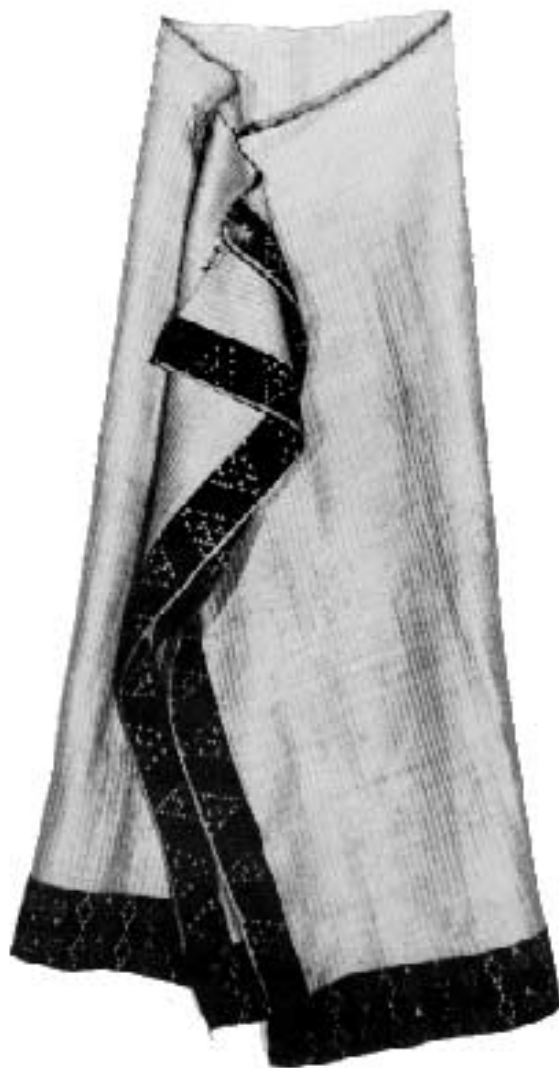


# Raranga Tuturu Maori



***EDUCATION KIT***  
Auckland Museum





## Background Information

# Raranga Tuturu Maori

## Index

<b>Teacher Background Information</b>	<b>1-9</b>
<b>Curriculum Links</b>	<b>10-12</b>
<b>Visiting the Museum</b>	<b>13</b>
<b>Previsit Activities</b>	<b>14-17</b>
<b>Museum Activities</b>	<b>18-19</b>

## Teachers Background Information

*This education kit will look at raranga, whatu, and kete; the weaving and plaiting arts traditionally carried out by Maori women.*

Much respect was given to Hine te iwaiwa the goddess of weaving and plaiting. This was shown in the strict customs Maori associated with flax gathering and weaving.

Traditional Maori weaving inspires not only contemporary weavers and artists, but holds clues for ethnologists and historians as they attempt to piece together past lifestyles of Maori.

The Maori who migrated from Eastern Polynesia were primarily a seafaring culture. Weaving and plaiting helped them to survive in Aotearoa by providing clothing and mats for warmth, carrying equipment, rope, and fishing nets. Maori quickly adapted to using harakeke (flax) and other indigenous plants. The length and strength of harakete leaf is obvious at a glance.

It is remarkable to think that raranga, which started as a simple practicality of Maori life, has developed into a specialised craft. Artists of fine raranga were highly respected and sought after as they were able to make articles for warriors and chiefs which promoted their status.

The Auckland Museum has an extensive collection of raranga, whatu, and kete in its Nga Mahi gallery. Whether one is viewing a simple kono or a prestigious and complex kaitaka cloak it is important to remember that each taonga had its purpose in Maori society and was created as an extension of that particular Maori artist. Unfortunately much of the traditional dying process deteriorates raranga over time, particularly articles dyed black. Present scientific methods to prevent this decomposing have not been successful.

Raranga on display are alternated every 6 months to ensure conservation for future generations. These taonga are housed in a temperature and light controlled storage room on site within the museum, so what you see on display is only a fragment of our collection.



## The Discovery Of Weaving - Maori Myth

According to Hauraki peoples, weaving and plaiting came from a fairy (patupaiarehe) 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.

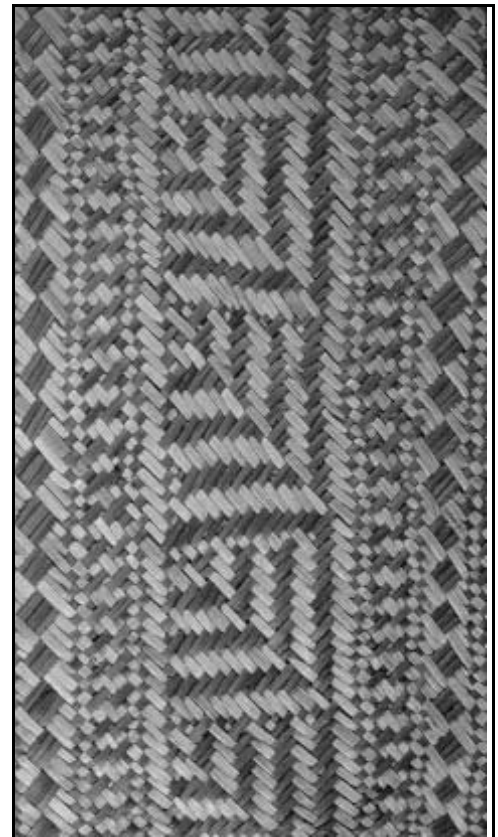
When she grew tired and laid her work aside, she realised she had been deceived. She sang a sad farewell to the husband and children she would not see again, and then a cloud came down and carried her off to her old home in the Moehau Range.

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*".





### **Background Information**

## **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 kete and 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.** 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 kit of a learner is taken as a compliment by an experienced weaver. Teachers often receive their pupils' first efforts.

## The Importance of Harakeke to Maori

### What is harakeke?

To Maori, harakeke (flax) was the most useful plant in New Zealand. It was used to make shelter, cloaks, baskets, floor mats, sails for canoes, traps for catching birds and ropes for fishing.

Large quantities of harakeke can still be found around traditional Maori pa sites where it was cultivated to provide fibre for raranga and medicines. The nectar from the flowers was used to sweeten other food. Flax is still cultivated for weaving purposes in modern Maori settlements.

The two native species found in New Zealand are from the lily family. They are ***Phormium tenax*** and ***Phormium cookianum*** :

### ***Phormium tenax***

- often found growing in swamps but will grow well in a wide range of soils and climates
- leaves are stiffer, longer and have a firm texture
- red or orange flowers
- fibre usually easy to obtain
- generally used for all raranga

### ***Phormium cookianum***

- often cultivated in parks and reserves by government bodies
- commonly known as mountain flax and as wharariki by Maori
- leaves droop and are smaller and softer
- twisted seed pods; lime green or yellow flowers
- little fibre
- people such as the Nga Rauru of south Taranaki have used it for weaving whariki and kete but it is unusual to see raranga made with cookianum

There are 60 known varieties within the two species. Maori tupuna identified the quality and strengths of the different varieties.

## Traditional Maori Varieties of Harakeke

**Highly Prized Varieties:** contain lots of fine fibre; used to make superior garments, kakahu and taniko

- *Atiraukawa, Huruhika, Kohunga, Oue, Rongotainui, Rukutia, Tihore.*

**Tihore Group:** contain lots of fibre; fibre obtained without scraping; used in making soft baskets kete and ropes.

- *Kauhangaroa, Pehu, Rukuhia, Rongotainui, Tamure, Taneawai, Tipareonui.*

**Superior Varieties:** contain lots of muka fibre; sometimes used in making kakahu and taniko

- *Hurutaka, Katiraukawa, Motuoriki, Parekawariki, Taeore, Tapoto, Rataroa.*

**Fine Varieties:** used to make good strong kete and rope.

- *Huhiroa, Hurihurihika, Kohuinga, Manunu, Ngutunui, Raumoa, Rauopaopa, Takirikau, Turingawai.*

**Inferior Varieties:** do not contain a lot of fibre; leaves not flexible.

- *Rerehape, Taroa, Wharariki, Tika.*

The same variety will have different properties according to where it is grown in New Zealand, as native flax is affected by the weather, soil type and closeness to sea or water.



### Background Information

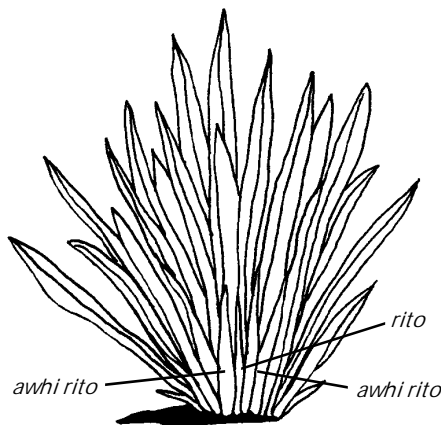
## The Preparation of Harakeke for Raranga

*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.

### **Haaro - Separating Muka**

*Harakeke species such as Kohunga have a high fibre (muka) content. Using a mussel shell it is possible to extract these fibres from the leaf.*

1. Make a cut part way on the underside of the leaf.
2. Hold the shell firmly on the cut of the strip (hollow side facing away) and pull the shell along the strip to release the muka.
3. Once the muka is extracted it is turned into miro (twining).

### **Patu muka - Beating fibre**

Muka which is twisted to make long strands of twine for kakahu is called whiri whenu.

1. Soak the whiri whenu in cold water for 2 minutes.
2. Once saturated, place it on a smooth stone and beat the water out with a patu muka (smooth stone beater). Turn the whiri as you beat.
3. Unplait the whiri, shake well, retwist and replace in water. Repeat this process until the whiri has been beaten 3 times.
4. The whiri will then be ready for the **komuru** (rubbing) process. This is done to soften the whiri and make it more pliable.
5. Rub the whiri in your hands in a clockwise motion. The whiri should now have a definite wave.

### **Traditional Dyeing**

Traditional dyeing involved a lot of washing and rubbing. The prominent colours used when dyeing kakahu were the natural colour of the flax as well as black, tan, and yellow.

**Black** was sourced from **paru** (mud that is high in iron salts). Before placing the fibres in the paru over night they were soaked in a mordant solution of boiled **kanuka** plant or pounded **hinau** bark.

**Yellow** was sourced from **raurekau** bark, with the fibres being boiled in it until a desirable shade of yellow was reached.

**Tan** was sourced from **tanekaha** bark. Again the fibres were boiled in a bark solution but the colour was set by rolling the fibre in hot white ashes.

Today it is possible to extend these colour ranges using a combination of traditional dye sources with non-traditional mordants, or by using other plant dye sources with chemical mordants. For example:

**Black:** tea leaves boiled in water and ferrous sulphate

**Primrose Yellow:** Kowhai flowers with alum

**Gold:** Eucalyptus with alum and chrome

**Yellow to Old Gold:** Onion leaves

**Light Brown:** Totara bark with alum and soda

**Pinkish Fawn:** Raurekau bark with alum

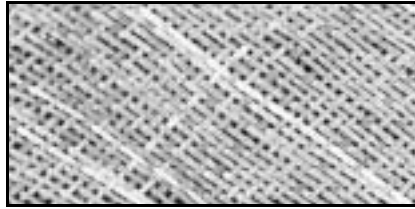
**Blue Green:** Kawakawa leaves and branches with copper

## Identifying Differently Processed Kete

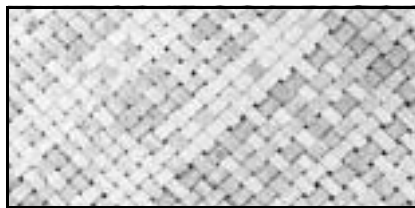


### Background Information

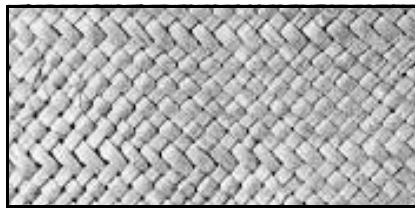
1. A practical kete; made from untreated strips of flax. Traditionally used to carry fish, shellfish, kumara, taro, and fern-root.



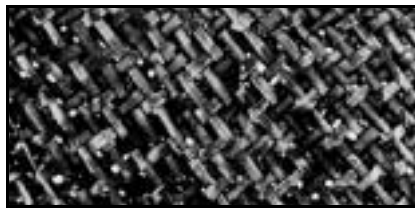
2. A kete made from raw scraped flax. Used to carry personal items.



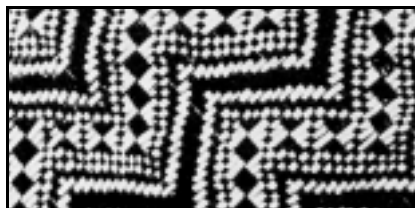
3. A kete of higher quality; made from boiled and scraped flax.



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



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





## Taonga On Display Kakahu

### Hieke (1) Flax Tags

These rain cloaks were created by weaving prepared flax strips that were twined together on to the kaupapa. Originally they were a rough and practical dress for commoners to use in bad weather. These simple capes were quickly made but unfortunately few have survived.

### Hieke (2) Corn Husk Tags

These are superior dress rain cloaks. They display attachments and decorative elements on the kaupapa.

### Hieke Pihepihe (not on display at present)

A rain cape with cylindrical flax leaf tags.

### Pukupuku (not on display at present)

These were worn by men of the highest ranking. This plain war cloak had no ornamentation and was woven very closely. This produced a thick strong fibre, which perhaps provided extra protection during battle.

### Kahu Kuri, Topuni

This cloak is similar to the pukupuku but incorporates rawhide dog skin with the hair attached. The dog skin is sewn on to the base using fine muka fibre. Traditionally the weaving was done by women, but the dog skin strips were sewn on by men.

### Kaitaka

The kaitaka is a very finely woven cloak. Its surface is unadorned but the bottom and side edges display taniko borders: for example **Aronui**, a finely woven cloak with an ornamental border on one side only.

## Korowai

The distinguishing feature of the korowai is the decoration of its kaupapa with hanging cords. During the 19<sup>th</sup> century experiments in surface decoration were common. Traditionally hukahuka tags were woven into korowai. These tags gave the cloak life when the wearer moved the hukahuka tags moved too. Coloured wool also became popular for tags, but did not move as freely as the flax.

## Ngore

This cloak is similar to korowai, but is decorated either with woollen pompoms or pompoms combined with black tags

## Kahu Huruhuru, Kahu Kura

Evidence at present indicates that cloaks with feathers woven into them were introduced in the second half of the 19<sup>th</sup> century. The kahu huruhuru was established by the 1880. They were the most desired and prestigious garment as they continue to be today.

## Rapaki

The rapaki was a multipurpose garment. It is made in a similar way to the hieke. It could be worn either at the shoulders as a cape, or at the waist like a piupiu. It was made up of a woven kaupapa (base) with attached tags (huka huka).

## Piupiu

The piupiu developed from the rapaki. In the last 200 hundred years the kaupapa grew smaller until it is now no more than a waist-band.



### **Background Information**

#### **Kete**

There are a selection of **kete** on display made from a variety of plants such as **Harakeke, Houhere, Kieke, Kuta, Nikau, Pingao, Ti, Toetoe.**

Kete were used constantly by Maori; they come in a variety of sizes and styles depending on what they are being used for. Some fine kete took a long time to make. These ones were often given away or made for a special occasion. Other kete could be made very quickly as the need arose; to carry such things as kumara, shellfish, stones and dirt.

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

#### **Whariki**

There are two whariki on permanent display in the pataka **Puawai o Te Arawa.**

### **Glossary**

#### **raranga**

*weaving; plait*

#### **tuturu**

*truly; permanent*

#### **whatu**

*weave garments and baskets*

#### **kete**

*basket; kit*

#### **whariki**

*mats*

#### **kakahu**

*cloaks*

#### **huruhuru**

*feathers*

#### **harakeke**

*flax*

#### **patupaiarehe**

*fairly*

#### **rehia**

*edible seaweed*

#### **rangatira**

*chief*

#### **tohunga**

*high priest*

#### **tapu**

*sacred*

#### **muka**

*fibre*

#### **haaro**

*to extract muka*

#### **patu**

*beat*

#### **patu muka**

*beat fibre*

#### **whiri whenu**

*twine made from twisted muka*

#### **komuru**

*the rubbing process to soften muka*

#### **paru**

*mud*

#### **whakairo**

*design*

#### **hui**

*meeting*

#### **tupuna**

*ancestors*

## Curriculum Links

### Social Studies in the New Zealand Curriculum Revised Draft

#### **Culture and Heritage** Level 1

*Students can*

- describe a special family occasion and compare it with a traditional celebration of a group distant in time or place.

#### **Time, Continuity and Change** Level 1

*Students can*

- identify, and place in sequence, changes that were significant to a family in another time, suggest reasons for these changes.

#### **Culture and Heritage** Level 2

*Students can*

- research and describe pastimes and recreations enjoyed by women, men, and children from different cultures, past and present, within and beyond New Zealand;
- identify the types of clothing worn by women, men and children in their own cultures and discuss the reasons for wearing different kinds of clothes.

#### **Time, Continuity and Change** Level 2

*Students can*

- identify and explain the purposes of some technologies and buildings used by people distant in time and place;
- investigate some people distant in time and place and describe how they made an impact or helped change aspects of community life.

#### **Place and Environment** Level 3

*Students can*

- investigate and compare the ways different groups of people interacted with and adapted to the environment in their own area, and in other parts of New Zealand, in the past.

#### **Place and Environment** Level 4

*Students can*

- analyse and demonstrate how people's interactions with particular environments have changed over time, and identify trends that indicate how these might continue to change in the future.

### Science in the New Zealand Curriculum

#### **Making Sense of the Material World**

##### Level 1

*Students can*

- clarify and communicate their own ideas on appropriate choices of materials for familiar activities based on simple, easily observable properties e. g., clothing for wet weather; shoes for walking, running, and working; toys for bath-time.

#### **Making Sense of the Nature of Science and its Relationship to Technology**

##### Level 1

*Students can*

- explore and suggest what simple items of technology do.



### Curriculum Links

#### **Making Sense of the Material World**

##### **Level 2**

*Students can*

- investigate and describe everyday changes to common substances, e.g evaporation, condensation, dissolving, melting;
- use simple technology to demonstrate and explain methods which prevent or promote change in materials, e.g, food preservation, painting, cooking.

#### **Making Sense of the Nature of Science and its Relationship to Technology**

##### **Level 2**

*Students can*

- investigate and describe how simple items of technology work;
- investigate how simple items of technology have developed.

#### **Making Sense of the Material World**

##### **Level 3**

*Students can*

- investigate and describe how the physical properties of materials are related to their use, e.g, fabrics, metals, and plastics;
- investigate and report on temporary and more permanent changes that familiar materials undergo, e.g, making butter, baking cakes.

#### **Making Sense of the Nature of Science and its Relationship to Technology**

##### **Level 3**

*Students can*

- investigate examples of simple technological devices and link these with some scientific ideas, e.g, can opener and levers, bicycle pumps and air pressure.

#### **Making Sense of the Material World**

##### **Level 4**

*Students can*

- investigate and describe ways of producing permanent or temporary changes in some familiar materials, e.g, heating, mixing two or more substances.

#### **Making Sense of the Nature of Science and its Relationship to Technology**

##### **Level 4**

*Students can*

- investigate examples of simple technology to clarify some scientific ideas e.g, a Maori planting calendar and the earth's relationship with the Sun and Moon, hair driers and evaporation, use of yeast in food and drink.

#### **Making Sense of the Nature of Science and its Relationship to Technology**

##### **Level 5**

*Students can*

- explain how different cultures have developed understanding of the living, physical, material, and technological components of the environment, e.g, Polynesian navigation systems, Maori medicinal plants, Chinese astronomy.

#### **Making Sense of the Material World**

##### **Level 6**

*Students can*

- investigate and describe the applications and effects of chemical processes in everyday situations, e.g, corrosion, cosmetic manufacturing, dyeing, petrochemicals.

#### **Making Sense of the Nature of Science and its Relationship to Technology**

##### **Level 6**

*Students can*

- understand the characteristics of a scientific experiment.

## Technology in the New Zealand Curriculum

### Contexts

- **Personal** contexts might include clothing; jewellery.
- **Home** contexts might include preparation of food; furnishings.

### Strand A: Technological Knowledge and Understanding

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

1. the use and operation of technologies;
2. technological principles and systems;
3. the nature of technological practice.

### Strand B: Technological Capability

Within a range of technological areas and contexts, students should produce technological solutions. They will: with reference to identified needs and opportunities, evaluate designs, strategies, and outcomes throughout technological practice in relation to their own activities and those of others.

### Strand C: Technology and Society

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

7. develop awareness and understanding of the ways the beliefs, values, and ethics of individuals and groups:
  - promote or constrain technological development;*
  - influence attitudes towards technological development.*
8. develop awareness and understanding of the impacts of technology on environment:
  - in the past, present, and possible future;*
  - in local, national, and international settings.*

## Art Syllabus: Aims Of this Kit

**This kit supports 'The Arts' overview in the New Zealand Curriculum Framework document.**

**It relates to the Art Education Junior Classes to Form 7 Syllabus for Schools particularly:**

### 1. Sources of Motivation

- represent or symbolise beliefs, cultural values, rituals, or mythologies
- comment upon themselves, their families, societies, institutions, manners, or customs
- communicate through graphic media such as symbols, motifs, signs, displays
- explore and describe events, places, and objects real or imagined, natural or built
- design or make objects used in daily life

### 2. Making Art Works

- understanding of the properties and characteristics of fibre
- knowledge of the use of tools and equipment
- understanding of the effects produced by tools
- conservation and care of materials
- safe procedures, care and maintenance of equipment

### 3. Knowing about Art

processes involved in costume, fashion, furnishing design using fibre, yarn, thread and other materials used in weaving, plaiting, kete, mats, containers, regalia dress or adornments.



### Visiting the Museum

## Before Visiting the Museum:

*Students should:*

- become familiar with the appearance of the flax bush
- name the parts of the flax bush, and then draw and label the parts they have observed
- locate flax - observe where it is thriving (make students aware of conditions favoured by flax plants)
- identify traditional Maori varieties of flax
- consider why Maori used particular flax varieties for specific purposes, give examples and reasons
- have seen demonstrations of haaro, making miro, patu muka, dyeing (for dyeing KIWI Science 4, book 3, pg 118)
- tried basic weaving and plaiting skills; using materials such as wool or paper (see previsit activities)
- distinguish between kakahu and kete varieties; considering design and materials used (the book **Te Aho Tapu** would be useful)
- find how kete and whariki designs evolved; consider what the designs represented
- find out about and list other materials and tools associated with traditional Maori weaving
- find out what other materials and tools Maori adapted to their weaving, with the arrival of Europeans
- practised the two main Maori weaving techniques "whatu aho patahi" (single pair twining) and "whatu aho rua" (double pair twining) illustrated in **Te Aho Tapu** pg 13,14
- have tried making items out of flax, using the book **Fun with Flax, 50 Projects for Beginners**

## Bibliography

*Helpful books are:*

*Fun with Flax, 50 Projects for Beginners.*

*Te Mahi Kete.*

*Feathers and Fibre.*

*Te Aho Tapu, The Sacred Thread.*

All by **Mick Pendergrast**  
REED METHUEN PUBLISHERS  
(AUCKLAND) LTD

*Weaving A Kakahu*

By **Diggeress Te Kanawa**  
BRIDGET WILLIAMS BOOKS LTD

*Maori Weaving*

By **Erenora Puketapu-Hetet**  
PITMAN PUBLISHING, LONGMAN  
PAUL LTD

*The Kuia and the Spider*

By **Patricia Grace**  
PENGUIN BOOKS, PUFFIN BOOKS.

*Maori Myth and Legend*

By **Margaret Orbell**  
CANTERBURY UNIVERSITY PRESS.  
Includes: Hine-rehia - The discovery of weaving, and Kahukura - The discovery of net making.

*New Zealand Maori Arts and Crafts*

By **Glen Pownall**,  
SEVENSEAS PUBLISHING PTY  
LIMITED, WELLINGTON.

*Maori Arts and Culture*

Edited by **D.C Starzecka**  
DAVID BATEMAN LTD.

## School Bookings

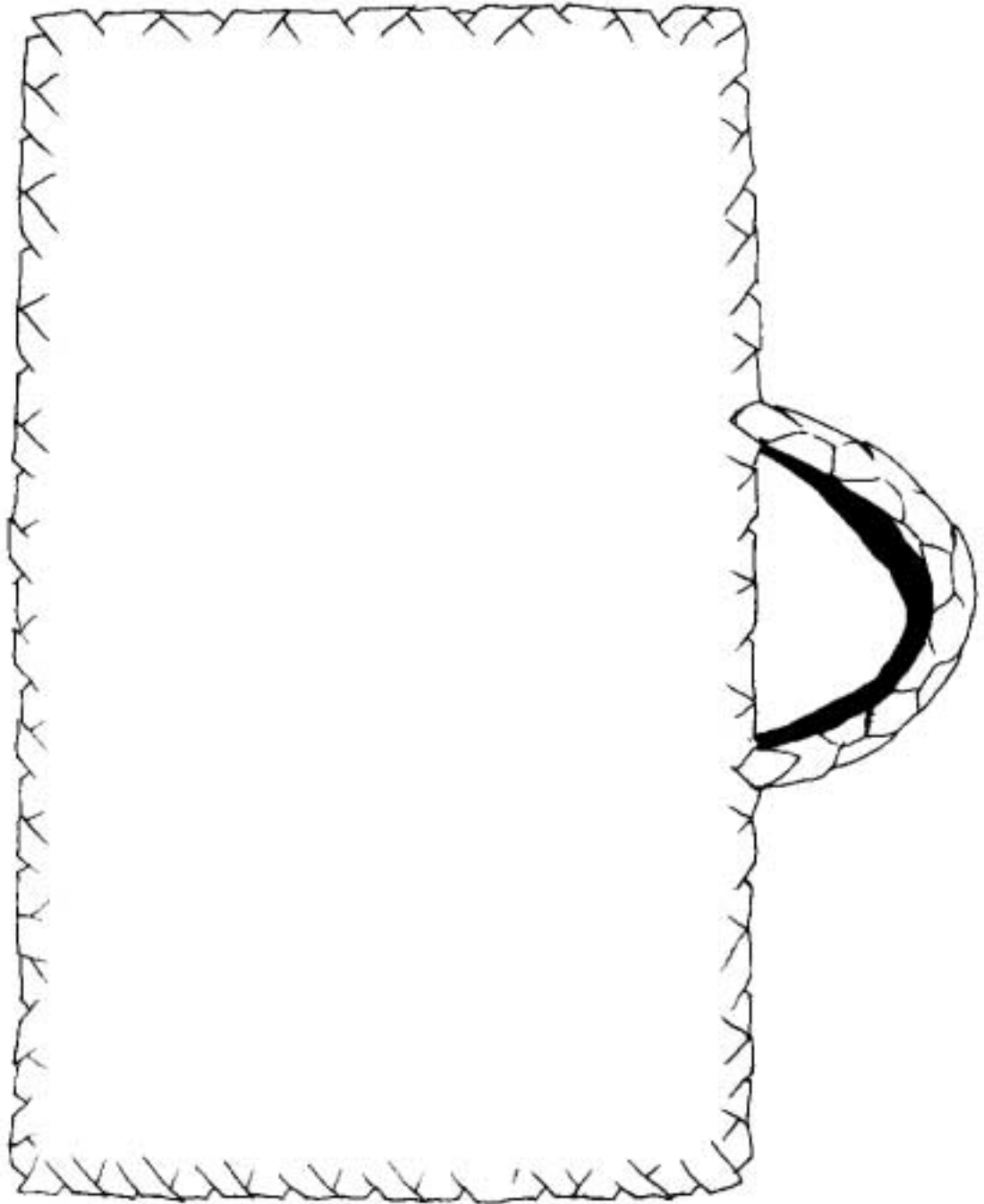
*School bookings are essential when visiting the museum.*

**Bookings can be made by phoning:  
(09) 306 7040**



## Pre Visit Activity

Make a pattern on this kete and then colour it in





### Pre Visit Activity

## Pre Visit Activity

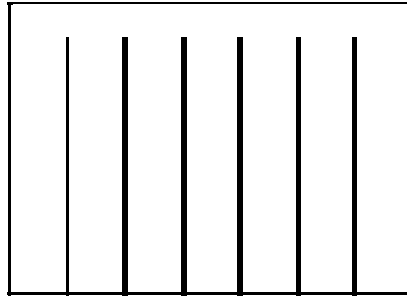
Make your own whariki

### Materials Needed:

2 squares of different coloured paper or card board which are the same size  
1 pair of scissors  
glue or sellotape

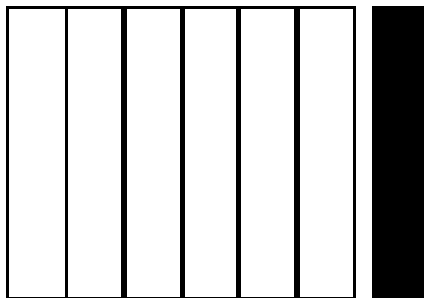
### Step 1. Whenu (*warp*)

Cut 6 straight lines into one of your squares of paper. Do not cut to the end but leave 2cm so that the piece of paper remains joined together. These lines will be the **whenu** of your raranga.



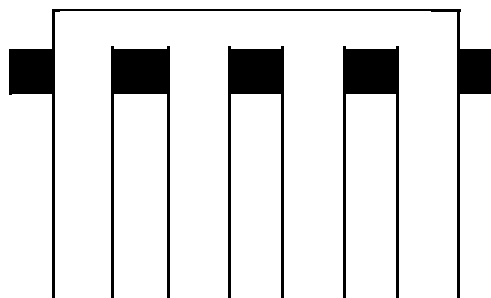
### Step 2. Aho (*weft*)

Repeat this process with the second sheet of paper, but cut the strips to the end of the paper. You should have 7 strips. These strips will be the **aho** of your raranga.



### Step 3. Te Aho Tapu (*the sacred first line*)

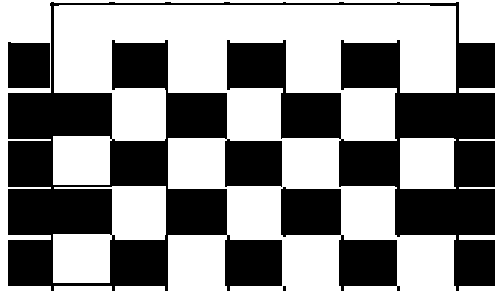
Weave 1 strip of paper through the square of paper with the cuts. The first strip that you weave through is called **te aho tapu**.





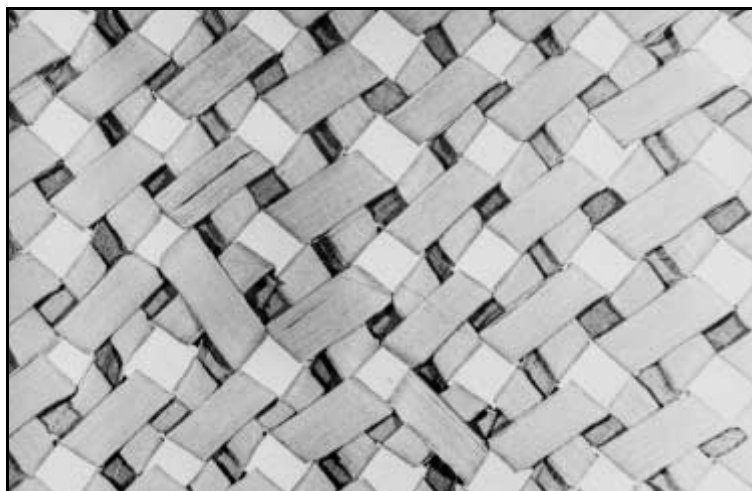
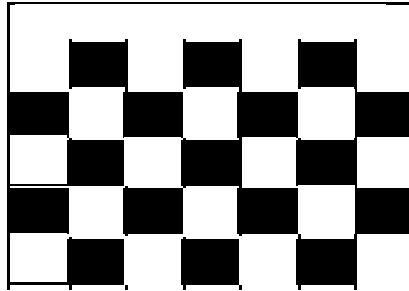
**Step 4. Aho Whatu** (*the final line of weaving*)

Repeat weaving your strips through your paper square until all the strips have been used. The final strip you weave in is called **te aho whatu**.



**Step 5. Raranga**

Trim the edges of your raranga, secure them with either glue or sellotape.



## Pre Visit Activity

Look at each kete. What patterns and symbols can you identify?



*Pre Visit  
Activity*

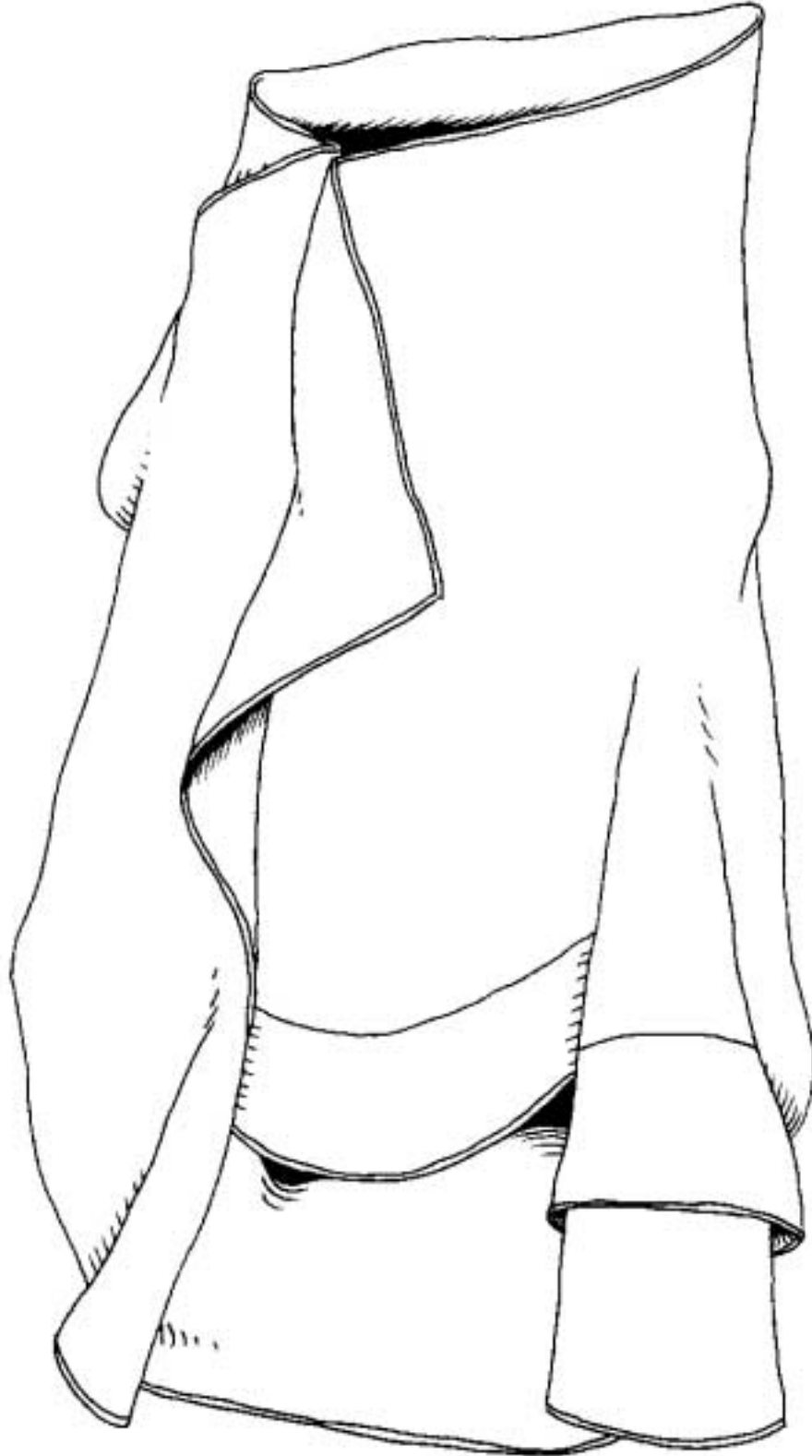


## Museum Activity Sheet

You are the finest weaver in your tribe.

Your rangatira has asked you to design and make a kakahu for him to wear at an important land hui in one years time.

*Use Kakahu on display to inspire your design.*





## Activity Sheet

# Museum Activity Sheet

1. List two hieke on display; what are they made of?.

(a) \_\_\_\_\_

(b) \_\_\_\_\_

2. With European settlement what other materials might the Maori have adapted to using when making kakahu? Use kakahu on display to help you.

3. Look at the kakahu on display; which one do you think would be the most difficult and time consuming to make? Give your reasons why.

4. Give reasons as to why you think Maori Tupuna made kakahu.

5. What sorts of things would Maori tupuna have carried or collected in kete?

6. Look at the selection of kete on display. Which kete would be the most difficult to make and why?

7.(a) The yellow kete is made from \_\_\_\_\_

(b) Has this kete been dyed this colour or is it natural? \_\_\_\_\_

8. What is special about the Kawhiu kete and what was it used for?

9. List other items of raranga on display in the Maori Galleries.