

NATIONAL SERVICES TE PAERANGI

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**Caring for Māori Textiles
Tiakitanga o te Kahu Āku**

Care of Collections and Taonga

He Rauemi Resource Guide
ISSUE No. 18

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Caring for Māori Textiles Tiakitanga o te Kahu Āku

Whiria te muka harakeke, whiria te muka tangata. Puritia ngā taonga a ō tātou tīpuna hei taonga mā ngā uri whakatipu. (Plait the flax fibres, plait the fibres of mankind. Hold onto the treasures of our ancestors as a taonga for future generations.)

Many iwi (tribes), hapū (sub-tribes), and whānau (families), as well as museums have taonga (treasured items) made of Māori textiles in their care. This resource guide looks at practical steps you can take in the proper handling, storage, and display of such taonga.

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Caring for kākahu, kete, piupiu, and whāriki

This guide looks at the care of four common forms of Māori textiles: kākahu (cloaks), kete (woven baskets), piupiu (waist garments), and whāriki (mats). The majority of these textiles come from plant material, though some include animal material (for example, wool, feathers, and hair).

If you are caring for taonga of these kinds, it is essential that you can:

- identify the taonga and the materials from which they are made
- assess the condition of these materials and handle them accordingly (you may need expert help in this, especially if they are fragile)
- maintain good conservation practice when you handle, store, and display them.

There are general requirements for handling and storage that apply to all these taonga, whether they are old or recently made.

This guide is an extension of National Services Te Paerangi He Rauemi Resource Guide 5: Preventative Conservation. Preventive Conservation suggests practical steps that can be taken to protect collections and should be read as a companion to this guide.



Kahu Kiwi (Kiwi feather cloak)

Using taonga

Taonga that are textiles are used in a variety of ways: for example, whāriki laid on the floor of the whareniui (meeting house), and kākahu (cloaks) worn or used on special occasions. Taonga in use are subject to damage and deterioration. They should be used only when necessary, and only when they are in good condition. Using them in poor condition – for example, when torn or very fragile – will cause them to deteriorate further.

Dyed black fibres are particularly vulnerable to movement. You will also find that pōkinikini (individual lengths) of piupiu may fall off with movement, as will the black hukahuka (thrums) on some korowai (cloaks adorned with hukahuka). Feathers on cloaks are especially vulnerable and can be lost with continual handling.

The materials of Māori textiles

There are several types of plant material used in Māori textiles. The most common is harakeke (New Zealand flax) in its raw, unprocessed leaf form and muka/whitau/korari, which is its processed fibre form. Other plants used in their raw leaf form include kiekie (tree epiphyte), pīngao (sand sedge), and toi (mountain cabbage-tree). Cotton fabric, commercially woven, has also been used in the past. Animal protein materials include wool and feathers from various birds, both native and introduced, wool fibre, and hair.

Some materials are dyed using the traditional black, brown, and yellow dyes, as well as modern synthetics. Some dyed plant materials need special attention in their care (See the box 'Black dye alert'). All of these materials are affected by their everyday environment. Some are more vulnerable than others.



Kete

How Māori textiles deteriorate naturally

Compared with artefacts of stone, wood, or glass, textiles are very vulnerable to deterioration. This natural process is sped up by exposure to natural light, spotlights, fluorescent light, heat, moisture, dust, and many living things.

Inherent Vice

Flax has an inherent problem, it has a high content of hemicellulose. Hemicellulose produces acetic acid, which eventually causes degradation of the fibre. Degraded fibre is brittle, dry to handle, and a light brown honey colour. It eventually fragments. Degradation is catalyzed when the fibre is dyed black using the traditional method of tannin and paru (mud rich in iron compounds) dye.

Light

Natural light from the sun is the most damaging of the elements. This damage accumulates, often unnoticed, and cannot be reversed. Light causes fading or colour changes in materials, and can result in them becoming dry and brittle.

Heat and moisture

Heat dries out textiles, which can cause them to become brittle. Fluctuations in temperature and moisture affect material, causing it to expand and contract. These movements are invisible, but significant enough to eventually cause fibres to fracture. When there is a lot of moisture in the air, fungi (moulds and mildew) grow on the materials, causing their decay.

Dust

Dust lodged between fibres can act like tiny cutters. Dust often contains salts and other reactive chemicals that speed up the process of deterioration.

Living things

Spores of fungi are always present in the air. These will cause damage to fibres in moist conditions. Various insects, such as moths, borers, and beetles, see fibres particularly proteinaceous material as food. Chemicals and microbes from insect excretions add to the destructive mix. Larger animals, such as rats and mice, can wreak havoc on materials.

Black dye alert

The black-dyed fibres in Māori textiles are often very fragile. The black dye is a combination of tannin (from hinau or mānuka bark) and paru (mud rich in iron compounds). It is an effective means for colouring muka black, but its acidic nature causes damage.

Māori textiles containing traditionally dyed black fibres need special care and attention to preserve them. They are even more vulnerable to the effects of light, heat, and moisture. These elements speed up the degradation.



Kahu kiwi – In very poor condition. Aged fibre/Muka, Loss of feathers due to wear and insect damage. Hole in kaupapa – deliberate damage.



Kaitaka Paepaeroa – In very poor condition. Aged fibre/Muka. Large Loss of dyed black and natural Muka. Dye transfer. Strong fold lines



Rapaki – Extremely poor condition. 95% loss of Pokinikini. Continual loss of dyed black elements.

How Māori textiles deteriorate from handling and storage

Like any other textiles, Māori textiles are subject to the wear and tear that is part of normal living. To preserve these textiles, you need to consider how you handle and store them.

Skin contact

Skin excretes oils and salts, as well as picking up dust and dirt from the environment. All these can transfer to textiles during handling and contribute to their breakdown.

Water

Exposure to rain, or water from washing, or even water at a blessing, can damage kākahu and piupiu. The wetting and drying of fabric such as muka can cause shrinkage. Materials that are stored damp will cause mould growth.

Wearing and usage

Any time kākahu and piupiu are worn or kete and whāriki are used, they are inevitably knocked, rubbed, stretched, and squeezed. This everyday wear and tear contributes to the breakdown of their structures.

Display

The unsupported weight of a piupiu or an old cloak can cause damage. Suspending a kete by its handles stresses the attachment points and distorts the handles.

Storage

Hanging, folding, and rolling of taonga for store or display can damage them if done inappropriately.

Mending

The very stitching used to sew up holes and tears in these textile taonga may cut through the original fibres, causing even more tension and damage.

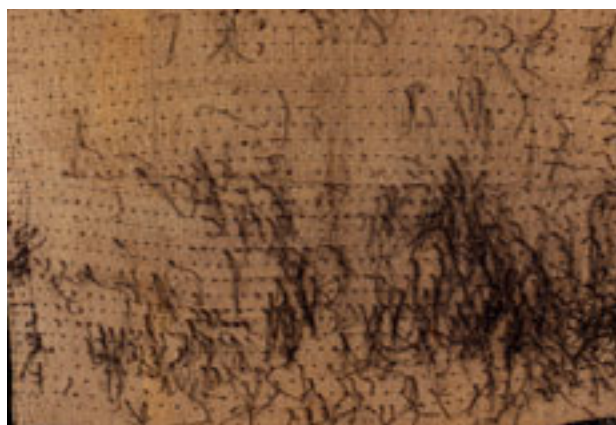
Guarding against insect and fungi attack

Using incorrect insecticides and fungicides can cause feathers and textiles to fade, leading to their disintegration.

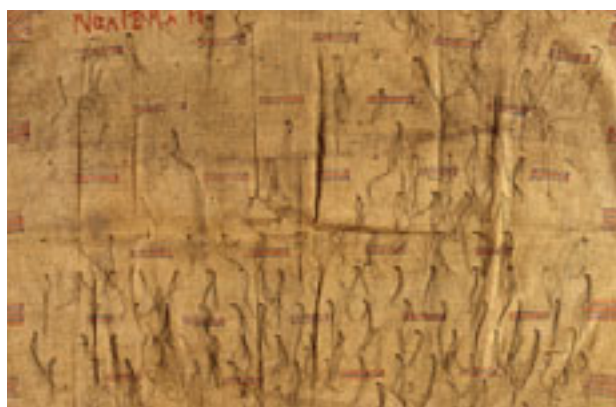
***If in doubt, get advice from a conservator.
Remember, less is best.***



Piupiu – Extremely poor condition, 65% loss of Pokinikini



Korowai – Very poor condition, Aged fibre/Muka, 75% loss of dyed black Hukahuka/thrums.



Korowai – Very poor condition, Aged fibre/Muka, 80% loss of dyed black Hukahuka/thrums. Fold lines, discolouration.

Preventive conservation of Māori textiles

Part of loving and caring for your textile taonga is treating them with the care they deserve when you handle, store, or display them.

Handling

- Handle these taonga as little as possible.
- Protect the taonga from skin contact. A low-cost solution for avoiding this is to wear disposable surgical gloves (also called examination gloves), available from pharmacies. These also have the advantage of being smooth and not catching on fibres, unlike cotton-weave gloves. Surgical gloves are essential for handling black-dyed fibres.
- Think ahead when you move objects. Prepare a resting place for the object before you move it.
- Think about the weight of the taonga. Look how you can best support it so its weight is evenly distributed. For example, cradle a cloak when moving it, don't hold it at the top end only.
- Think about areas that get a lot of wear – for example, the top corners of cloaks where feathers are lost from constant handling.
- When wearing a cloak, the wearer needs to take special care not to stretch the garment, or perhaps tear it by sitting on it.

Storage

- Keep all storage and display areas as clean, tidy, and dust-free as possible. A high standard of general housekeeping in these areas is essential, along with a regular programme of inspection. Clean, well-stored textiles are less vulnerable to attack by pests, fungi, and bacteria.
- Avoid storing Māori textiles on the floor or next to outside walls. The floor is always at risk from flooding, and outside walls fluctuate more in temperature.
- Ideally, Māori textiles are best stored in metal compartments with an acid-free material surround. If a metal compartment is not possible, store the textile in an acid-free box.

'Good housekeeping' is the key phrase in practising preventive conservation.

- Avoid using plastics with these taonga. Never enclose them in plastic – this will create an ideal environment for moisture to become trapped and for fungi to grow. Plastic gives off gases harmful to textiles – as does wood.

- Storing flat is always best.
- Folding is highly damaging, as textiles made from plant fibres have a strong memory for shape if left in the same position for too long. If you have to fold, pad along the inside fold line.
- Consider how easy it is to place objects and remove them from where you store them.
- Storing in a box or drawer helps you to manage the risks from light, heat, moisture, animal, and fungal attack. They offer a more easily controlled micro-environment. See the pattern and instructions on page 6 for making your own simple acid-free box.
- Materials that come in contact with textile taonga should be acid free.
- If you store on open shelving, then the room becomes the enclosure – which means a much larger environment to control.
- For further suggestions about your general storage environment, see He Rauemi Resource Guide 5: Preventative Conservation.

Inspect your taonga every month for any evidence of mould or infestation.

Useful materials and tools for storage

Materials

- Acid-free tissue paper
- Acid-free cardboard – 3mm or 6mm thick
- Washed calico
- Sheeting
- Tyvek (inert, stronger
- than tissue, water repellent, and reasonably priced in comparison to similar materials)
- Dacron wadding
- Cardboard tubing

[See page 16 for a list of suppliers of these materials]

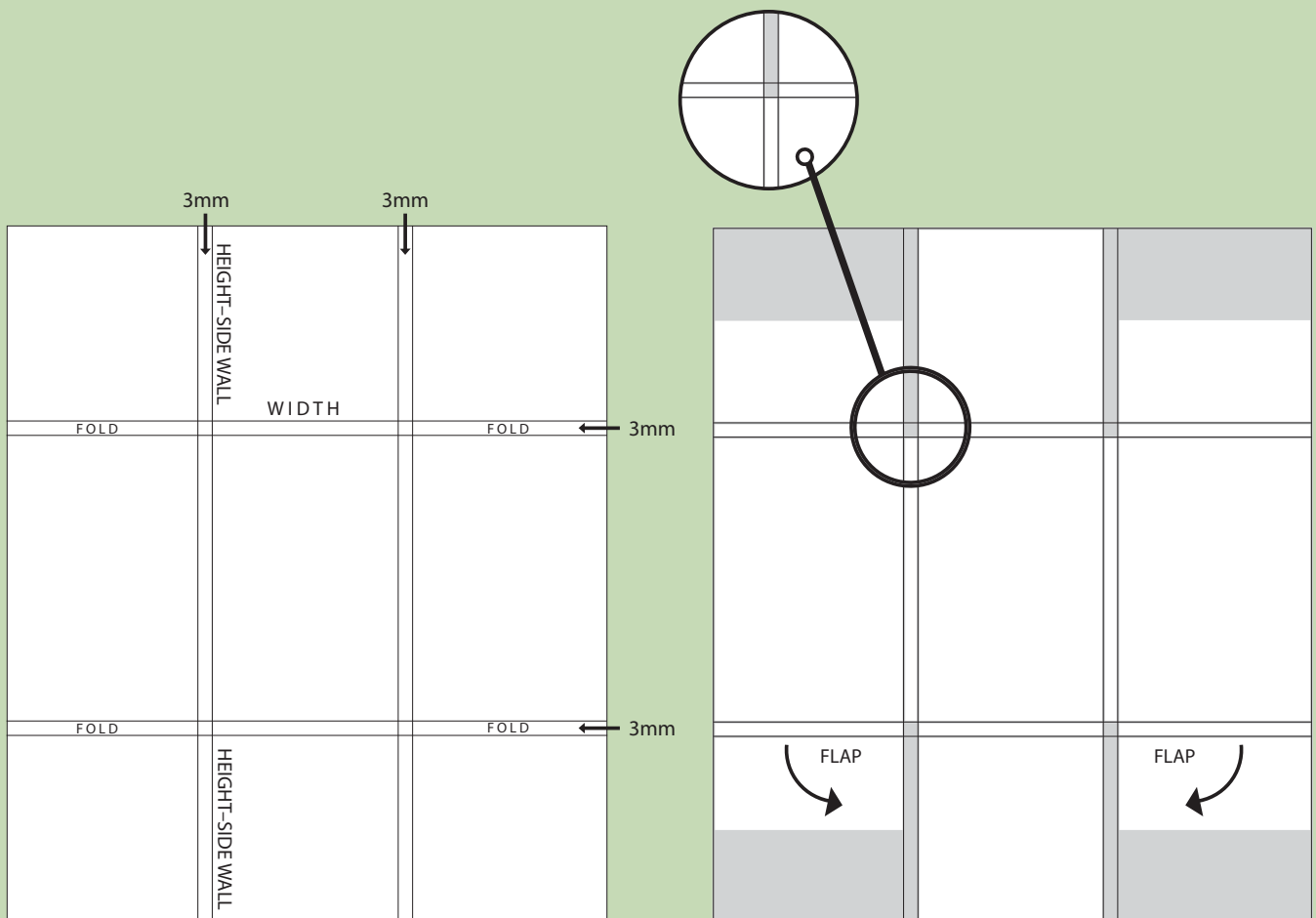
Tools

- Ruler
- Pencil
- Scissors
- Box-cutting knife
- Glue gun

Making a customised acid-free box

Using this template you can make a customised acid-free box to accommodate any size of kākahu or any other textile taonga.

1. Take a large sheet of acid-free cardboard. Mark out the box (see the template). Its width and length should be the overall dimensions of the cloak plus an allowance for the fold of each end wall (for example, 3mm for 3mm thick card). Its height should be slightly higher than the cloak's depth, including any padding for its shaped areas.
2. Fold the end wall up first, then glue the sides to the outside of this wall.
3. Make the lid separately; it needs to be slightly larger to fit over the box.
4. To make the lid, the construction is the same as that for the base, but the measurements need to change. The length dimension must include or add 12mm for the double walls (6mm at each end). The width must include or add 6mm for each 3mm side wall. The lip of the lid also needs to change: the usual measurement is 70mm.



Caring for kākahu

Kākahu are made from muka, and may be decorated with feathers, animal hair, or thrums of fibre or wool. They often incorporate dyed elements and decorated borders.

The main kinds are:

- korowai (cloak adorned with hukahuka (thrums))
- kahu huruhuru (cloak adorned with feathers)
- kaitaka (cloak with no adornment other than tāniko (patterned) borders).

Storing flat

Ideally, kākahu should be stored flat. However, their size usually restricts the amount of suitable storage space available.

Store them in a box or drawer with their patterned side up. Use acid-free material for lining the enclosure. You can make a customised acid-free storage box using the template on page 6.

Some kākahu are shaped – they are not strictly flat textiles. Shaped kākahu have poka (darts) woven into them to shape the cloaks for fitting over shoulders and buttocks. Use scrunched-up acid-free tissue or covered Dacron wadding to support these shaped areas from underneath.

See the illustration below for details of layering.

Storing rolled

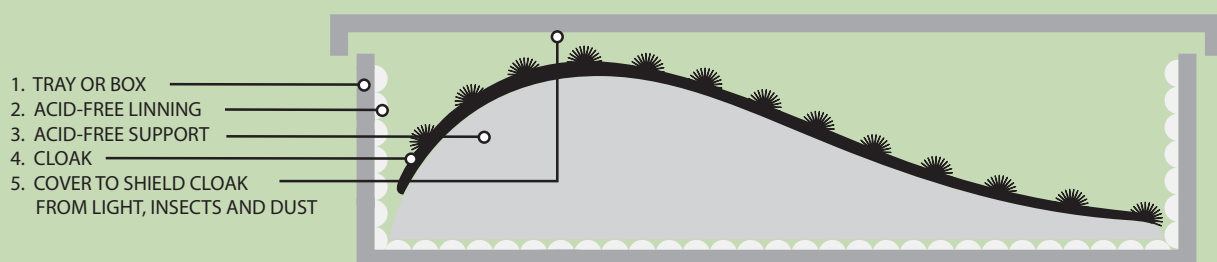
Storing kākahu rolled onto a cylinder is the next best alternative to storing flat. The bigger the diameter of the cylinder, the better. See ‘Making your own rolled storage for kākahu’ on page 9 for instructions.



Kaitaka aronui (Cloak with tāniko border)



Korowai



Storing folded or hanging

These forms of storage are not recommended. Hanging can distort and impose strain on the fibres of the cloak. Folding leads to creasing.

- If for any reason you do have to fold, pad with tissue or covered Dacron along the fold line.
- Place the folded cloak in a box or onto a shelf and cover with a dust cover.
- Do not place other objects on top.
- Change the folds of the cloak every 6 months.

Cleaning kākahu

- Never use water to clean kākahu.
- Never clean kākahu with solvents or have them washed at a dry-cleaners.
- On structurally sound garments, gentle and careful vacuuming can be effective.
- Place a piece of monofilament screening or nylon net over the short end of the vacuum cleaner and use the lowest suction setting. This should avoid any ‘sucking up’ of the material and possible damage.
- Do not attempt to vacuum-clean very fragile or fractured kākahu.

Repairing kākahu

If a cloak needs repair, consult a professional conservator before taking action.

Displaying kākahu

Only kākahu in good condition should go on display. Don't display if there is evidence of fibre loss or fragmentation. If you're unsure, seek advice from a qualified conservator.

- Display for a maximum of 6 months at a time. Rest for 18 months (a 2-year cycle).
- Ideally, use a display case to avoid risk of damage.
- Give the kākahu maximum support, with its weight evenly distributed. Make sure there are no stress points – do not nail, pin, or staple the cloak, or suspend it from its ties.
- Two other acceptable ways for vertical display are to use a Velcro fastening or a rod-and-sleeve method. See the box on page 10 for details.



Korowai kāruru (Cloak with brown kiwi and kākā feathers and thrums)



Kahu kuri (Dog skin cloak)

Making your own rolled storage for kākahu

Materials

- Acid-free cardboard (3mm or 6mm) for the box
- Ethafoam blocks 5cm thick
- Cardboard tubing (recommended minimum diameter: 15cm)
- Dacron wadding
- Tyvek

Stage 1: Making a padded tube and rolling the cloak

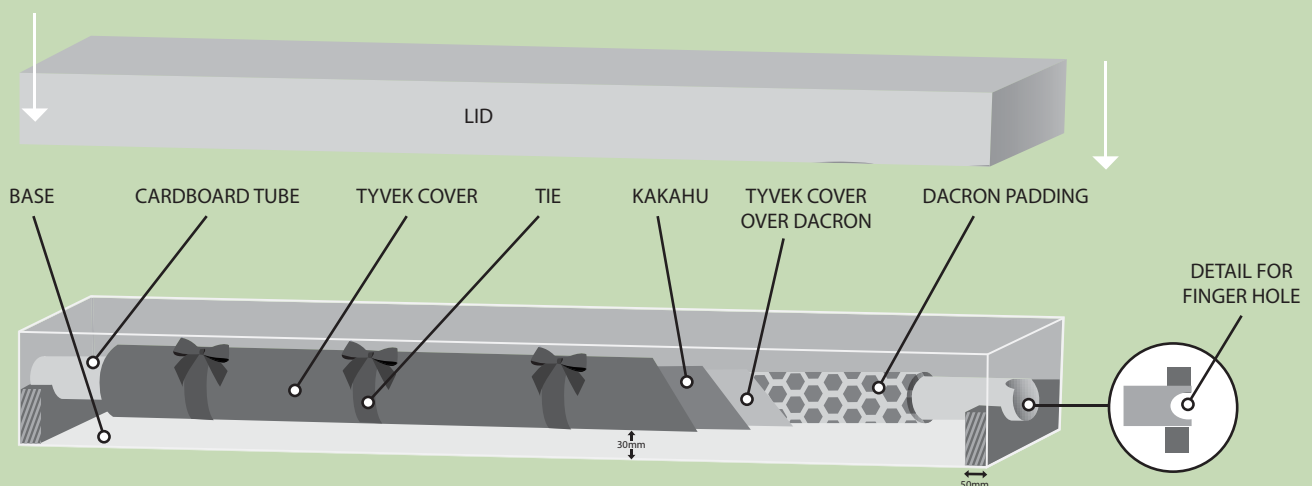
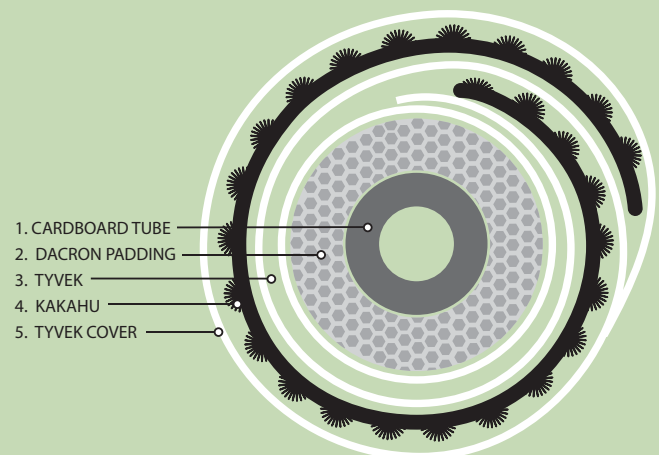
- Use a cardboard tube that is 20cm longer than the top-to-bottom measurement of the cloak.
- Pad the tube with Dacron wadding for cushioning, then completely cover the Dacron with Tyvek.
- If you're storing the tube in a box, cut a scallop in the tube at each end for ease of handling (see the illustration).
- Lay out the kākahu, with its decorated side up, on a clean sheet. Gently align the feathers or decorative parts in place. Cover with another sheet. Then, with the help of another person, turn the whole cloak over, in its sheeting sandwich, so the decorated side lies outermost on the roll.
- The cloak should be aligned lengthwise to the cylinder and rolled up from side to side.
- Carefully roll the cloak, still in its sandwich of protective sheeting, onto the cylinder.
- Tie the roll firmly with Tyvek strips 4cm to 5cm wide, but not so tightly that the ties make indentations.
- Suspend the roll so the cloak has no pressure points on it.

Stage 2: Making the box

- Follow the instructions for making your own storage box on page 6. The box's length should be the overall length of the cloak tube plus an allowance for the fold of each end wall (for example, 3mm for 3mm thick card). Its width and height should accommodate the rolled-up cloak with 3cm to spare right round.
- Fold the end wall up first, then glue the sides to the outside of this wall.
- Make the lid separately. It needs to be slightly larger (about 1cm in both dimensions) to fit over the box.

Stage 3: The cradle

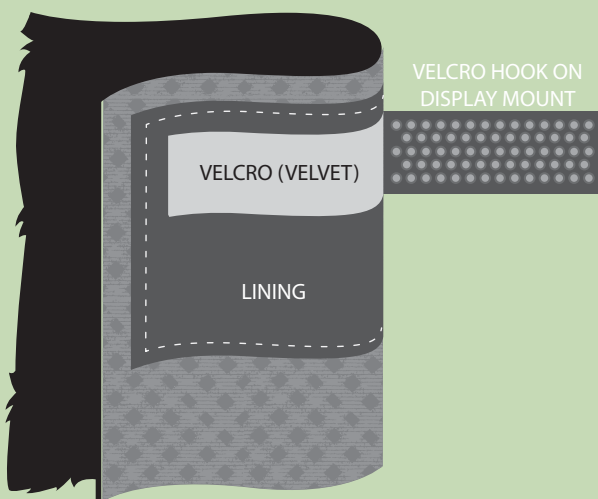
- Cut a semicircle to fit the tube in both the ethafoam blocks and put one at each end of the box.
- Place the rolled-up cloak tube in this cradle. For extra security, fit matching blocks on top of the cradle ends. Put on the lid.



Hanging kākahu for display

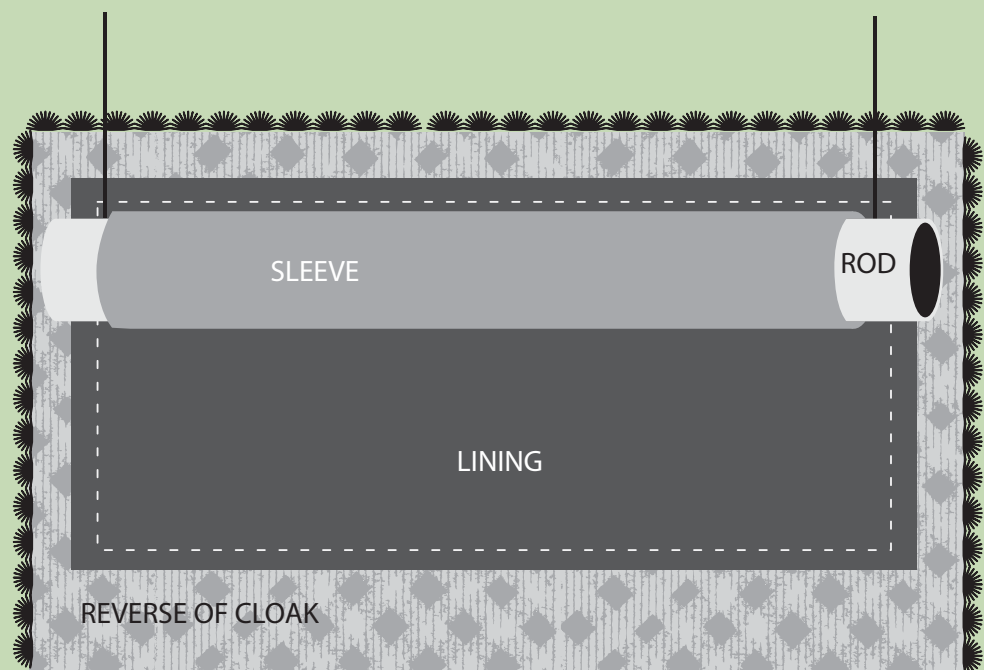
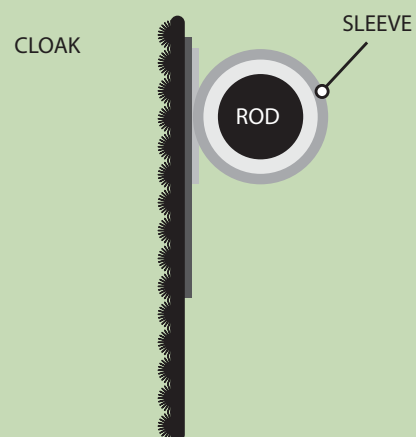
Velcro fastening

1. Make a lining of washed cotton or unbleached calico for the top section of the cloak, and machine-stitch a Velcro strip (the velvet side) along the top edge of this lining.
2. Hand-sew the lining onto the top section of the cloak's reverse side. Use soft, natural thread – either linen or cotton. Always pass the needle between, not through, the fibres. Always stitch loosely.
3. Hang the cloak by pressing the Velcro velvet strip onto a strip of Velcro hook attached to the display wall or mount.



Rod-and-sleeve method

1. Make a lining of washed cotton or unbleached calico the size of the top section of the cloak. Machine-sew a sleeve of similar material to the lining.
2. Sew the lining onto the top section of the cloak's reverse side. Use soft, natural thread – either linen or cotton. Always pass the needle between, not through, the threads.
3. Always stitch with a medium tension. Stitch too tightly and you can cause damage; stitch too loosely and your stitch will be ineffective.
4. Pass a rod through the sleeve and attach the rod to the display wall or suspend it from the top of the display case.



Kete

Kete, being made usually of unprocessed leaves, are hardier than taonga made of muka. However, they should be subject to a similar regime of care in their handling, storage, and display.

Storing kete

- Never suspend kete by their handles. This will distort the handles permanently.
- Use acid-free padding inside the kete to keep the original shape. Do not allow them to flatten. This will put stress on the structure, causing the elements to fracture, particularly along the sides.
- Kete decorated with feathers can be turned upside down over a supporting block so that the feathers are free and the weight is on the base of the kete.
- Store plain kete flat.

Cleaning kete

- Kete can be vacuum-cleaned using the method described in the kākahu section above.

Displaying kete

- Pad kete out to their original shape.
- Support them from their base.
- Support the handles, but never suspend kete by them.
- Make sure feathers are not crushed.



Kete Kiwi (Feather bag)



Kete

Piupiu

Piupiu are extremely fragile taonga.

The pōkinikini (individual lengths) have sections of dyed black fibre that make up the pattern of the piupiu.

If they are traditionally dyed, these black sections can easily break. It is easy to catch and tear the stray fibres that protrude from piupiu, so special care is needed in both handling them and choosing the materials for covering them.

Storing piupiu

Storing piupiu flat is best. You can make your own box with a special surround of padded ethafoam to prevent any movement that might damage the piupiu's elements. See the topic box on page 13 for details.

Piupiu can also be stored in a roll, and this is a convenient way to transport them when you're travelling. Some people do this by rolling them in stockings. This is not recommended. You risk the black fibres catching and tearing on the weave, particularly when putting them into or taking them out of the stocking. See the topic box on page 13 for a safe way to store piupiu rolled.

Cleaning piupiu

- If a piupiu is dyed traditionally, do not use water to clean it. You can give it gentle vacuum-cleaning, as described for kākahu (on page 8).

Displaying piupiu

- Display piupiu flat, or on a slight slope, making sure there is no weight on the pōkinikini.
- Fix a supporting edge for the bottom of the piupiu to rest on. This will take the weight of the pōkinikini.



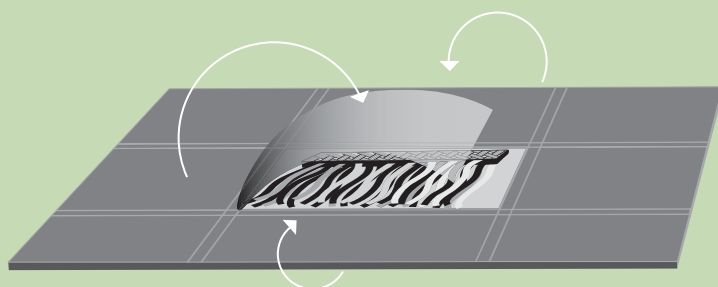
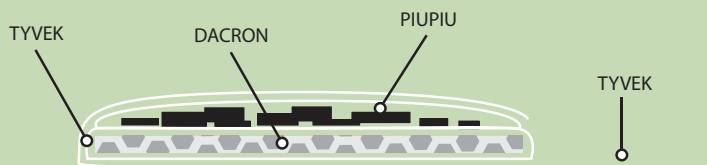
Piupiu

Storage for Piupiu

Flat storage for piupiu

Materials

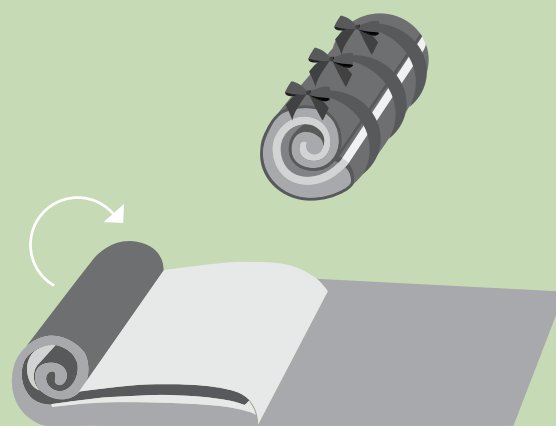
- Ethafoam sheet 20mm thick
 - Dacron
 - Tyvek
 - Acid-free cardboard
1. Lay the piupiu out on the ethafoam sheet. Draw a line around the piupiu about 10mm away from its edge, following its exact shape and allowing for the varying lengths of the elements. If the piupiu's ties are flexible, these can lie on top of it. If not, you should also allow for their shape lying flat.
 2. The additional 10mm allows for the padding you will make for the ethafoam edge.
 3. Cut out the piupiu shape in the ethafoam. Now trim the outside of the sheet to a rectangle to fit your storage box. The ethafoam surround should be at least 30mm wide.
 4. Make your storage box (see page 6 for instructions). It doesn't need to be much deeper than the ethafoam. Make the lid the same depth as the bottom and you will have a more solid box.
 5. Now give the ethafoam surround a cushioned edge. Cut slots no more than 10mm deep on its up-side and down-side. Place a strip of Dacron no deeper than the ethafoam along the inside edge. Make a strip of Tyvek wide enough to fit over the Dacron and tuck into the ethafoam slots.
 6. Place the padded surround in the box. It's useful to cut a slot into the surround by the waistband, so handling the piupiu in the box is easier.



Rolled storage for piupiu

Materials

- Dacron
 - Tyvek
 - Double-sided tape
1. Prepare a sheet of Tyvek or calico large enough to fold over the laid-out piupiu.
 2. Place a layer of Dacron the size of the piupiu in the centre of the sheet.
 3. Cover the Dacron with a sheet of Tyvek the same width, but long enough to tuck under the Dacron.
 4. Fasten the Dacron sheets together with double-sided tape.
 5. Lay the piupiu flat on the 'duvet'. Carefully align the pōkinikini.
 6. Fold the sides of the undersheet over the piupiu, then fold one end over them.
 7. Carefully roll up the piupiu from the folded end. Don't scrunch the roll.
 8. As with kākahu, secure the roll firmly with wide ties made from Tyvek, but not so the ties make indentations.



Whāriki

Whāriki are the largest items in this group, but possibly the simplest to look after.

Storing whāriki

- Ideally, whāriki should be stored flat. They can be stored lying evenly on top of each other.
- Alternatively, they can be draped over a piece of covered tubing.
- They may also be hung vertically, suspended from a three-point clasp.
- Rolling is not recommended as this causes the mat to take on its rolled shape permanently.

Cleaning whāriki

- Whāriki can be vacuum-cleaned using the method described in the kākahu section (on page 8).

Displaying whāriki

- Display whāriki flat or laid over a tube.



Whāriki takapau (Finely woven floor mat)



Whāriki (Fine mat)

Packing and transport

Pack Māori textiles carefully when transporting them. They should arrive at their destination in the same condition in which they left you.

- Pack frail and oddly shaped pieces so they can be taken straight from the packing case and put into the display case, minimising the need for handling.
- Make sure the textile is well supported. Include fittings and mounts, which will make things easier for the exhibition team at the other end.
- If possible, transport textiles in a custom-made wooden crate that is protected against weather and poor handling, and fitted inside with padded supports.
- When you pack a Māori textile for transportation, apply all the techniques you'd use when storing it. Pack it out with lots of bunched acid-free tissue and Dacron wadding.



Packed kete ready for transport

Emergencies

See He Rauemi Resource Guide 5: Preventive Conservation for general guidance about protecting your collections in the case of an emergency.

In most cases, if a Māori textile gets wet, it can be gently towel dried straight away. In case of emergency, seek advice from a professional conservator before undertaking any conservation work. Remember taonga in use are subject to wear and tear.

Don't forget

Key points in caring for Māori textiles

- Expect taonga in use to experience some wear and tear.
- Handle textiles as little as possible.
- Apply good housekeeping principles.
- In most cases, flat storage is best.
- If in doubt, get advice from a professional conservator.

Suppliers of materials

General supplies for conservation treatment and packaging

Conservation Supplies

P.O. Box 8839
Havelock North 4157
Accepts small orders
Ph (06) 211 3991
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www.conservationsupplies.co.nz

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Private Bag 39810
Wellington Mail Centre
For custom-made hooks for Te Papa hangers,
contact the production manager
Ph 0800 500 338
www.ullrich-aluminium.co.nz

Dacron wadding

Charles Parsons NZ Ltd

525 Rosebank Road
Auckland
Unit 4, 65 Kaiwharawhara Road
Wellington
1 Lancaster Street
Christchurch
Sells in bulk – minimum 50 m roll. For smaller
quantities, try fabric and craft shops
Ph 0508 727 7667
www.charlesparsons.co.nz

Spotlight

Ph 0800 276 222
service@spotlight.co.nz
www.spotlight.co.nz/stores/nz/

Ethafoam

Dunlop Foams

Private Bag 19992
Avondale, Auckland
Ph (09) 828 330
bmiller@dunlopfoams.co.nz

A&E Karsten

67 Morrin Rd
Saint Johns, Auckland 1072
Ph: +64 9 570 4490
sales@karsten.co.nz
www.karsten.co.nz/general.html

Tailors' forms and mannequins

Purfex

15–17 Fremlin Place
PO Box 8664, Auckland
Ph 0800 830 500, (09) 828 5206
sales@purfex.com
www.purfex.com

Tubes

Sonoco New Zealand

Ph (09) 839 0177
sales.sonoconz@sonoco.com
Also try fabric shops, and carpet and linoleum stores
For small tubes, try Gladwrap tubes etc

Tyvek

Fabri-Cell International Ltd

PO Box 97 047
Wiri
Auckland
Ph (09) 266 4924
nz.sales@fabricell.com

Gloves

Disposable gloves are available from pharmacies
and supermarkets

White cotton gloves from:

Takapuna Distributors Ltd

Box 33 784, Takapuna, Auckland
Ph (09) 441 3413
info@omnigloves.co.nz

Kirkcaldie & Stains

PO Box 1494
Wellington
kirkcaldies.co.nz

NZ Safety

Branches throughout New Zealand
www.nzsafety.co.nz

Glossary

Hapū

Sub-tribes of an iwi.

Harakeke

New Zealand flax.

Hemicellulose

A naturally occurring substance in plant materials.

Hukahuka

Thrums of plied fibre-usually dyed black.

Iwi

Tribes.

Kahu huruhuru

Cloak adorned with feathers.

Kaitaka

Cloak with no adornment other than tāniko borders.

Kākahu

Cloak.

Kete

Woven basket.

Kiekie

Tree epiphyte (plant that grows on another).

Korowai

Cloak adorned with hukahuka.

Muka

The fibre form of New Zealand flax.

Paru

Mud rich in iron compounds.

Pīngao

Sand sedge.

Piupiu

Waist garment.

Pōkinikini

Individual lengths of flax fibre and leaf.

Proteinaceous

Consisting of protein.

Tāniko

Patterned borders.

Taonga

Treasured items.

Toi

Mountain cabbage-tree.

Whānau

Families.

Whareniui

Meeting house.

Whāriki

Finely woven mat.

Further reading

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Puketapu-Hetet, E. (1999) *Maori Weaving*. Auckland: Addison Wesley Longman.

Te Kanawa. D. (1994) *Weaving a Kakahu*. Wellington: Bridget Williams Books, 1994.

Museum of New Zealand Te Papa Tongarewa (2001). National Services Te Paerangi. *He Rauemi Resource Guides 5: Preventative Conservation*. Wellington: Museum of New Zealand Te Papa Tongarewa.

Museum of New Zealand Te Papa Tongarewa (2009). National Services Te Paerangi. *He Rauemi Resource Guides 24: Caring for textiles and clothing*. Wellington: Museum of New Zealand Te Papa Tongarewa.

Further training

For more in-depth information on the subjects covered in this guide, there may be opportunities to attend a workshop about caring for Māori textiles. Contact National Services Te Paerangi to find out about workshops in your area.

Other resources

Directory of Conservators of Cultural Property, available from the Secretary, New Zealand Conservators of Cultural Materials, PO Box 12349, Wellington 6001, website nzccm.org.nz provides a list of conservation departments in public institutions and a list of professional conservators available to offer advice and treatment services.

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Notes



National Services Te Paerangi

Museum of New Zealand Te Papa Tongarewa

Cable Street, PO Box 467, Wellington, New Zealand

Freephone helpline: 0508 NSTP HELP (0508 678 743)

Email: natserv@tepapa.govt.nz

Website: www.nationalservices.tepapa.govt.nz