

This, people who visit the Auckland Museum today and look at the pou figures are not able to experience the same feeling that people in the past would have experienced when they looked at the pou figures.

*Grandson:* How is form depicted in the pou figure of Ureia and what effect does it create?

*Grandpa:* Form has been depicted in the pou figure of Ureia through the depth that the pou figure has been carved in, which makes certain areas on the carving recede. Even though the carvings on the pou figure of Ureia in general are not very deep, some of them are deeper than others. This technique of depicting form is reinforced by the use of colour. The use of colour black on flat surfaces of the pou figure makes them fall back, which gives the illusion that the flat surfaces are deep. Some of the carvings that are deeper are painted in orange. The use of this warm colour makes the carvings that are painted in orange precede. This application of colour manipulates the eyes into thinking that there is quite some depth in the carving. Another technique that depicts form in the pou figure of Ureia is texture. On the areas of the carving that is painted black a fish scale, or unaunahi, design was carved onto it. The textures from the design illustrate depth in the carving and make parts of the carving that are painted black recede.

*Grandson:* What is your favourite tukutuku pattern in Hotunui and what does it symbolise?

*Grandpa:* My favourite tukutuku pattern in the Hotunui meeting house is Poutama, or the Stairway to heaven. The Poutama design symbolised a climb made by a folk hero, Tawhaki, to receive the three baskets of knowledge from the gods. The steps of Poutama denote progress and advance, which depicts education, the striving for betterment and the planning of a child's future by parents, family and tribe. These are also believed to be ultimate marks of a born leader.

*Grandson:* What are the colours that were used in the tukutuku panel of Poutama?

*Grandpa:* The Poutama tukutuku panel was woven using materials made of the colours ochre, burnt umber and black, the use of these earthy colours gives the viewers a feeling and idea of naturalism, and the organic materials that they have used to construct the tukutuku panels. **The horizontal wooden stacks of the Poutama tukutuku panel were made so that there was a pattern in terms of the colours that were painted on the woods.** As an effect of this, the panel is more attractive and interesting to look at. The plants, such as kiekie, that were used to weave the patterns on the tukutuku were weaved so that the light and dark colours from the plants alternate on the design, creating a stronger effect. Altogether, the colours on the tukutuku design of Poutama are limited so that the viewer can focus more on the design and pattern that occurs on the tukutuku panel. Because of this, some of the colours may look similar and therefore would not have the same impact when looked at, as it was in the past.

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*Grandson:* Why has the artist selected the media used on the tukutuku panel and what impact does it have?

*Grandpa:* The materials that were used to form the pattern of Poutama on the tukutuku panel are most likely pingao and kiekie. **One of the main reasons that these materials were used is because they are flexible and would be easily threaded through the rods and stakes to form the patterns and designs of Poutama.** Another reason why the pingao was used was because of its rich gold tones. The kiekie was also gathered and bleached white to be weaved through the wooden slates of the tukutuku. As an effect of the colours that were present on the patterns, formed by the materials that were used, **the tukutuku panel of Poutama looks more appealing to the eye. This adds aesthetic beauty to the interior of Hotunui.**

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