

THE MORRISON MEMORIAL COMPLEX

The Marae section 'Poutama Pouhine' describes the purpose for which the whole project was originally intended for and that is to cater for the young people both male and female.

The multi-purpose auditorium built to cater for all activities is named Kia Maumahara. Translated, this means 'In Memorium.'

Tihi Puke, or Hillcrest High, is situated in the heart of the Waikato sub-tribe Ngati Haua. Depicted on the carvings and Kowhaiwhai patterns are some of the leading figures and original patterns of the Ngati Haua tribe.

The tukutuku wall panel is made up of Kakaho backing. The dried stem of the cutti grass seed head. The different patterns are identified by the criss-cross lashings of the half round slats in the front, to the Kakaho backing. The materials used are that of the Kiekie leaves obtained from the bush and the Pingao leaves which grow on the sand dunes in certain parts of New Zealand.

1. **NGAHIHI O TE RA**

The first pattern beginning at the top of the tukutuku panel depicts the rays of the morning sun coming through the morning stars.

2. **PURAPURA WHETU**

This design represents the morning stars mentioned in number one. It also represents starts of heaven, people and generations to come.

3. **KAOKAO**

The diagonal lines which come together at the top, depicts Tihi Puke (top of the hill), also known as Hillcrest. The pattern is made up partly of the Kaokao pattern which means armpit or warriors. This reminds us of the less pleasant side of the Waikato historical events such as the confiscation of Maori land.

4. **NGAHERE**

This pattern contrasts the previous Kaokao, in that it depicts the ties which bind people together.

5. **POUTAMA AND POUHINE**

The stairway pattern signifies the heights of education which may be achieved by the student. It is the stairway to the twelfth heaven within the spiritual realm.

6. **PAPAKI NGARO**

The fly swat pattern; to ward off harm.

7. **NGAKETE E TORU**

The three baskets of knowledge. Aronui; pertaining to humane, peaceful arts and human sympathy. Tuatea; the knowledge of all pernicious activities

pertaining to Man and to all natural phenomena. Tuauri; the knowledge of all ritual acts and all Tapu ceremonies connected with all things on earth and in the twelve heavens. Likewise the mana of all things performed or desired by Man.

8. NIHO TANIWHA

The shark tooth pattern depicts tales and mythology of ancient times.

9. TAKI TORU or WAEWAE PAKURA

Waewae Pakura; the three toes of the swamp hen Pukeko, or Taki toru; things which come in three, such as the Trinity.

10. ARAMOANA

The pathway of the sea pattern depicts waves, in particular those of the Waikato River.

11. Opposite the Kete pattern we have the three books. Kohanga Reo; the first book A to Z signifies the importance of education. Nga Hau E Wha; the second book – the map of the world divided into North, South East, West and signifies the importance of geographic knowledge of the outside world. Paipera Tapu; the third book which encompasses the Cross in the Holy Bible.

12. KOWHAIWHAI

The black and white Kowhaiwhai painting which is on the Poutokomanawa or pouwaho, is regarded in Maori tradition as being the most important focal point of any Whare Puni.

NGA WHAKAIRO – THE CARVINGS

The carvings surrounding the Tukutuku panel were carved to complement and enhance the Tukutuku panels; and is made up of the Pitau or Kowhaiwhai pattern depicting the embryo of the unborn child, and the young frond of the mamaku tree fern signifying growth. The Haehae or series of grooves give warning of the conflicts and disappointments which lie ahead.

KORURU:

This carving which is at the top of the Pouwaho, depicts the Chief of the Ngati Haua tribe called Waharoa.

TE PARE O TE WHATITOKA (Door Lintel):

The carvings on this particular piece illustrates one of Ngati Haua's most well known and respected sons, Wireum Tamihana Tarapipipi, who became the first Christian in the Ngati Haua tribe. He is identified by the cross he wears. Also known as the Kingmaker, Wiremu placed the Holy Bible on Potatau's head anointing him as the first Maori King.

The two Manaia figures on the ends of the Lintel are male and female, and symbolise Potama and Pouhine.

The Koru or double spiral pattern on both sides of the central figure depict education. Beginning at the central point and moving to the outer perimeter, thus distributing knowledge via the inserted Paua nodes.

The Haehae grooves between the paua shells suggest obstacles which are evident in that one spiral has more paua shells than another.

Footnote:

The Love and Dedication to Art by experts in their own field of Art has been a contributing factor in the undertaking and completion of this project in the limited time of just over a month. Many thanks are extended to Digger Te Kanawa and Eva Anderson for their expert advice on Tukutuku along with the help of Aroha Smith, Martin Waikaira and their gang of students and mothers who worked untiringly from the beginning to the end. The carvings are the hand work of Master carver Vincent Leonard and his team at Te Awamutu. The 12 x 3" Totara timber at the base of the panels was donated by Trevor Ladd, Woodwork Instructor (Hillcrest High School). Congratulations to the Committee and their Chairman Bill Anderson.

Signed: Rua Anderson

Jon Leitch.