
New Zealand: A history in stitch

project rough guide

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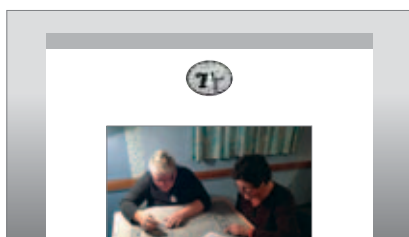
The Tapestry Trust of New Zealand



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■ **Flickr project:** see photos of panels in progress
www.flickr.com/photos/tapestrytrustnz



■ **Website:** coming soon!

Research and subject matter

Guilds first choose a subject they are interested in (see full list of subjects on page 8). The subject list, covering key NZ themes and events, was provided to the Tapestry Trust by the Department of History and Art History at the University of Otago.

Gathering facts, stories, legends, personalities, places, animals, machines and more, from:

- library books and various NZ archives
- magazines, leaflets, maps, stamps, postcards
- photos sent from guild people
- movie clips
- other photographs, drawings, paintings, etc.

For each panel we come up with a **list of likely and possible subjects to include**, and discuss this with the guild.



Flax
Harakeke
phormium tenax

Te Ara

More suggestions and sources

Hindmarsh, Gerard. 'Flax: the enduring fibre.' *New Zealand Geographic* 42 (April-June 1999): 20-53.
Matheson, Ian. 'Flax town.' In *Foxton 1888-1988: the first 100 years*, edited by A. N. Hunt. Foxton: Foxton Borough Council, 1987.
Salmond, Anne. *Between worlds: early exchanges between Māori and Europeans, 1773-1815*. Auckland: Victoria University Press, 1997.
Scheele, Sue, and Geoff Walls. *Harakeke: the Rene Ormiston Collection*. Rev. ed. Lincoln: Manaaki Whenua Press, 1994.

wikipedia
Flax Booms^[edit]

NZ Flax (Phormium tenax) played a major role in Foxton's development; indeed Foxton, rather than being a "gold town" was indisputably a "flax town", sending their product overseas to be used worldwide as a substitute for **manila**. The first traders at Paika and Shannon traded mostly for flax from the Maori, which was sent to Sydney.^[4] The first flax booms began in 1860, lasting for four years during which 22,000 tonnes of fibre passed through Foxton's port.^[7] The late 1880s saw a short-lived flax boom that briefly allowed Foxton to once again grow and function as a bustling port.^[8] A third flax boom, begun in 1898, was the most lasting and saw another increase in shipping, with over 10 steamers making regular visits. In 1903 the Moutoa Estate was developed as the main supply of flax.^[9] By 1908 problems with river silt and bar strandings meant that coastal shipping was avoiding Foxton. By 1916 there were only two ships coming into the port^[10] but in the year 97,000 bales of flax were shipped out from Foxton.^[11]

http://horowhenua.kete.net.nz/site/topics/show/2376-foxton-1888-1988-flax-town

Kete Horowhenua

Foxton 1888-1988 - Flax Town

The histories of many towns in New Zealand are associated with the exploitation of a single resource, so "gold towns", "coal towns" and "timber towns" can be found in many parts of the country. However, there is only one settlement in New Zealand that can be appropriately described as a "flax town" and that is Foxton.

able to plait them into hats, well - on either side of a 2 in fig. viii) should not normally be cut as doing so weakens the plant considerably and also these leaves tend to shrink more than more mature ones as they dry. The next leaves (3 in fig. viii) outside the three central ones are used for plaiting. From two to six will generally be taken from select only by experience, although a fric may be happy to offer advice. e from a leaf and draw it across hown in fig. xi. If the knife runs as it goes, the plant is probably and unyielding, it is likely to be a the leaf in the sun for an hour usually harder to work with than this does not always apply. Some can others and will shrink more are attractive colour than others, periment with the properties of In the home garden is a good if cutting and cleaning can often however, do not be surprised if area alter their appearance and or climate.

FIGURE viii

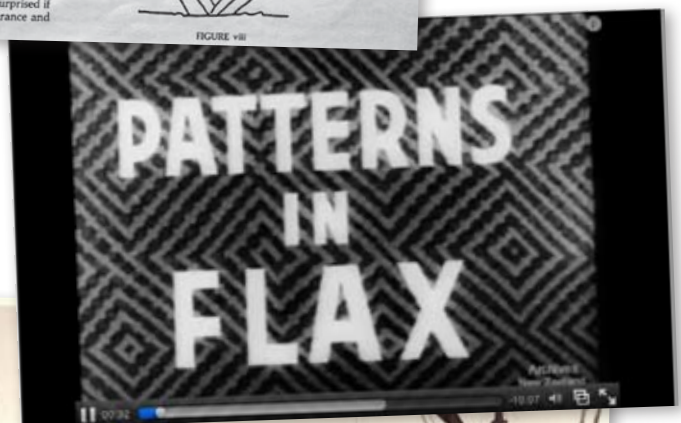


Should include

Weaving
Varieties of flax Kete
Swamp Kia
Cutting
Machinery, flax industry
Skirt/piupiu

Could include

flax oil/medicine
birds
Woven text/image
the 'family' of flax leaf
traditional tools
boat
moko



Sketching

Figuring out how to represent different subject and scenes.

These ideas are uploaded to a website and the link is sent to guild people for feedback, so it's a bit faster and cheaper than postage.



Sketch designs

Work begins on a composition, based on initial feedback about subject matter. These designs try to tell a story, and create a nice balance between different subjects, sizes, scenes, colours and techniques.

These also are uploaded to a website, and the link is again sent to guild people for further feedback.



A legend is written and edited for along the top and bottom friezes of the design.

It needs to be short, clear and evocative, and to somehow convey the main thrust of the subject.

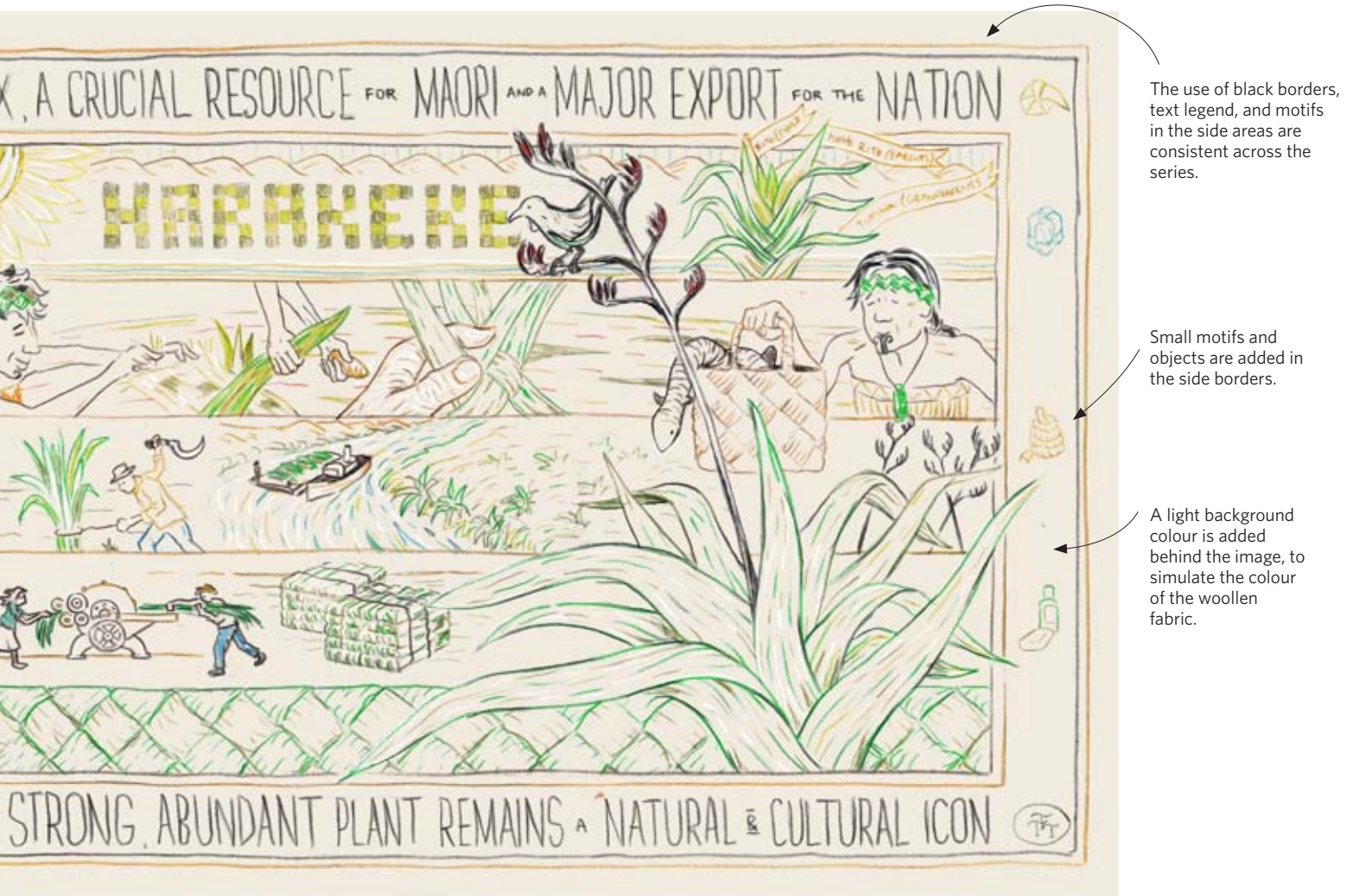
FLAX WAS A CRUCIAL RESOURCE FOR MAORI AND A MAJOR EXPORT FOR THE NATION
THE STRONG & ABUNDANT PLANT REMAINS A NZ NATURAL & CULTURAL EMBLEM

Finishing the design

Drawing at a larger scale, then scanning and adjusting the artwork and colours on the computer.

The resolved design is sent to the guild for feedback.

When the Trust and Guild are satisfied with the design, the panel is prepared for stitching.



Preparing the panel

The fabric has borders sewn around the edges, and is mounted on pieces of wood along its long edges.

The image is drawn onto the fabric using a projector and marker pens. The size of the image (around the outermost black border) is 100 x 66 cm. The surface is soft and very textured, so the drawn lines are a little fuzzy for stitchers to interpret. The design is provided as an A3 or A4 colour version also, so that stitchers can see colours and sharper details.

Care is taken not to over-ink the wool, as the ink needs to be hidden by stitching.



Sending the panel

Once the design is drawn on, the panel (fabric with borders) is attached to the frame and packaged in cardboard, and sent by a courier to its destination.

A range of coloured threads are chosen to work well with the design, and are included in the package, along with printed copies of the design.



Stitching

The hard work begins once the guild have their panel!

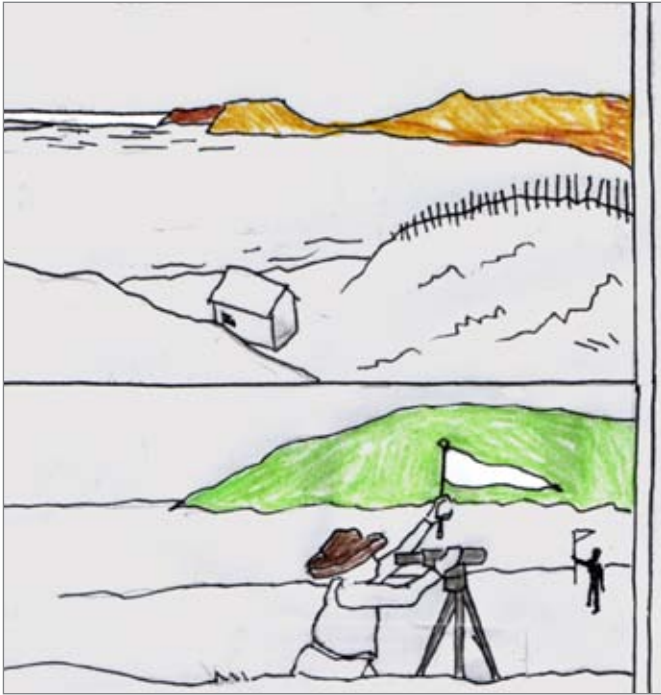


Techniques

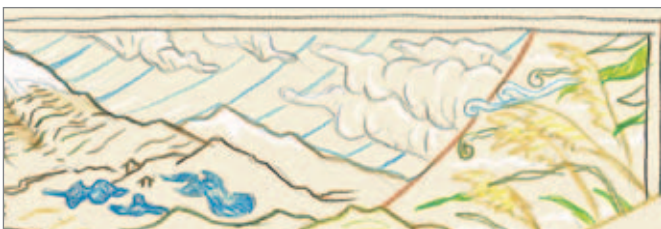
We are encouraging guilds and stitchers to interpret the designs for what seems like the best result (eg. for interesting techniques, lively shapes and textures, evocative use of colour, etc).

Often the drawn-on fabric alone won't contain enough information for these qualities, as it's not possible to draw every mark on the fabric.

One consistent goal has been to create strong, graphic foreground or larger figures, and to try to achieve a good balance of colour across the panel, and a good balance of solid colour figures versus outlined figures.



Example of the stitchers working hard and going beyond the design. Adding colour and texture and using different techniques to pull out some areas of the image.



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List of tapestry panels last updated 18 Nov 2014

About the subjects

The Trust consulted historians at two departments at the University of Otago (History & Art History, and Design Studies) to help define the historic themes and events to be depicted in the panels.

Guilds and panel subjects

Guilds are free to choose a subject that hasn't already been allocated. When a panel is allocated, the design process begins.

Subject	Status	Guild
1a. Primeval New Zealand	in progress	South Waikato (Tokoroa)
1. The coming of the canoes		
2. Polynesian settlers build communities in New Zealand		
3. First contact: Tasman's visit in 1642		
4. Young Nick and sighting of New Zealand; Cooks circumnavigation of NZ	allocated	Gisbourne
5. Bay of islands as a contact zone between Maori and Pakeha		
6. Flax and timber trades	in progress	Manawatu
7. The burning of the Boyd, 1804		
8. Links between new South Wales and New Zealand		
9. Samuel Marsden and the first sermon; Colenso pioneers print in New Zealand; Maori Baptisms, native teachers and Maori Christianity		
10. Musket trade and inter tribal conflicts; the wars of 1860		
11. Shore whaling and relationships with Maori; the sealing rush, pelts to China	in progress	Marlborough
12. Appointment and arrival of James Busby; The Declaration of Independence and the flag of the United Tribes of New Zealand (was 19); constitution and citizenship; Treaty of Waitangi		
13. The arrival of Bishop Pompallier; and catholic interests, de Serville		
14. Akaroa and French Interests		
15. The foundation of Wellington, the New Zealand Company;	allocated	Cook Straight Area Rep
16. The signing of the Treaty of Waitangi; Establishment of the Waitangi Tribunal		
17. The foundation of Nelson	allocated	Nelson
18. Hone Heke and the northern war		
19. Heaphy, Brunner and Fox explore the west coast; exploring in general.		
20. The foundation of Otago	completed	Otago
21. The foundation of Canterbury	allocated	Canterbury
22. The construction of Rangiatea church		
23. The Shakey Isles, Wellington earthquake; the Hawke's Bay earthquake; the Christchurch earthquake	allocated	Needleworkers Hawke's Bay & Hawke's Bay
24. Potataui and Kingitanga, crowning		
25. Publication of the Otago Daily Times, oldest surviving newspaper	allocated	Dunedin

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Subject	Status	Guild
26. Mail and telegraph systems connecting the country, postage stamps; Cobb & Co coaches, steam and rail networks, driving improvements; opening of the telephone exchanges		
27. Pioneer life, women and camp ovens, breaking in and burning of the bush	allocated	Coromandel
28. Goldrushes, Otago, West coast and Thames; From Canton to Otago, Chinese influences	in progress	Thames Valley
29. Ports and ships, the sea paths; exportation of frozen meat	in progress	Aoraki (Timaru)
30. Te Kooti and Titokowaru, Pai Marire; Ta Whiti, Tohu and Parihaka		
31. Maori seats in parliament		
32. a. Beef and dairy farming		
32. b. Sheep farming and breeding	completed	Central Hawke's Bay
33. The foundation of the University of Otago, University of New Zealand	in progress	Otago
34. Vogel and migration, Evening Star, Vogel house		
35. Becoming New Zealand, abolition of the provinces, central government		
36. 1877 Education act, National school system		
37. From Dalmatia to Northland, gum digging		
38. Deer, trout, salmon, rabbits and game birds: acclimatisation	allocated	Eastern Southland
39. Tarawera eruption, the pink and white terraces	in progress	Rotorua
40. The creation of Tongariro national park, National parks in general		
41. Emancipation of women, Kate Edger, Harriet Morrison, Dorothy Theomin, Kate Shepperd; Womens suffrage, foundation of National Council of Women. The rise of the modern girl, bobbed hair, men's jobs, emancipation		
42. Labour struggles, maritime strike and sweating commission, waterfront dispute		
43. Kotahitanga: Maori parliament		
44. Te Aute and the Young maori party, buildings, A Ngata, P Buck		
45. Automobiles and transformation of transportation	in progress	Olive McKenzie
46. New Zealand Pacific Empire		
47. From Richard Pearse to Jean Batten; Auckland International Airport opened, International flights		
48. Birth of the All Blacks, 1905 tour of Britain		
49. First issue of Truth, first cinema, racing, Phar Lap, A and P shows		
50. Establishment of the Plunket Society, 1907, Truby King		
51. Earnest Rutherford, Lord Rutherford of Nelson and other scientists		
52. Gallipoli and WWI	completed	Whakatane
53. Conscientious objectors; conscription, Western front (new)		
54. 1918 influenza epidemic in New Zealand		
55. The Mau movement and Black Saturday, Samoa		
56. Radio days, national public broadcasting		
57. Depression and social conflict, 1932		
58. Banking history, New Zealand coinage, 1933; decimal currency		
59. The expansion of state housing, social security		

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Subject	Status	Guild
60. Michael Joseph Savage and Labour, railway houses		
61. Maggie Papakura and Rotorua, thermal wonderland, railways and mass tourism		
62. Celebrating the centennial, 1940		
63. WWII, North Africa, Italy, Sir Keith Park, McIndoe		
64. Maori battalion		
65. Cultural nationalism: singers like Kiri etc		
66. Dancers like Rowena Jackson and New Zealand Ballet etc.		
67. Artists like Goldie etc and photographers, McCahon, potters.	allocated	Coromandel
68. Authors like Mansfield, Janet Frame's book, Hone Tuaware's book, book of New Zealand verse etc		
69. Musicians like National Symphony Orchestra etc		
70. Sportsmen like Jack Lovelock, Bob Fitzsimmons etc; The America's Cup, red socks		
71. Military in Asia, Malay emergency and Korea war; Vietnam War and Pacifism		
72. Babyboom		
73. Maori Woman's Welfare league, Country Women's Institute etc		
74. Hillary and Tensing and the ascent of Everest		
75. Popular culture, teenagers, milk bars, rock and roll, Howard Morrison, Johnny Devlin, Split Enz, Crowded House etc; Sixties culture, peter Sinclair, Ray Columbus, Dinah Lee, Beatles visit to New Zealand		
76. Cook Strait cable, hydro power, linking of islands	allocated	Taupo
77. Maori urbanisation, cultural change, urban Marae		
78. Auckland Harbour Bridge		
79. Men of speed, Munro, McLaren, Hulme, Hamilton jet, Britten motor bike		
80. Pacific islands migration and Polynesian Auckland		
81. Anti- nuclear movement, the French in the pacific, David Lange and nuclear- free New Zealand, Rainbow Warrior		
82. Muldoon and think big; Building the Beehive; Helen Clark; Rogernomics		
83. Race, Rugby, Springbok tour 1981		
84. The Maori renaissance, design influence, Maori motifs, Air New Zealand		
85. Environmentalism, Manapouri and Aramoana campaigns, and Green movement	in progress	Fiordland
86. Rolling back the State, Rogernomics and economic liberalisation		
87. The Sesquicentennial, Whina Cooper 1990		
88. Lord of the rings, Wellywood, transformation of technology, Wetta Workshop, Taylor made.		
89. Coal mining		
90. Adventure tourism		
91. Viticulture		
92. From the Mountains to the Sea	in progress	Ashburton
93. Govenor Grey	allocated	Warkworth
94. Howick Colonial Village and the Fencibles	allocated	East Auckland
95. Elms Mission Station	allocated	Tauranga

More about the project

The Tapestry Trust

The Trust was formed in 2010. The Trustees are:

Barry Clarke MNZM Chairman

Jeanette Trotman Secretary, fabric artist, Past President of the Otago Embroiderers' Guild

Margaret Erskine National President of the Association of NZ Embroiderers' Guilds (ANZEG)

Margaret Kennedy Otago ANZEG representative, Past President of the Otago Embroiderers' Guild

Susan Schweigman President, Otago Settlers Association

Jeanette, Margaret and Margaret represent over 3,000 members belonging to 59 embroiderers' guilds around New Zealand.

Stitchers associated with ANZEG have been involved in various notable projects in Britain including:

- association with the Royal School of Needlework at Hampton Court, which offers a three-year diploma in embroidery
- responsibility for refurbishing some rooms at Sulgrave Manor in Banbury, the home of George Washington's ancestors
- creating and donating the curtains for the Shakespeare Globe Theatre in London

Materials

The background woollen cloth is grown in New Zealand and woven specially for this project by a small mill named Stansborough in Lower Hutt. Wool was the fabric recommended by conservation experts. The embroidery is being worked mainly in locally-produced Strand woollen threads. We are also using some Appletons threads donated by the Otago Guild.

The fabric is stretched and mounted for the design to be drawn on. It is then mounted on to a folding frame and couriered up or down the country to a local guild for stitching.

The final size of the panel is 100 x 66cm.

Cost and fundraising

The budget for each panel is \$5,000. The long-term plan is to have enough money saved to fund a national exhibition of the panels, once the series is complete.

We are encouraging guilds to try to attract sponsors in their own region before committing to a panel, but also to talk to the trust if they are having difficulties achieving their target.

The Trust can provide a useful A4 flyer targeting potential sponsors.

Stitching the project's logo

Here's how we recommend stitching the logo for the bottom right corner of each panel.

