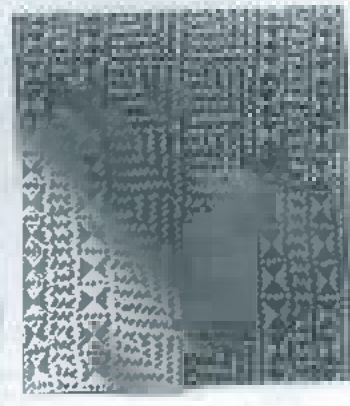
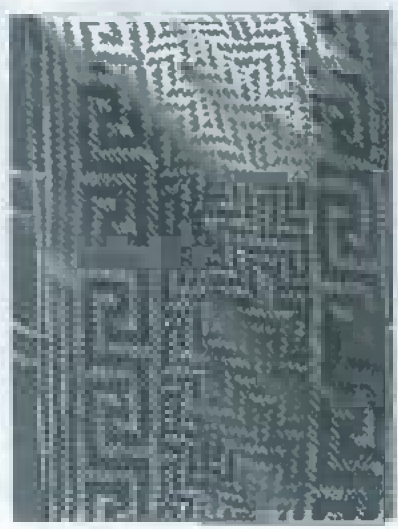
Ponga tree



Engel



Silver fern



BRIEF

Outline

Taraika is Wellington High School's Marae. It is the place in our school where visitors, new students and guests go to be welcomed into our school. It is also a place for learning for students and teachers. Also people stay there over night sometimes. However the interior of Taraika is very bland with very little amounts of decoration. We have the opportunity to change this by making decorative panels to go up inside Taraika.

Constraints

- Time (due week 2 term 2)
 - Budget \$10 (School Budget)
 - Needs to be for Taraika
 - Needs to be a hanging panel
 - Belief (have Maori & English word)
- must include a reference to the school
- Can't have photos of alive people

Specifications

- incorporate a range of hand, machine & textile embellishment techniques
- finished width 40cm
- length 1.8m (can't exceed)
- need to be visually attractive/stimulating
- Bold pana shell colours (blues, greens, gold, small amounts of red) Also the colours from the stained glass window at Te Papa (blues, red, yellow, green).

Desired solution attributes

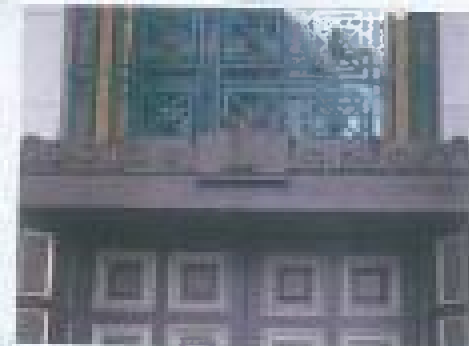
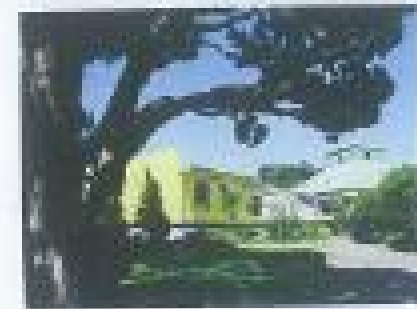
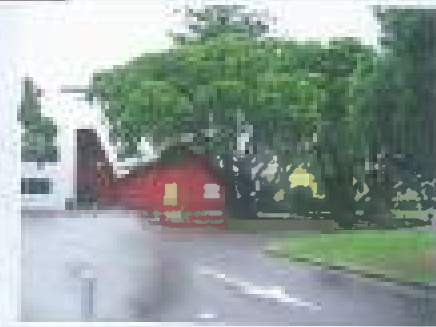
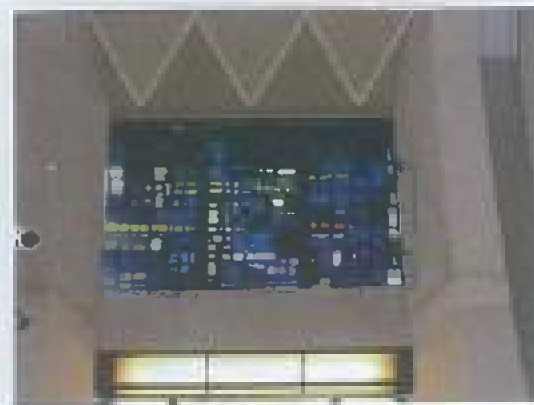
- look nice and fit in with Taraika
- include & reflect Maori culture

Desired solution material properties

- use a range of hand, machine and textile embellishment techniques
- Hard wearing

Handwritten notes at the bottom of the page, including dates and possibly names, which are partially obscured and difficult to read.

Photos from around Mt Cook - The old museum, the Carillon & Wellington High School



Concepts



Main fabric dyed blue

Sky line outline
- Corillon
- Old museum
- tree outside Taraka
- Taraka
- main building
applied on

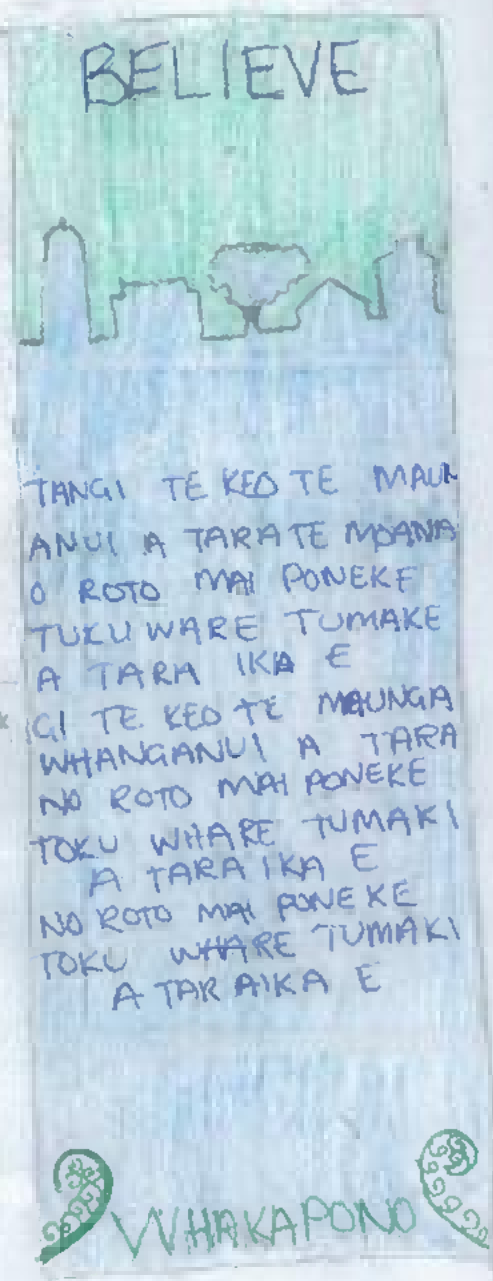
- Green fabric applied on

waits painted on in dark

- Pohutukawa flowers painted on or machine embroidered

- fabric woven onto panel

words painted on



TANGI TE KEO TE MAU
ANUI A TARATE MOANA
O ROTO MAI PONEKE
TUKU WARE TUMAKE
A TARA IKA E
GI TE KEO TE MAUNGA
WHANGANUI A TARA
NO ROTO MAI PONEKE
TOKU WHARE TUMAKI
A TARA IKA E
NO ROTO MAI PONEKE
TOKU WHARE TUMAKI
A TARA IKA E

photographic to find correct spelling of all the words of the waiaata so not to disrespect anyone
would need

Tumaki - wrong - Tumeke

meets Brief by:

- relates to the school with the school represented in the skyline of Mt Cook and with the school waiaata
- Maori designs have been incorporated with the fern fronds also the waiaata
- uses some of the colours from the brief would maybe need more.

meets Brief by:

- relates to school - pohutukawa tree outside Taraka
- uses lots of fabric manipulation techniques
- uses Maori designs with the weaving

However brown wasn't one of the colours from our brief



ferns machine embroidered

meets Brief by:

- relates to school in a small way with the logo in the bottom right corner. Relates to Mt Cook by the starry things in the border as this design (separately) can be found on the old museum building and the national war memorial too.
- This flowery (star design relates to Maori design because I found this at the Marae in Te Papa as well
- right colours
- uses different fabric manipulation techniques



Screenprinted koru with words machine embroidered over top

- different fabric section to middle section

- repeated screenprint

- different pieces of fabric joined together

- Painted on to keep with rest of board

meets Brief by:

- including the school with a picture of Taraka
- incorporating Maori designs with the Koru
- uses the colours from the Brief (stained glass window colours from Te Papa)



like tuku tuku panels
Wool embroidery/cross stitching
also the crosses are like the design on the tomb of the unknown warrior

Pawa Shell Painted on



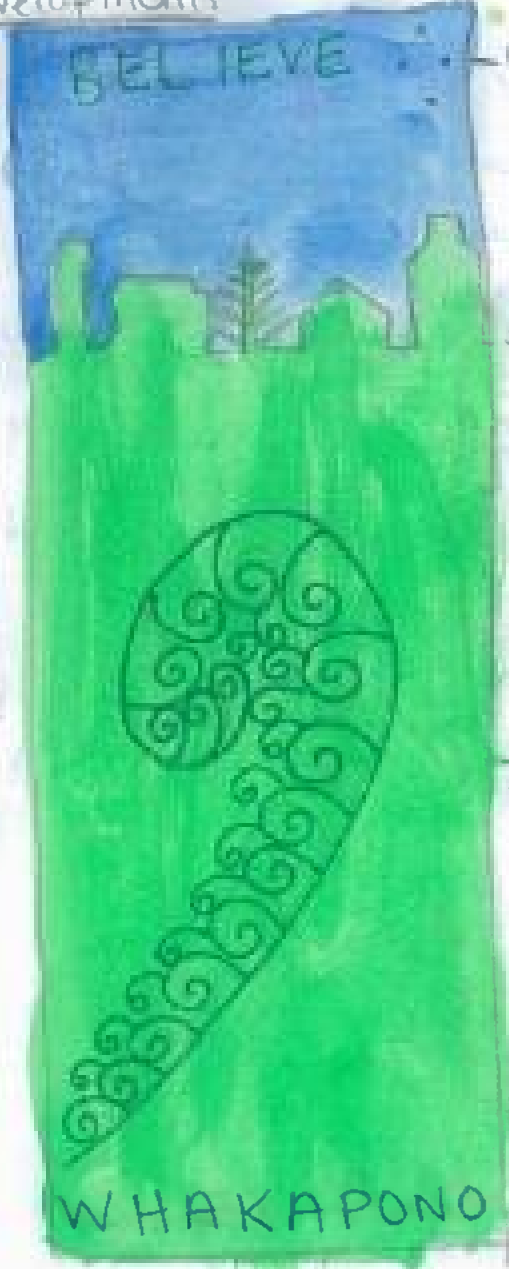
zig zag to sew (line stitching)

different colour pieces of fabric sewed together to look like stained glass window

Words Screen Printed

logo machine embroidery

Developments



Wool embroidery?

different tree from around by Tararua

frond done like quilting with padding behind then machine embroidery on top.

died with blue and green together

Stars screen print repeated



Weaved Fabric

Applied over weaved fabric

Words machine embroidery

Southern cross like stars on the tomb of the unknown warrior by Kingsley Baird

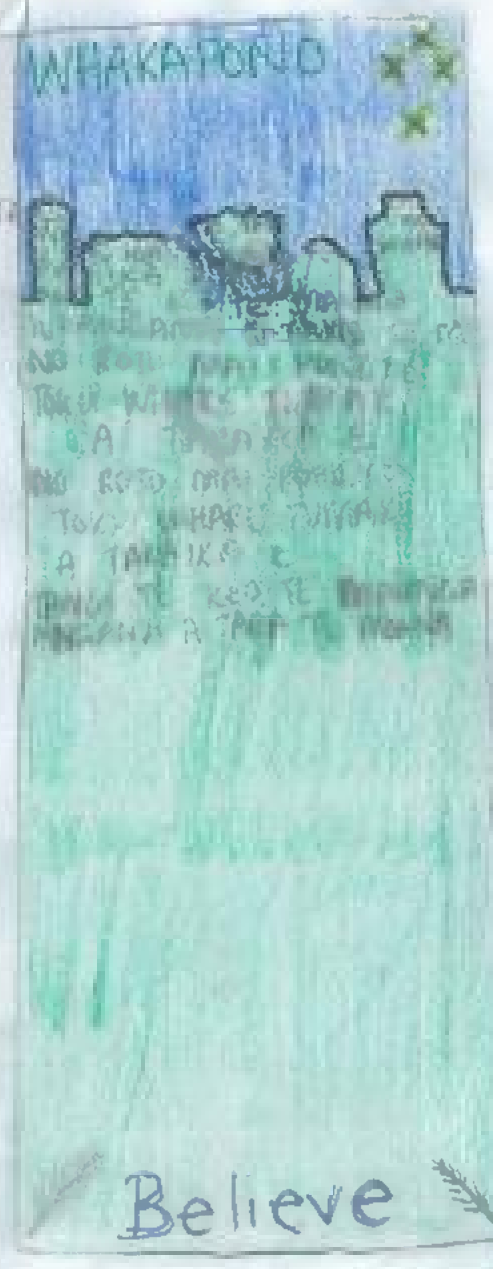
The weaving in the background is a Maori design that is used lots. For this it is just the background with the skyline applied on top so more detail can go on the main centre section.

Meets brief by:

- using maori decoration feature - tuku tuku panel
- incorporates the school with the school slogan "Aim high"
- uses colours from brief
- pawa shell colours and colours from Te Papa's stained glass window.

- meets brief by:
- incorporating things from the national war museum and Te Papa with the stained glass window
 - not enough fabric embellishment techniques however or enough maori culture
 - incorporates a reference to the school with the school logo on the pieces that are the school colours

The changes I made for this one was to change the type of tree to the other tree type that is around Tararua (1 of two types) I added the southern cross at the top and made the fern frond bigger. I probably won't use this tree because it would end up being too fiddly to do.



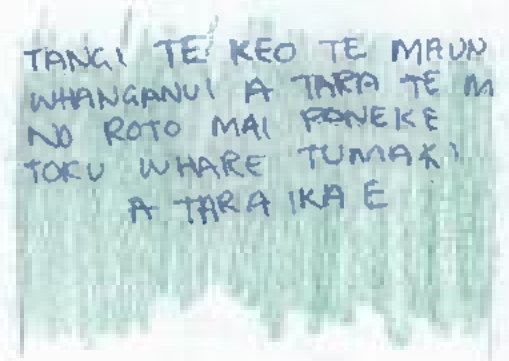
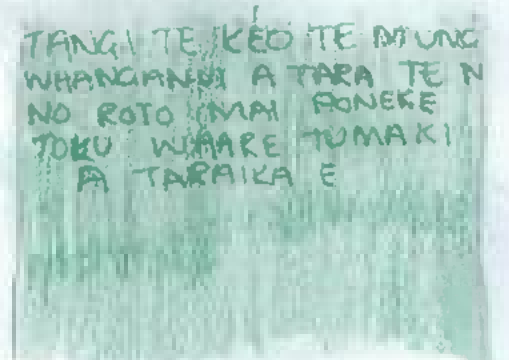
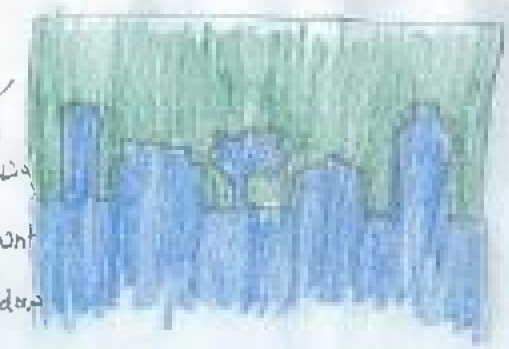
WAIPIPA CONTINUED
down top layer
of fabric. Painted
onto fabric before
cutting out top

ferns
fabric embroidered

School Waiaata (correct spelling)
 Tangi te keo te Maunga
 Whanganui a tara te moana
 No Roto mai Poneke
 Toku whare tumeke
 A Taraka E
 Tangi te keo te Maunga
 Whanganui a tara te moana
 No Roto mai Poneke
 Toku whare tumeke
 A Taraka e
 No roto mai Poneke
 Toku whare tumeke
 A Taraka e

I would
do it this way
because green
wasn't a dominant
colour in the
stained glass window
at Te Papa

But this way makes
more sense because the
blue represents
the sky and the
green the earth



TANGI TE KEO TE MAUNG
 WHANGANUI A TARA TE M
 NO ROTO MAI PONEKE
 TOKU WHARE TUMAKI
 A TARAKA E

TANGI TE KEO TE MAUNG
 WHANGANUI A TARA TE M
 NO ROTO MAI PONEKE
 TOKU WHARE TUMAKI
 A TARAKA E

Meg Thompson Fabrics Monday 7th April

Reflection
 Right now I am quite behind. I have done all the
 research I need to at the moment but I'm not
 on track with the design work. The main reason for this
 is because I have no time to do homework as I have
 had drama rehearsals every day after school and all day
 both days in the weekend. Also I forgot to take my
 fabric home to dye so I will need to do this
 tonight. This week is our production week so I won't
 have rehearsals. This means I can do a lot of
 homework to catch up. I will need to do a few
 more concepts and maybe a couple more developments. Also
 I need to annotate my samples and maybe do a
 few more samples. However the design work
 I have done is a lot. I've got pictures from
 the books in the library and internet. I've also gone
 round the old museum and war memorial one
 weekend taking pictures. This research has helped
 me a lot with my design work. The design work
 I have done has met the specifications of my
 brief because they each include the Maori &
 English version of my word Believe which I have
 actually changed to believe to fit in with the
 Maori version better. They also all include a
 reference to the school, different fabric manipulation
 techniques and have links to Maori Culture.

Final design

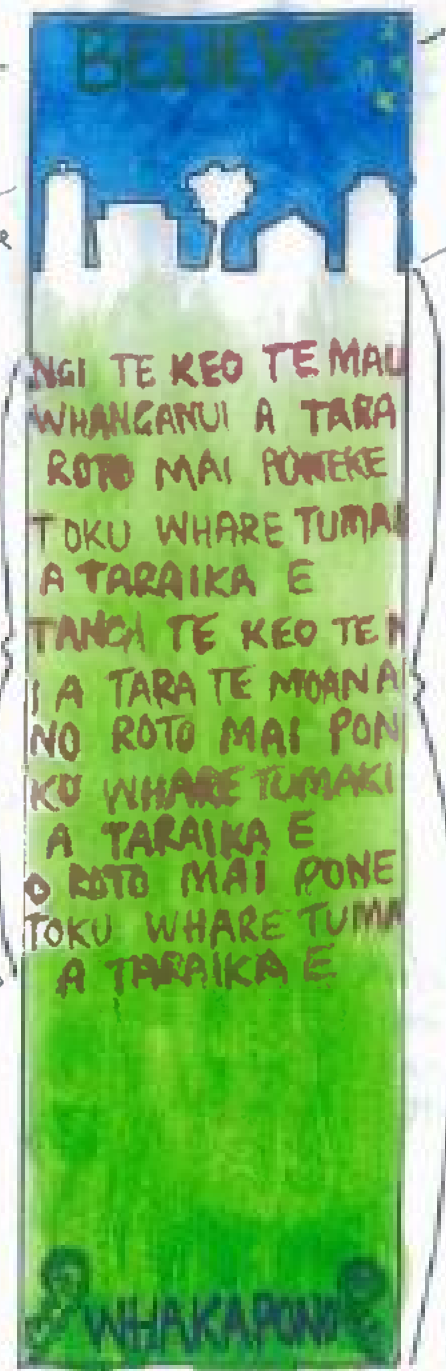
letters
applied on
with left over
green fabric
dyed blue

Stars
wool embroidery

Outline done
by tight zig zag
stitch
to create a border

Waiata
painted on
(because a
screenprint would
be too small)
red writing to
include more
colours from the
stained glass
window at Te Pahi

Seperate piece
of fabric
dyed green



letters cut out
to show blue
fabric underneath

Changes I've Made:

- * Taken out the English word because of the stake holders wants
- * Green goes all the way to top of skyline
- * The ferny fronds are above the word because there's not that much space down there.

I got almost all of my inspiration for my design from around Taraika, the old museum and the war memorial. I spent some time around there one afternoon getting photos and inspiration for it. The skyline is the carrilon followed by the old museum building, then the tree outside Taraika, then Taraika then one of the main school buildings. The southern cross is ~~done~~ like the crosses. Kingsley Baird designed for the Tomb of the Unknown Soldier. The fronds at the bottom are like the one that is carved at the top of the old museum building and the red writing is the school waiaata. The top is blue and the bottom green to represent the sky and earth and the letters are cut out and appliqued on so the colours are contrasting. The fronds and the southern cross link to the school but can also be linked to the rest of New Zealand as well as they can be seen all around. My design can relate to my word - Believe - in quite a few ways. The school waiaata is showing belief in the school and school spirit. The fern frondy koru bit represents new hope which can relate to believe as well. Also people often believe in the heavens ~~and~~ and the southern cross is a sort of representation of that.

Budget management

\$10 to begin

- 2x \$4.80 for fabric dyes (blue & green) and dye fix

Changed budget = \$15

\$15 - 9.60
= \$5.40

4.80
4.80

9.60

Arial 200 point
This font is too wide all together
but the letter is too narrow

For the cut out writing
at the bottom of my
panel the letters need to
be a certain size. The
word Whakapono has 9
letters and there's only
40cm of fabric. This
means the letters would
need to be 4cm or less
each with gaps in between.
Here are samples to find
the right sized letters.
I just did this in word on
the computer.

Arial 250 point
this one is still too narrow
When I was doing this I
forgot how narrow the panel
was so I wanted the letters
wide.

Arial Bold 250
This was almost the
width that I wanted but
it wasn't tall enough

Arial Bold 300 point
This was wide enough but
still not tall enough.

350 Bold Arial narrow
Then I started playing with
a narrower font which was
the right size but then
I remembered the size
issue.

~~Arial narrow~~ 300
This is pretty much
the size I need to
use. I got this
wrong it's actually the
same font as the next
one but a bit smaller

350 Bold
Gills San MT
Ext. Condensed Bold
But I still just tried
out a different font but
it's too wide

Too hot to handle?

Designers wearing their Maori culture as a uniform as the New Zealand clothing trade and their competitors brought to the Waitangi Tribunal table. Culture: Potentially Exploited

A design award ceremony for the best and most of Maori design was a chance to celebrate the Maori culture. The award was given to the design of the Waitangi Tribunal. The award was given to the design of the Waitangi Tribunal. The award was given to the design of the Waitangi Tribunal.

INDUSTRY VOICE
Lynette says it is generally known as the 'Maori and design' award, but she says it is significantly wider. There are four categories of award for Maori design, which generally cover cultural and commercial design, Maori and Maori, cultural knowledge and property to Maori, Maori and Maori, and property to Maori. Lynette says it is generally known as the 'Maori and design' award, but she says it is significantly wider.

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initially both Ben changed mind after heated discussion
~~17/4/07~~
17/April

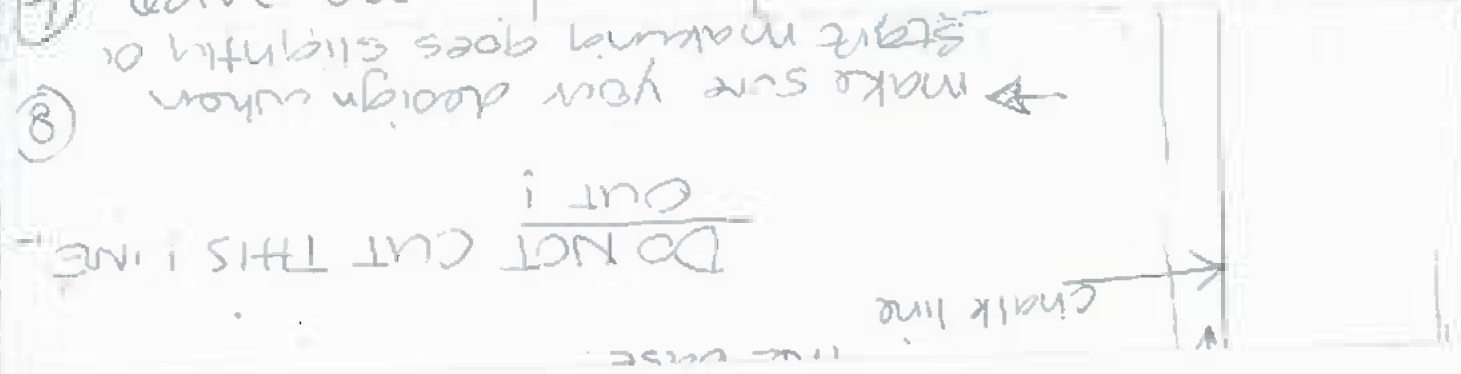
True - only Maori what makes us NZers not Poms we should all use some Maori in everyday

Charlene - no so everybody can understand it agree to no English pecking order w/ translation with only Maori have to learn it consider pos we need to think dif

Today MKK invited 8 teachers to come down and look at our designs to give us feedback. During this time the teachers had a discussion about how the designs shouldn't include English words but especially don't want them to be bigger or equal to the Maori words or to be the word along the bottom. Our view on this is that there should be English as well as Maori. Because there are more people who don't speak Maori than people that do, there should be both so everyone can understand what the panels say. We also think that this would be a learning opportunity because people would see the Maori word and then be able to relate it to the English word. Ms & Merrick then invited Ms Kelly and Ms Lynskey to settle the issue because they are two of the main stakeholders in this project and the leaders of the school. They both thought that their shouldn't be English because then people would have to go and learn what the Maori words mean. This means we all have to change our designs to get rid of the English word. This won't be a problem for me, it won't affect how my design looks negatively. MKK put out copies of our designs for the teachers to give feedback to but all I got was Kio Ora from Ben. This week I have started to make my pattern for the top layer of my panel, with the skyline. I have to try and get the proportions of the buildings and the trees right so that it is easy to see what it is. I also dyed my fabric using the method on the next page. To start off with the colour seemed very intense but after being rinsed it became less intense. The colour is a bit blotchy in patches but it adds to my design because it makes the sky and the earth look more real.

Dyeing fabric hints

- 1 wash calico with clothes wash first
- 2 once washing cycle finished leave calico wet
- 3 to mix dye - put in something like bucket, wear gloves, pour in dye, dye fix & salt, & 2 cups hot boiling water, mix to dissolve.
- 4 fill up rest of bucket to 3/4 level with cold or warm water.
- 5 put wet calico in it & move it around for first 5 mins.
- 6 leave 15 mins, come back & move around again.
- 7 leave overnight or for at least 5 hours.



DYLON COLD WATER DYE

Permanent colour on natural fabrics with Dylon Cold Fix. FABRIC: For cotton, linen, viscose, lighter results on wool and silk. NOTE: Pure synthetics will not dye. COLOUR: Final colour.

depends on:
a. Original colour of fabric. When dyeing coloured fabrics remember the colour mixing rules: blue dye on yellow fabric gives green etc. Remember that right colours are obtained on

wool, silk and polyacrylonitrile. You will not therefore obtain the colour shown on the pack with these fabrics unless the base colour is white or very pale. Dyeing over patterned material will not cover it up, but may

change the colour. Fabric may be treated with Dylon Pre-Dye Fabric Colour Stripper to remove the colour so it is suitable for dyeing a lighter colour. b. Type of fabric used above.

c. Dry weight of fabric. The colour on the tin corresponds approx. to the colour you will achieve on 250g/9oz dry weight white cotton. 125g/4oz for AS2 Black. Dyeing larger amounts will give a lighter colour.

HELPFUL HINTS
* Stains, blood, grease and bleach marks may not be covered with dye.
* Materials with special finishes e.g. water proofing, dry clean only etc., cannot be dyed.

because the finish prevents absorption of dye.
✓ Note that one tin can be used for larger amounts of fabric. Use 125g/4oz salt and 1 sachet of Dylon Cold Fix per tin. (For AS2 Black, use 250g/9oz salt)

METHOD:
(For use of one tin)
1. Weigh dry fabric. Wash thoroughly, then iron, to remove

stains or dressings which may not be visible to the eye. Leave damp. 2. Fill a flat bottomed bowl with sufficient cold water to cover fabric and allow easy movement during

- method from dye packet where I got the salt measurement.



This is the dye fix I used to set the dye. I added this in with the salt water and dye and then put into the fabric.

The fabric I used was just plain calico and this is what it looks like dyed.



Tartan green



French Navy

I dyed them both at the same time but in two separate buckets. Before I changed my design, the green piece of fabric was supposed to fade to the plain calico colour at the top because I had liked the contrast between the white and the blue. So I tried to make the green fade by leaving 30cm out of the bucket. After a couple of hours, I took it out. It didn't work very well so I put it into the dye over night. This made a slight colour difference in the green which didn't matter

too much because of my dyeing

These samples are to see what stitch to use for the southern cross stars at the very top of my panel.

The top one is a knotted cross stitch. I put a cross over the cross stitch (creating the knot look) to hold down the first cross like in the left one, which is a cross stitch. Also known as a St George cross. The bottom and right ones are just normal stitches but the bottom one is a back one where I did a row of running stitch then I went back to fill in the gaps. The top line of stitches is just a running stitch. All of these are too narrow to see.

* A four legged knot

(I looked it up in the stitch dictionary by Lucinda Gaudes)

This is the stitch I'm going to use because it's thicker and so easier to see than the other stitches. This stitch is called a satin stitch and is just a series of horizontal stitches one after the other close to the next one.

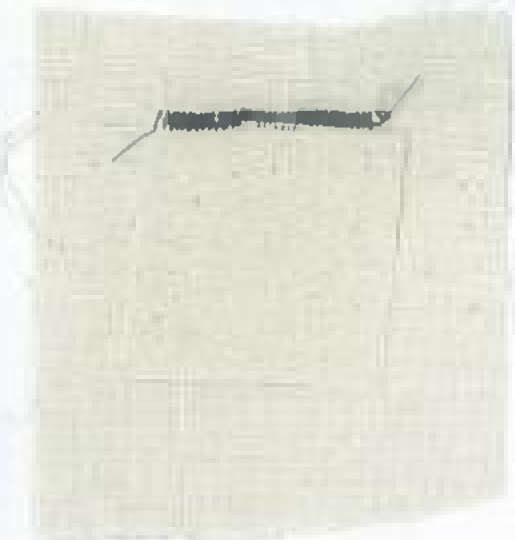


For the ~~main~~ skyline I am going to applique it onto the main piece using a tight zig zag to create a border around it. These samples didn't work very well, the stitch width (5) is too wide. The two at the bottom have a stitch length which is too wide so the gaps between stitches is too wide so I moved it to less than half and it worked better. However the fabric started to fold up in the stitch so there's now a gather.

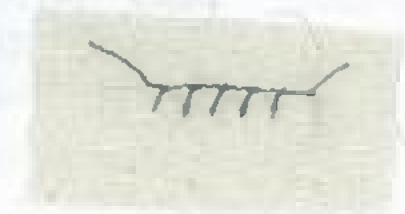
The same thing happened when I tried to applique another piece of fabric onto a piece. MKK told me that I can stick some double sided interfacing onto the letter so it would stick to the fabric to make the stitching easier so it won't bunch up. Also the zig zag size (5) is too big and so it takes quite a long time to do.



This size zig zag (3) works much better. It's not too wide but you can still see it and it sews quicker. I had to adjust the stitch length because to start with it was too big again.

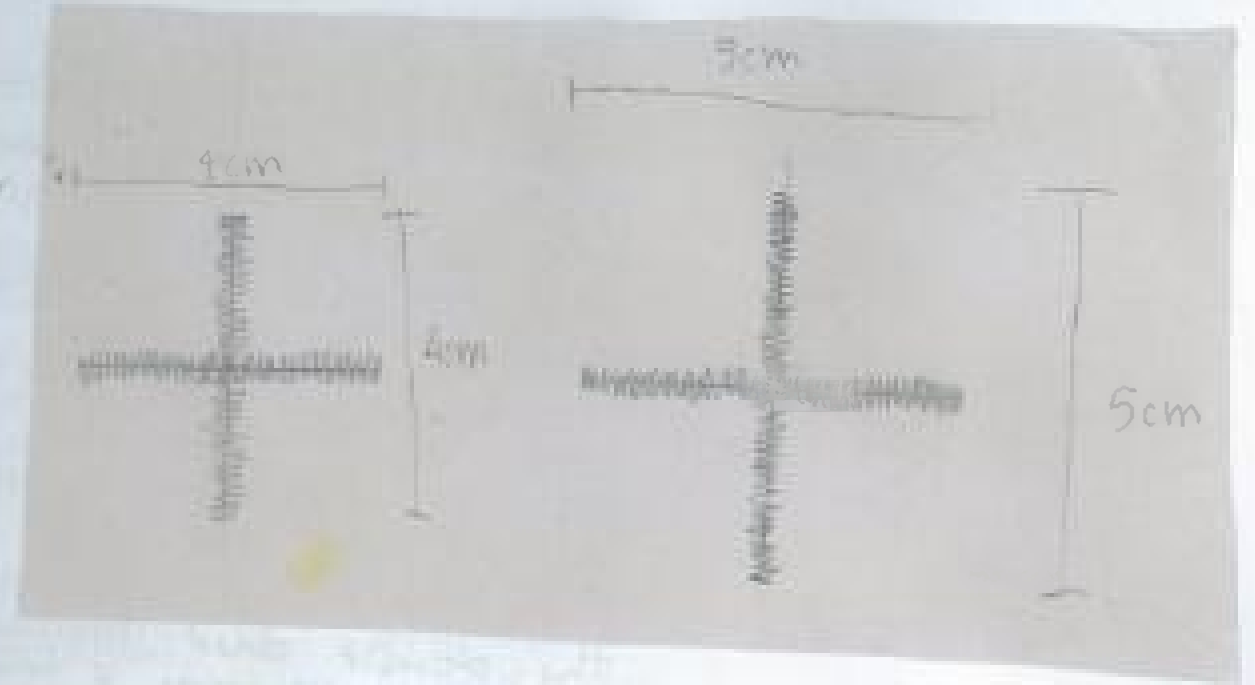


This didn't gather as much as the last time but I'm still going to use the double sided interfacing. I also need to follow the line so I don't go off the piece of fabric like I have here.



Here I played with a stitch that would make it look more like hand stitched applique but I don't like it as much because it wouldn't create a border. I did this by

This is double sided interfacing which I can use to hold the two pieces of fabric together while I sew around to applique one to the other. I just have to put this stuff between the two pieces and iron it using a lot of pressure, hot temperature and for a couple of minutes.



4cm

I did these two samples to see which size cross I will use for my stars. I started by just drawing it but to see what it would actually look like I decided to do actual samples. I think I will use 4cm stars because there isn't as much space for the stars as I thought so 5cm stars would look quite cluttered.



5cm

This top bit is just where I played around with different sized stitches but I like the size I'm using best.

For this sample I ironed some interfacing onto the back to make the fabric stronger and less floppy. This made the stitches work better so I will use some on my real thing.

This is the interfacing I used.

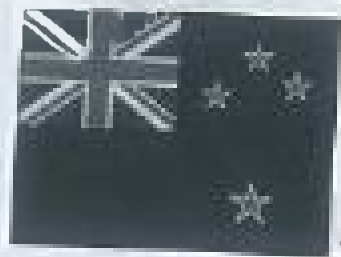
This is a sample of applique using the double sided interfacing. This worked much better than applique without it because the fabric didn't gather when I sewed it. The only problem I had was the fabric kept getting stuck when I sewed so I had to pull it through with some pressure. I cut out the double sided interfacing so that it was a few millimetres smaller than the actual design so the glue didn't go out onto the iron. Then I put the three together with the interfacing in the middle and ironed them. I then sewed using a zig zag stitch like the samples of applique.

Reflection Monday 12 May

Last week I finished my pattern for the top layer of fabric. I had to draw how big the buildings and tree were going to be vertically and then draw them. I made sure that they all went in height order with maybe the exception of the tree with the carillon being the tallest down to Taraka being the shortest. I also did a lot of samples. However I was still very far behind and it didn't help leaving my fabric at home over the weekend. Over the weekend I caught up with all the bookwork I needed to do. Because I needed to do a bit of construction work at home to catch up, and because I left the fabric I needed to use at ~~home~~ school, I went to the supermarket and bought the same green colour and dye fix to dye a new piece of Calico. Because this was my mistake I used my money (rather than the school's) and some calico from home. ~~Then~~ after that I chalked the outline of my panel and cut out the skyline bit. Today at school I marked out the lines for doing the school waists (so the letters are all the same size and so they don't slant. I started doing this by using chalk but then MKK told me that it would mean that I would have to spend a lot of time rubbing out the lines later. Instead she suggested that I use one centimetre strips of card and masking tape them down between the 7cm where the words will go. After I stuck these down I stuck the skyline piece down onto the blue fabric with double sided interfacing. I was originally going to stick the green onto an entire strip of blue but MKK suggested that I just cut a smaller section of blue to stick to it, to make it easier. I would do the same for the bottom with the cut out letters. So I then marked out the 40cm width and the right length so it would go just under the skyline and then cut it out and stuck them together. My goals for this week are definitely to finish because Friday is the deadline. I don't think I will have too much of a problem with this because I am up to date with my bookwork so there's just construction to do which I can do at home as well as the last few bits of bookwork. I might have a few problems with the word because the letters will have to be quite small as there are lots of them to fit into quite a small space.



This is how I am going to do the fern fronds. Plaiting is a type of weaving which is something gets used a lot in Maori culture. I just cut 3 strips all the same size about 3cm wide and then I plaited them. I tied knots at the ends to finish them but I think I'm going to try sew along the ends because the knots look quite messy. I will then tack the two bits onto the top piece of fabric. Also I will try making the strips thin at the top and wider at the bottom so it tapers ~~at~~ in the same way as they do in nature.



Because the southern cross - in the sky and on the flag - isn't symmetrical, I've decided not to do my southern cross symmetrical either. Also like this one (on the flag) the last star is bigger than the other 3, I'm going to do that for mine with the 3 small ones 4cm long lines and the big one 5cm

Reflection 14/May

Last night and the night before I got a lot of work done on my panel. Because I took my panel, the paint and a brush home. I did all of the painting that I needed to do which was a sample to get use to writing with the paint and the waiata on the middle of my panel. Because I had already marked out where I needed to write (with the pieces of card) all I had to do was start writing. The lines of the waiata were longer than my panel was wide so on the repeated part of the waiata I put the half of the line on the panel so all the words are on there at least once. I didn't have any problem with this until I came to the second to last line where my concentration slipped for a minute and I started writing the wrong line. Because I couldn't make it work I had to try get rid of it so while the ink was still wet I got a wet cloth and rubbed the ink off. When I was sure the ink was completely gone I ironed it dry (so I ~~wasn't~~ wouldn't set any ink in with the heat of the iron). You can only see a faint pink line if you are up really close and know where to look so I was pretty lucky. I then finished that and took off the card strips. A few spots of ink got under these card strips and wouldn't come off but from far away you can't see them (they won't be seen when the panels get hung up in Tararua). I also did the stars. I worked out where to place the stars, not in a structured way though, so they'd look more like actual stars, and I drew the crosses on in pencil. Then in the space around these stars on the back, I ironed some interfacing on to make the fabric more stiff and sturdy for when I sewed the stars. I then do the stars with a satin stitch like I did for my star sample. Today at school I started doing the applique around the sky line. I did a quick practise row of stitching first to make sure the settings were how I wanted them (I used a stitch length just under one and the width was 3). I was going fine for the applique just the stitching missed one corner and missed the edge once until the thread snapped. I fixed it but it snapped twice more. I made sure that the

tension was fine and I think the problem was just that I had the thread in the bobbin the wrong way. However it snapped once more which could have ~~been~~ been because the length was quite small. I didn't finish the applique completely so my goal for tomorrow is to do that and then get started on my cut out letters. I was going to be able to finish my panel and bookwork by Friday because I've done a lot of work this last week however because some other people needed it MKK has given us all a weeks extension. This means that I will be able to spend a bit more time on the cut out letters and the final finishing bits (hemming etc) making these bits higher quality than they would have been if I had had to rush to finish them this week. I will definitely be finished before next Friday. For the corners that got missed in my applique, I just need to go back over them.



This is the practise I did better onto the actual panel. This was to get a hang of writing with the paint brush and paint. I used the same dimensions as I did for the real thing with the letters being 7cm and the gap being 1cm. Also the width is 40cm. This was so I could get used to writing this size. For the first letter of the second line I forgot about the one cm gap between lines and ended up writing in it but it was easier not to do that on the real thing because the card was there in the gaps so I couldn't write in it.

Monday 19 May Reflection

Today I finished my applique which went smoothly. Because I had stopped and started on it a couple of times, there were a few loose threads. Instead of cutting them off, I threaded them through with a needle and then cut them off so the ends weren't on the front. I came across a problem with the stars. I had knotted the ends of the wool when I finished the stars but ~~the~~ one came undone. Because I had cut the wool after I knotted it so the wool was too small for me to knot it again so instead the piece of wool had to be threaded down. So MKK showed me how to tie some thread down and then sew over it. This held it down so the star won't come undone. I then started on my cut out words. I ironed some interfacing that will cover the place where the letters will be cut out from so that when I do cut them out they won't fray. I will then cut them out and put some double sided interfacing between the letters and some blue fabric before I sew the letters down.

This was a sample of how I cut out my letters. I put interfacing on the back before I cut the letters so it wouldn't fray too much. I cut into the corners 1st and then across the edges to make the corners nice. I chalked the outline from the pattern so I knew where to cut. I didn't do a sample of how I sewed the two pieces of fabric together I just went straight into doing it but I just used a straight ~~strip~~ stitch.

Reflection Thursday 22 May

Yesterday I came in earlier than normal (from the beginning of interval) so that I was able to get lots done. I started by putting double sided interfacing around the letters so that I could stick them onto the strips of blue fabric that I was going to applique the letters to. I had cut out the letters at home using a rotary cutter & cutting board, a ruler, chalk. I used letters that I had printed off the computer and I chalked around them. I then had to cut them out which was a bit tricky because I am normally used to cutting out around the letter but I had to cut out the middle of the letters instead. I used the rotary cutter for the long straight edges of the letters and sharp scissors for the rest. To make the corners nice I cut diagonally into them and then along the straight edges from there. I then cut out strips of double sided interfacing which was hard because there were lots of small gaps between letters which needed very thin strips. I put the pieces together and put them in the press rather than the iron because the movement of the iron could have moved some of these small pieces. I held down the press for 20 seconds but when I took it off all the pieces fell out and none of them had stuck. I don't think the press had been hot enough so I left it on to keep warming up while I put the pieces back on (I used a piece of newsprint on top & on the bottom of the fabric so the glue didn't melt onto the press). I held the press down for longer than 20 seconds this time and it ended up sticking perfectly. I then had to sew around the letters. I decided to use a straight stitch

in a green thread ~~so~~ so that the stitch wasn't the main focus, the contrast in colours were instead. However this made it a little bit harder to see the letters because there wasn't that much contrast between the colours. Some of the bits were quite hard to sew because they were quite thin (the middle of the letters A, O & P and the inverted points of the W & N were the hardest.) I just had to make sure I sewed in a straight line on the green fabric. The next thing I did was the fern fronds. I cut out 6 strips of green fabric ^{cut} 2cm wide and I tapered them. I did this by marking the middle of the top edge ~~to~~ (holding it lengthways) then I went about halfway between the edge of the strip and the mark and cut from here to about a third of the way down the strip. (I did 3 strips at a time to save time). Then I did the same to the other side. This made the end skinnier so that when I plaited it it got thinner at one end so it ~~was~~ looked more like ~~fern~~ koru in nature do. However the length I had made these was too short and so it was unable to curl very much making a very small spiral. So I cut out some new strips twice as long as the last ones using a rotary cutter & cutting board & ruler to get nice straight even lines. I tapered these again like before and then plaited them. To keep the plaits from coming undone I sewed a straight stitch across the end of the plaits. This was better than tying them because it meant the ends weren't so bulky. The last thing I have left to do is to tack these down in place which will be easy to do.

Sunday 25 May Reflection

Today I finished the last part of my panel which was tacking down my koru. I just had to pin the plaits down and hand sew a few stitches about every inch along the plait to hold it down. I just used my eye to measure where to put these because I didn't want them to be perfect, I wanted them to be like they are in nature. This was an easy thing to do but it was a bit time consuming because all up both korus needed a lot of tacks to hold them down safely.



The pattern I used for my letters

The font I used was Gills San MT Ext.
condensed Bold

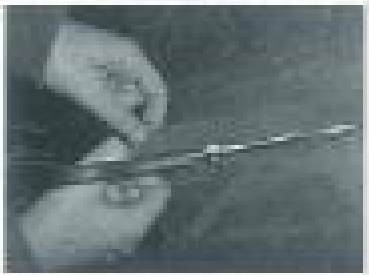
Size 300 pt



This photo shows what I did to write the waiata. I put 1cm pieces of card between the 7cm gaps for the words to break up each line of the waiata from the next.



This is where I sewed the stars. I drew the lines on 1st and then used a satin stitch for the wool.



This is how I tapered the strips of fabric for the fronds. My mum pressed down on the other end so that it wouldn't move.



This was the first form I used however it wasn't long enough meaning there's not enough of a spiral.



This ^{day} is a photo taken in class of me ^{applied} for the skyline. I used a ^{strip} length of just under 1 and width of 4.

Evaluation

My solution has met the constraints and exceeds the initial specifications listed in my brief. My solution uses 6 different fabric embellishment techniques. The stars of the southern cross are done by using wool embroidery/cross stitching, the waiata is done by hand painting using fabric ink, the skyline has been appliqued on, the fern fronds have been plaited (a form of weaving) and then sewen on, the word "Whakepono" was done using cut out and then sewed the ^{letters} down and I modified the original fabric by dying it. Using fabric embellishment techniques was a specification which I exceeded because I used a lot but not in a way that cluttered my solution or made it too difficult to make which linked in with one of the client constraints which was to use a graphic and simple design. I met and exceeded the constraint about incorporating a reference to the school because I used the school, Tararua and some other iconic buildings from around the school in the top skyline part and I used the school waiata which links it to everyone in the school. My solution was finished by the deadline and I didn't exceed my budget of \$15 (spending only \$9.60). It was made to the correct measurements 40cm wide, 180cm long and includes colours advised by our specification (the colours from the stained glass window at Te Papa - blues, red, yellow, green). I haven't used any designs, images or words that will be of offence to Tararua or the people who use it. I included the maori word for believe but unlike ^{stated} in the brief I didn't use the English word because our stakeholders

decided that they didn't want any English words on any of the solutions. Before this decision was made I changed my English word slightly from 'Belief' to 'Believe' so that it fit in better with the Maori word whakapono (which means believe not belief). My design relates to this word by using the school waiata to show belief in the school and school pride, the southern cross which is a national icon so shows belief in New Zealand and the fern fronds which symbolise new beginnings and hope which relates to believing.

My design fits into Taraika because it uses colours that won't be too contrasting to the colours used inside Taraika. It incorporates the school waiata which is a big part of Taraika. This also fits the school community because the school has sung its school song together on a few occasions and it brings everyone together as a school. The skyline at the top fits in with Taraika, the school community and the wider community because it includes ~~an~~ an image of Taraika, the outline of one of the school's buildings, the outline of a tree from around the school grounds (by Taraika) and it includes the outlines of two ^{important} buildings from around the area (community) the coraillon and old museum building. The fern fronds and southern cross also relate to the wider community, because they can be seen by everyone in New Zealand.

My design is fit for its purpose (decorating Taraika) because it looks good. It is easy to look at because it is quite a simple design and it uses colours that will fit in

with the look of Taraika. Because it relates to Taraika, the school and the wider community everyone who sees it will be able to relate to it in some way even just with the southern cross. Because Taraika is a place of learning for some students, people can learn from my design. They can learn the words of the school waiata (not enough people know it around school) or they can be inspired to go away and learn what the word Whakapono means.

The main thing that could be a long term effect on my solution would be that it could fade. The colour of the fabric and even the ink from the writing could fade because of sunlight or just if it gets old. Because I used fabric ink and heat set it a little bit, the ink wouldn't run if my panel ever gets wet.

WHS DTF AUTHENTICITY SLIP 2008

STUDENT NAME Meg Thompson ROOPU 13

TEACHERS NAME Kylie Merrick (MKK) DATE 26/may 2008

I declare that all the evidence submitted in my portfolio is my own work and I had no outside help in completing it.

ASAS NUMBER ~~90613~~ 90613 (3.1)

PORTFOLIO THEME Tales from our Whare

STUDENT SIGNATURE Meg Thompson

PARENT/CAREGIVER SIGNATURE _____

Feed back From the Class

Robyn: I love the building silhouettes and the Southern Cross. Very ~~clever~~ clever.
The blotchy blue sky is really effective.

Isk: I really like the little korrs at the bottom, they look really authentic. I also like the way you have included your given word, it is clever because it is opposite to how most people have done it.

Katie: I love this, it relates to the school so amazingly well I really like the composition and the plaited korrs.

Lexi: = really effective use of colour.
and the text looks beautiful!