

Complete a Tukutuku Panel WORKBOOK

US18694 Level 3 8 Credits



Māori women from Ōtaki making tukutuku panels in the Māori workshop attached to the Dominion Museum, Buckle Street, Wellington, circa 12 February 1936. Fourth from right is Haua Baker (nee Kiriona). Photographer unidentified.

Title	Complete a tukutuku panel		
Level	3	Credits	8

Purpose	<p>This unit standard is for people furthering their knowledge and practice in Ngā Mahi a te Whare Pora.</p> <p>People credited with this unit standard are able to: identify and explain tukutuku patterns; draft pattern for tukutuku panel; harvest and prepare materials for tukutuku panel; build a tukutuku stand; complete a tukutuku panel.</p>
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Classification	Ngā Mahi a te Whare Pora > Raranga
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Available grade	Achieved, Merit and Excellence
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Criteria for Merit	Demonstrate proficient skills to complete a tukutuku panel.
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Criteria for Excellence	Demonstrate artistic skills to complete a tukutuku panel.
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Guidance Information

- 1 Recommended skills and knowledge
Unit 29711, *Demonstrate knowledge of weaving resources and tikanga of te Whare Pora.*

- 2 References
Simmons, D.R. (1997). *Te Whare Runanga - The Maori Meeting House*. Auckland: Reed Books.
The University of Auckland. (2008). *Tāne-Nui-A-Rangi - 20th Anniversary Edition*. Auckland.
Riley, M. (2005). *Know Your Māori Weaving*. NZ: Viking Sevenses
Other – kaitohu raranga, kaumātua, archives, ipurangi, libraries, museums.

- 3 *Demonstrate proficient skills to complete a tukutuku panel* will be evidenced through:
 - traditional and contemporary patterns are extended upon, to include imagery of original tukutuku and ākonga draft of pattern, along with specifications;
 - drafted ākonga tukutuku pattern is balanced;
 - completed tukutuku panel is balanced;
 - most knots are firm tidy and stitching techniques are secure.

Outcomes and performance criteria

Outcome 1

Identify and explain tukutuku patterns.

Performance criteria

1.1 Tukutuku patterns are identified and explained in terms of whakapapa and kaupapa.

Range patterns may include but are not limited to – pātikitiki, kaokao, niho taniwha, papakirango, purapura whetu, whakaruakopito, poutama, takitoru, roimata toroa, whanganui mumu, tūmatakāhuki, pihapihamango; evidence of three traditional and one contemporary pattern is required.

Outcome 2

Draft patterns for tukutuku panel.

Performance criteria

2.1 Pattern is completed to reflect a kaupapa.

Range evidence must include at least two different patterns.

Outcome 3

Harvest and prepare materials to complete tukutuku panel.

Range may include but is not limited to – kiekie, pīngao, harakeke, synthetic material.

Performance criteria

3.1 Tools and materials for harvesting and preparation are identified.

3.2 Material is harvested in accordance with the tikanga of te Whare Pora.

3.3 Material is prepared.

Range quality, quantity, size;
dyed or natural or combination of dyed and natural.

Outcome 4

Build tukutuku stand.

Range pegboard, kākaho, kaho, kōrari, drill, hammer, string, half rounds, dowel, paint, stain, nails, wood panelling.

Performance criteria

4.1 Completed stand is secure and free standing.

4.2 The dimensions of the stand accommodate the size of the weaving frame.

Outcome 5

Complete a tukutuku panel.

Performance criteria

5.1 Tukutuku stitch techniques are employed.

Range may include but is not limited to – single stitch, double stitch, tūmatakāhuki, te here a matukutangotango.

5.2 Patterns are employed.

Range patterns may include but are not limited to —wae wae pākura, takitoru, roimata toroa, pātiki, kaokao, aramoana, niho taniwha, waha rua, purapura whetu, tūmatakāhuki; evidence of three patterns is required and must include the two ākongā drafted patterns completed as outcome 2.

5.3 The panel is completed in accordance with design specifications.

Range consistency of stitch techniques, consistency in width of material, consistency of weaving, firmness of knots, ensuring finished panel is neat and tidy.

5.4 The panel is framed or mounted for display.

Outcome 1 - Identify and explain tukutuku patterns.

Research - Find Pictures of 4 tukutuku - Identify three traditional and one contemporary pattern is required

Range of patterns may include but are not limited to – pātikitiki, kaokao, niho taniwha, papakirango, purapura whetu, whakaruakopito, poutama, takitoru, roimata toroa, whanganui mumu, tūmatakāhuki, pihapihamango;

Traditional refers to pre-1945.

Contemporary refers to post-1945.

Imagery may include but is not limited to – photographs, pictures, photocopies, videos.

Research - Tukuruku Patterns - Traditional

Photo	Reference
	Pattern Identified
	Whakapapa/explanation of pattern

Research - Tukuruku Patterns - Traditional

Photo	Reference
	Pattern Identified
	Whakapapa/explanation of pattern

Research - Tukuruku Patterns - Traditional

Photo	Reference
	Pattern Identified
	Whakapapa/explanation of pattern

Research - Tukuruku Patterns - Contemporary

Photo	Reference
	Pattern Identified
	Whakapapa/explanation of pattern

Outcome 2 - Draft patterns for tukutuku panel.

Performance criteria

2.1 Pattern is completed to reflect a kaupapa.

Range evidence must include at least two different patterns.

What is your kaupapa? What story are you going to tell?

Who

What

Where

When

Why

How

Research

Tukutuku patterns?

Design One

Description/reflection

Design Two

Description/reflection

Outcome 3 - Harvest and prepare materials to complete tukutuku panel.

Range may include but is not limited to – kiekie, pīngao, harakeke, synthetic material.

Materials Photos	Explanation/reflection

3.1 Tools and materials for harvesting and preparation are identified

Tools Photo	Use/explanation/reflection

3.2 Material is harvested in accordance with the tikanga of te Whare Pora.

Tikanga Research - Rules and expectations

3.3 Material is prepared. Range quality, quantity, size;
dyed or natural or combination of dyed and natural.

Production Diary

Outcome 4 - Build tukutuku stand

Range pegboard, kākaho, kaho, kōrari, drill, hammer, string, half rounds, dowel, paint, stain, nails, wood panelling.

4.1 Completed stand is secure and free standing.

4.2 The dimensions of the stand accommodate the size of the weaving frame.

FINAL DESIGN AND PLAN

Outcome 5 Complete a tukutuku panel.

5.1 Tukutuku stitch techniques are employed.

Range may include but is not limited to – single stitch, double stitch, tūmatakāhuki, te here a matukutangotango.

Stitch	Photo of your work	Reflection
single stitch		
double stitch		
tūmatakāhuki		
te here a matukutangotango		

5.2 Patterns are employed.

Range patterns may include but are not limited to —waewae pākura, takitoru, roimata toroa, pātiki, kaokao, aramoana, niho taniwha, waharua, purapura whetu, tūmatakāhuki;

evidence of three patterns is required and must include the two ākonga drafted patterns completed as outcome 2.

Pattern chosen	Explanation

5.3 The panel is completed in accordance with design specifications.

Range consistency of stitch techniques, consistency in width of material, consistency of weaving, firmness of knots, ensuring finished panel is neat and tidy.

Quality Control	What I need to do
consistency in width of material	
consistency of weaving	
firmness of knots	
neat and tidy.	

5.4 The panel is framed or mounted for display.

Frame Research

Frame Design

Frame Planning

Frame Making

Production Diary

Final Photos of complete framed Tukutuku