

Physical Fabric Survey of Hinemihī June 9-11 2003.

“The Maori house at Clandon Park is the single most important [ethnographic] item held,the house commemorates the Governorship of New Zealand by the fourth. Earl of Onslow “ (1)

“ The architectural and territorial configuration at Clandon within which Hinemihī is placed clearly reveals the legal framework of ownership. This also establishes a cultural and interpretative hegemony within which dominant meanings will be formulated and against which alternative meanings of Hinemihī must be constructed” (2)

In order to prepare an effective conservation response for the care of Hinemihī, the values that need to be conserved, need first to be understood. This process started in May 2002 with a period of information gathering, from published sources and from unpublished National Trust documentation. This has provided a basic chronology of events for Hinemihī.

An important phase in this process has been to carry out a physical fabric survey, which was conducted by students from the Institute of Archaeology from 9th to 11th of June 2003. This was conducted to identify evidence of the various manifestations of Hinemihī from the different stages of her life history and to provide a context for the chronology of events and the production of a more effective biography. This understanding will provide a framework for future conservation options to be considered.

The language and methodology used in the process (i.e. that of material based conservation), is only one way of understanding Hinemihī. It is not proposed that this should exclude or subordinate other ways of understanding. There are many stories told about Hinemihī, from many points in time and space. It is hoped that multi-vocality can be maintained and used to determine the most appropriate care for Hinemihī.

The next stage of the process is to contextualise the information gathered about her physical biography in order to understand the cultural values that surround Hinemihī. This may best be served by developing a statement of significance. This will involve conducting meetings and interviews with stakeholders to determine the diversity of values associated with Hinemihī. Amongst the most active and vocal stakeholders are the Maori community. The outcome should be the development of a negotiated and agreed conservation and management plan.

Statement of Significance

The statement of significance is likely to draw on the following categories of information (3):

Historical values

- The connection with Hinemihī’ s construction and use in Te Wairoa.
- The eruption of 1886 and its associated geological disaster and human tragedy.
- Hinemihī’ s associations with the Onslow family and the National Trust
- “Maori artwork gains more power from its experiences, from the hands it passes through and from the people who encounter it”(4).

Symbolic values

- The human and ancestral qualities of Hinemihī, which incorporate the genealogy (whakapapa) of her creators.
- Hinemihī as a model for Maori cosmos and Maori perception of time.

- As a symbol of the Onslow family's experience in New Zealand
- The cross-cultural link provided by Hinemihi's presence at Clandon Park, and the post-colonial reinterpretation of this link in relation to the current cultural activities of the Maori community

Architectural values

- Hinemihi is an important early example of a carved meeting house by two prominent carvers: Tene Waitere and Wero Taroi.
- Her unique history means that her physical fabric has not been adapted in the same manner that other historic meeting houses in New Zealand have been.
- She is one of only four other examples outside New Zealand and the only historic meeting house that is physically located outside a museum building.

Research and Educational values

- Hinemihi plays a major role in educating Maori and non-Maori about Maori cultural activities and values.
- She provides a knowledge-bank about traditional Maori carving.
- For non-Maori visitors, Hinemihi may provide the opportunity for contact with another cultural view-point.
- Hinemihi has been the focus of academic study relating to concepts of cultural meaning, social and religious function.

Aesthetic values

- Hinemihi is testament to the quality of her carvings, which have been adapted and amended throughout her lifetime.
- She has been appreciated as an exotic curiosity set in the gardens of Clandon Park.
- She has been used as a backdrop for visitor and wedding photographs.

Economic values

- Hinemihi was originally constructed to generate income at Te Wairoa, one of the earliest centres for tourism in New Zealand.
- An image of one of the Amo carvings was used on the Reserve Bank of New Zealand's one pound bank note between 1934 and 1967.
- Increased contact with the New Zealand Tourism Board (and especially 'The Buried Village', Rotorua) could be used to encourage New Zealand tourists to visit Clandon Park.

Social values

- There is immense potential for broadening social inclusion at Clandon Park. Hinemihi is referred to in "People and Places: social inclusion policy for the built and historic environment" (5). Hinemihi and the relationship between Ngati Ranana and the National Trust, is presented as an example of how social inclusion functions in the historic environment. Hinemihi provides an opportunity to address access, dialogue, creativity and collaboration in facilitating cultural diversity.

The long-term maintenance of Hinemihi provides the opportunity for an open bicultural process that can derive real benefits for the Maori community in the UK and in New Zealand, as well as for the National Trust and its members.

The formation of a steering committee/advisory panel is a way of ensuring that a range of views is engaged in the effective care of Hinemihi. I have listed the names of several people outside the National Trust, who have been involved with Hinemihi in the past few years, who might be approached to serve on such a committee (Appendix 1).

Advice and assistance from the Historic Places Trust Pouhere Taonga (HPT) in New Zealand has been a feature of recent interventions and a partnership between the Historic Places Trust and the National Trust would be an effective platform for the care of Hinemihi. This would provide the most effective option for developing a sustainable bicultural approach and should be a prime consideration for the National Trust in developing the future care of Hinemihi.

Phases in Hinemihi's physical biography

In order to simplify comparisons in the description of the physical fabric, I have identified the following phases in manifestations of Hinemihi. These represent phases of significant intervention in the physical fabric, evidence of which can be found in the existing fabric of Hinemihi. A more detailed account of these phases can be seen in Appendix 2 and 3.

- **1880s Hinemihi**
following her construction in Te Wairoa, North Island, New Zealand and her abandonment after the eruption of 1886.
- **1890s Hinemihi**
following her installation in the gardens at Clandon Park
- **1919 Hinemihi**
following work carried out during WW1
- **1919-1945 Hinemihi**
during this time her carvings are repainted, her front wall was lost and Hinemihi becomes an open structure
- **1960s Hinemihi**
following restoration by Cumins And Co. and C. A. Vettiger (advised by K. A. Webster) in which a new roof was constructed, the carvings were repainting and the open structure retained.
- **1980s Hinemihi**
following restoration by Draper & Sons (advised by M. E. Campin and John Perry) in which repainting of the carvings took place, and most significantly, a new front wall was added.
- **1995 Hinemihi**
following involvement of Ngati Hinemihi and the addition of new carvings created by Robert Rika and Colin Tihi



1880s Hinemihi



1880s Hinemihi



1919 Hinemihi



1919-1945 Hinemihi



1960s Hinemihi



1980s Hinemihi



1995 Hinemihi



2003 Hinemihi

Past interventions

Major interventions in the physical fabric of Hinemihi appear to have taken place once a generation, usually after a period of benign neglect. This is similar to the periodic interventions experienced by the Palladian Mansion at Clandon Park. These transitions are a fundamental feature of Hinemihi's physical fabric. Therefore, Hinemihi should not be viewed as a static manifestation representing any particular historical period, but rather a structure in transition. Any intervention must consider the influence of the prevailing cultural ecosystem that surrounds the conservation decisions taken at a particular time and place. The most significant development that has taken place since the last major intervention in 1980 is Hinemihi's role as a focus for Maori cultural activities. This cultural factor must be considered as a key element in any strategy of care for Hinemihi.

There has been an evident lack of routine maintenance of Hinemihi's physical fabric between major interventions. Hinemihi represents a vulnerable structure in the hostile external environment of the Clandon Estate. Therefore, a programme of routine maintenance - to remove debris and vegetation and to clean surfaces - should be a primary consideration (6).

An Initial examination of the paint layers on Hinemihi's carvings suggests repeated repainting (numbering more than eight separate decorative schemes) have occurred since Hinemihi was created in 1881. The initial blue, red and white decoration has been adapted and developed during her time at Clandon (7).

Visitor experience

Currently Maori activity at Clandon Park is largely focused on the annual hangi ceremony. Beyond this, the cultural life of Hinemihi is not effectively communicated to visitors to Clandon Park. There is currently no interpretive information about Hinemihi near by that might remedy this situation. This leads to a degree of confusion for visitors who come across Hinemihi during their walk through the gardens. Visitors without prior knowledge are unable to identify even a country of origin for Hinemihi (8).

There is a greater need to integrate visitor experience of Hinemihi within the interpretation of Clandon Park. The current guide book provides much more information about Hinemihi than was previously the case, however there is clearly a focus on the role of the main house in visitor experience. There is a delicate balance required in communicating the many stories about, the Onslow family, life at Clandon Park and Hinemihi. The pressure on the one hand to preserve 'the spirit of the place' and on the other to provide health & safety notices / signage /interpretive information is a challenge in the presentation of all National Trust properties.

"It is the Trusts policy to show houses as far as possible in their natural state , as a guest might see them who had called on a summer afternoon. This means with a minimum of notices, ropes, and posts, which effectively destroy their atmosphere." (9).

There is a need for a greater provision to communicate (using volunteers/audio guides, etc.) with visitors about Hinemihi, this should be developed with Ngati Ranana involvement. Increased access, with Hinemihi open to the public, could be developed using volunteers to explain the cultural significance importance of Hinemihi to Maori.

Te wharenui Hinemihi: The Maori Hinemihi

Despite Hinemihi now being a long way from her original home, to descendants of the Ngati Hinemihi and Ngati Ranana, she remains a cultural expression that celebrates creation, history, whakapapa (genealogy), kinship, and tribal identity (10).

The meeting house also serves as a model for the Maori cosmos and performs a central function in Maori cultural and religious life (11). The Marae is where ancestors are recalled and tribal history is taught. It is considered as the turangawaewae (place to stand), as it provides a living genealogical connection to the land itself and the people, past and present.

To the Maori who built her Hinemihi was a physical embodiment of an honoured ancestor of Ngati Hinemihi. She is considered a 'living being' and is therefore ascribed human characteristics. Hinemihi possesses wairua, the spirit or essence of being of their descendents and creators; mauri, a life force and the power of creation from the Gods; and mana, ancestral power, prestige, and status. To maintain the mana of meeting houses, the presence of tapu (prohibition, sacredness) is required (12)

These characteristics require the interaction with humans to maintain them or bring them to life. The reciting of whakapapa and the performance of korero (oratory), speech, and narratives associated with the ancestors, occur on the marae, in front or inside the meeting house.

Whilst Maori rely on meeting houses for their spiritual and cultural well-being, the meeting house itself is also dependent on people to provide it with life. Even though a meeting house retains its mauri, mana and tapu when removed from its land and people, it is considered mute without the associated presence of korero.

Repatriation Issues

The distinction between the legal/individual and the spiritual/customary ownership of Hinemihi has been the subject of repatriation claims in the past. These have occurred in 1935, 1975, 1986 and, most recently, in 1995 (see Appendix 3 for details). The legal ownership by the National Trust has been established with a documented purchase from Mika Aporo, son of chief Aporo Wharekaniwha who commissioned and paid for Hinemihi's construction (13)

The Maori ancestral meeting house encapsulates the spiritual world, imbued with cosmological history. The relationship of the sky father (Ranginui) and earth mother (Papatuanuku), past and future, male and female, are manifested in the physical structure of the dwelling. The mana (prestige) of the house is reflected in the names of the ancestors associated with her. On a spiritual level, the separation of the house from the land is viewed by Maori as an act of desecration (14). It has been expressed, in relation to meeting houses removed from New Zealand, that the fear and deprivation of Maori in the late 19th Century enabled the government to seize taonga (treasures), including meeting houses. The removal of taonga from war-defeated peoples was an act of superiority and manipulation in an attempt to reinforce the imperialist centre, and is a key issue in addressing repatriation issues in the study of colonialism and material cultures.

Meeting houses outside New Zealand can be viewed as being decontextualised from the culture that provides them with meaning and life. A number of Maori feel that meeting house should be returned to their people to regain their power. Whilst some believe that these overseas meeting houses can help teach people in other countries about Maori culture (15). The ideas of inalienability of ownership applies to Maori Taonga in a similar way as it does to National trust property

These issues surrounding repatriation and colonialism are far from forgotten, as has been represented by occasional negative comments in the Clandon Park visitor book.

The most effective way for the National Trust to maintain the moral authority of ownership (to accompany the legality of ownership), is to encourage the continued involvement of the Maori community and to continue to acknowledge their spiritual ownership of Hinemihi.

An opportunity for the National Trust

Hinemihi's presence at Clandon Park provides a cross-cultural link, which is reflected in the current activities of the Maori community and the positive response of the National Trust. The relationship between the Ngati Ranana and the National Trust has been presented by the DCMS as an example of how social inclusion can function in the historic environment (16). There is a great potential for broadening social inclusion at Clandon Park and Hinemihi provides a key opportunity for the National Trust to address access, dialogue, creativity and collaboration in facilitating cultural diversity.

The initiation of any basic maintenance work (or more extensive intervention) should be seen as an opportunity to develop a bicultural approach to the care of Hinemihi. Therefore, work should not be started without the full involvement of the Maori community. Staff at Clandon Park, with the assistance of Alan Gallop, have already been effective in generating and sustaining such relationships to enhance the cultural life of Hinemihi.

There is considerable potential for the National Trust to develop its relationship further with the Maori community - through joint projects to tackle Hinemihi's long-term care.

This could include Maori involvement in routine maintenance - as Kaitiaki (caretakers) - through the provision of specialist skills and knowledge, and in fundraising activities. In addition, work with Hinemihi could provide a focus for developing Maori traditional skills, such as the weaving involved in the manufacture of tukutuku panels. Training workshops - arranged with Ngati Hinemihi and Ngati Ranana - could be used to prepare replacement materials for Hinemihi (17).

Membership in Ngati Ranana is mostly short-term, as members generally only stay in the UK for between two and four years before returning to New Zealand. Membership provides an opportunity for participation in Maori cultural activities for Pakeha New Zealanders (non-Maori, generally Europeans), for whom such an involvement may not be possible to the same degree in New Zealand (18).

In 1995, thirty members of Ngati Hinemihi were present to dedicate the gift of new carvings to Hinemihi that had been missing since 1886. Following this in 1998, proposals were made by Ngati Hinemihi to continue Maori involvement in the maintenance of Hinemihi. These changes included (19):

- Continuation of refurbishment.
- Replacement of the thatch with a totara bark shingle roof.
- The addition of a photographic exhibition in Hinemihi's interior (so that members of Ngati Hinemihi can dwell amongst the spirits of their ancestors).

The implementation of these proposals would represent a continuing process of development, which reflects the increased use of Hinemihi as a focus for Maori cultural activities. In the future, this might include additional requests to enable Hinemihi to function as meeting houses do in New Zealand. This would require a negotiation of increased access to Hinemihi by Maori, and interventions might include the provision of flooring, additional electricity/lighting, accommodation, and the provision of services and utilities.

David Brock-Doyle, The National Trust's Property manager at Clandon (1995 -2003), agreed to consider these proposals "when the present thatch needs replacing", which would

initiate the next phase of mayor intervention in the physical fabric of Hinemihi (20). A detailed description of the current physical fabric of Hinemihi was therefore carried out in order for the National Trust to consider a response to these initial proposals, and to develop a sustainable approach to her long-term care.

The next stage of the process for the National Trust will be to understand the cultural values that surround Hinemihi in order to contextualise the information gathered about her physical biography. This will involve conducting meetings and interviews with stakeholders to determine the diversity of values associated with Hinemihi. The outcome should be the development of a negotiated and agreed conservation and management plan. Consultation with the Maori community (Ngati Hinemihi and Ngati Ranana) will enable the development of a balanced cultural biography for Hinemihi, and a more effective understanding of the significance of the chronology of events.

Summary of the Condition of the Physical Fabric

A detailed photographic record was taken of Hinemihi during the physical fabric survey. These digital images (are available on a CD) will provide a vehicle to monitor Hinemihi's condition and will assist with decisions concerning her long-term care. Detailed annotations of these images were used to record the nature of her condition during the survey. These are currently only available as a working file and can be used to assess detailed information about the need for future conservation interventions and the nature of the responses required.

Conservators in New Zealand acknowledge that taonga are living objects, as they are imbued with the wairua, mauri and mana of the ancestors and their creators (21). In wharenui conservation, certain practices and protocols need to be followed in order to preserve the spiritual integrity of wharenui. To remove the tapu and mauri associated with the wharenui, to prevent any harm to the wharenui and those working on its conservation, it is customary to perform a ceremony incorporating karakia whakatapua (blessing service) prior to any intervention. At the end of the conservation process, another ceremony is held to reinstate these qualities (22).

Prior to starting the physical fabric survey, a karakia was held, lead by Rahera Windsor (23) kuia (female elder) of Ngati Ranana - which took place during the annual Hangi (8th of June 2003). This was suggested by Jim Schuster of Ngati Hinemihi through contact with Alan Gallop "... just to keep them safe in their work."

Traditional tikanga (protocol) also needs to be followed during the work in order to respect the associated living qualities of the meeting house. This can include not using saliva on the object, blowing over it, stepping over carvings, and prohibiting menstruating women from working on the object (24). A protocol for carrying out the work was discussed with members of Ngati Ranana, which included: approaching Hinemihi for the first time each day from the front rather than from the side; and refraining from eating, drinking, or smoking on the marae. The removal of shoes (a traditional tikanga) whilst working inside Hinemihi, was not requested.

Locations are described in relation to North, South, East and West, interior or exterior features.

See Appendix 4 for a Glossary of Maori words and Appendix 4 Architectural elements of a wharehui.

West Outside

South Amo (front external post)

The base of the Amo shows a major central crack through the right eye and less significant adjacent cracking. The main cracks are evident on images from the 1880's (25) and have been a present on images of the carvings ever since. Of more concern is a loose fragment at the top of the main central crack on the base, which is in an area of paint loss down to the wood, and an area where the carving is vulnerable to further loss.

There is a surface covering of algae and lichen, which appears thicker towards the northern side of the Amo, and a general loss of paint as well as flaking paint.

The sequence of paint layers appears to be: a thick pink/white surface overlying a darker reddish pink layer, with evidence of blue within this layered surface. In general, the white paint tends to flake badly, and the light pink paint is cracking and flaking revealing a darker pink layer beneath, which in places is also lost leaving the wood underneath exposed. The north side of the Amo is in poorer condition than the south side.

North Amo (front external post)

Algal and lichen growth is heavier on the recessed areas. This tends to prevail where the painted surface has been lost and the bare wood is exposed.

Carving of “KOTAPO..R” OR “ROT APO RA” could refer to “Rotopopa”.



“Rotopopa”? North Amo

Maihi (front external gable boards)

The current black and white painted design is likely to date back to the 1890's. This design was repainted between 1919 and 1945 in a slightly altered but similar design. This painted surface lasted until 1980, when it was once again repainted in a slightly altered design. Images from 1880 suggest that the design of dark (black/blue?) painted detail on a light background was reversed on the right Maihi. The angle of the Maihi to the Amo appears to be consistent with the 1880's Hinemihi. There is a slight difference in position resulting in the Maihi being slightly lower at present than in the 1880's.

Longitudinal cracks are evident in photographs taken in the 1880's, especially in those taken after the eruption. Current cracking along the lower portion corresponds to bracing attached to the reverse of the board. Cracking is likely to be old. However, there is some evidence of surface paint loss, especially associated with these cracks. There is also algae growth present on the painted surface. Paua shells on carved areas appear badly weathered. On the north side, the board appears to be warped.

An additional set of gable boards (heke tipi) were recorded as being present during the 1980 restoration, and a suggestion was made at that time to relocate them onto the newly constructed front wall (26). This was rejected, and the gable boards were put into storage and largely forgotten until they were identified at Clandon Park in 2002. Images from 1880, 1885, 1910 and 1919 show such gable boards present on the outside of the front wall (with the colours of the design reflecting that of the Maihi, being reversed on the right hand heke tipi, i.e. light coloured detail on dark coloured background). Images from 1960 show such gable boards present within the porch area of an open structure.

In their current location, stored on the floor inside Hinemihi, these detached gable boards are inadequately supported. This has led to significant damage to the boards during occasions when Hinemihi was being used, through people stepping on them. This has led to the detachment of fragments and the fracturing of at least two boards. These boards will need to be more effectively supported or relocated to a new storage location whilst their future is decided.

Tekoteko and Koruru (gable ornaments)

This was removed, cleaned and repainted by Draper & Sons in 1980. Currently some algae and flaking paint is evident. Where pink paint is being lost from the surface, a dark red underlying paint is revealed. Flaking occurs predominantly on the south side, algae are predominantly present on the north side.

Porch roof

The heke (afters) were originally installed in 1960 and painted by C. A. Vettiger. These were possibly also removed, cleaned and repainted by Draper & Sons in 1980.

On the carved tahuhu (ridgepole), some paint loss is evident. At the west end of the carved section of the tahuhu, one shell is absent from the eyes, the other eye is painted. There is a large amount of debris (thatch and nesting materials) surrounding the carved section. This carved section is likely to represent the remaining element of the 1880's ridgepole - the rest being damaged/stolen following the eruption; it depicts a carving of Papa and Rangī, the gods of creation.

Bamboo strips, present as a lining to the porch roof, were installed as a replacement for the birch saplings in 1995, during the installation of the new carvings (the birch saplings were probably initially installed during the 1980 restoration). The bamboo is absent towards the east end of the porch. The central rafter/heke shows marked paint loss and a faded/damaged painted surface, this is especially evident for the areas of black design. The black paint is almost completely lost on the west heke on the northern part of the roof.

Front wall

The original 1880's front wall (apart from the carved elements) was not transported to Clandon Park. The front wall seen in photographs from 1899 to 1919 must have been constructed from local materials during the erection of Hinemihi at Clandon Park after 1892. This wall appears to have been constructed with vertical boarding at least until 1919.

The carving of the embracing couple was attached to the front wall until 1919. The blue chalk/pencil markings on the back of the carving read "Left Front". It is currently fixed to the back wall (interior east) of Hinemihi. Until 1919, this carving appears not to have been painted. The current blue/white/red decoration is likely to date from the interventions between 1919 and 1945.

There are areas of loss of the bamboo facing on the front wall (which was installed in 1980), which is liable to further loss. The south carving shows significant cracking of surface paint layers, with areas of paint loss evident. Some cracking of the carving is evident, the shells are weathered.

Kuwaha (Door)

The current hinged door was installed in 1980. This differs from the 1880's Hinemihi, which had a similar door in appearance, but which was sliding. This is an important difference, as in 1886 the sliding door enabled survivors to evacuate the buried building after the eruption. In the 1890's, Hinemihi also appears to have had a sliding door in her first manifestation at Clandon, which had a highly decorated surface. This door may have been removed sometime during the restoration work in 1917.

Pare and Whakawae (door frame carvings)

New carvings were installed in 1995. These were carved to replace the carvings of the front wall that had been missing since 1880's.

The replacement carvings were created by Robert Rika and Colin Tihi of Ngati Hinemihi. They symbolise Papatuanuku (the Earth Mother) and Ranginui (the Sky father) and the story of creation. These are currently in generally good condition. They have not been painted with the same colours as the pre-existing carvings. The new carvings show some

longitudinal cracking. Burnishing, due to touching/rubbing, of the carved figures on the door surrounds is evident.

The carvings from 1880s Hinemihi appear not to have been transported to Clandon Park, It may be that these carvings were those lost/stolen from Hinemihi following the eruption in 1886. They are however recorded in on early photographs of Hinemihi and in an photograph in Museum of New Zealand in Wellington as being used as a mantelpiece above a fireplace "somewhere in England" (27). The pare carvings present in the 1890's Hinemihi at Clandon were of a different design. No carved door surrounds are visible in these early photographs at Clandon. The carvings above the door and window do not resemble the current replacement door and window carvings. These are likely to have been removed n when the front wall was removed between 1919 and 1945.

Matapihi (Window)

Korupe and Waewae (Window frame carvings)

Three original window frame carvings (waewae) from the 1880's were discovered in Clandon's attic in 1993 and installed in 1995. These probably had been removed between 1919 and 1945, when the front wall of Hinemihi was removed. A new carving (Korupe) was installed above the window, this has a similar red stained finish as the new carvings on the door surround.

The window surrounds have been screwed into place, some paint loss and flaking is evident. Areas of high relief tend to be abraded, revealing blue/black paint or a bare wood surface underneath the pink paint. This is likely to be due to visitors looking through the window when Hinemihi is locked. The analysis of cross sections of paint from these carvings will be useful in revealing a painted sequence as these carvings are unlikely to have been repainted during the 1960 or 1980 restorations, as they were in storage during this time. The darker red colour appears to be thinner and more abraded than the lighter pink layer. The pink and white may be later paint layers overlaying the older darker red layer. The white paint appears very glossy; this was repainted in 1995. White paint is present in areas where shell decoration has been lost. On the window, there is evidence of burning, as a charred area is present in the bottom corner.

Paepae (porch threshold)

A painted number '12' is present on the reverse side of the paepae, relating to the original plan by R. Dansey of the positions of the carvings. Early images suggest that the paepae was not painted until after 1919 and before 1945. The angle of the paepae had been incorrectly adjusted during the 1980 intervention; this was corrected in 1995 during the installation of the new carvings.

The surface of the paepae is subject to flaking paint; the loss of paint reveals a blue underlying surface in some areas. Shell decoration has been adhered in some cases, however, it appears generally weathered. Areas under the door have a particularly abraded surface.

In the 1880's, Hinemihi had a raised and uncarved Paepae Kaiawha beam at the front edge of the front porch. This has not been the case at Clandon Park.

Poupou (carved panels comprising walls of porch)

Six large carved side posts inside the porch represent ancestors of Ngati Hinemihi. On the south side, two of the poupou have carved names: the middle carving on south side appears to be "KOTUTANGATA" or "ROTOTANGATA"; the innermost carving on the south side appears to be "...RIKI.." OR "PIKIAO". The outside carving represents a one-eyed figure, a demigod who could live on both the land and sea, and was part fish/part human.

The innermost carving on the north side has an indistinct carving; only "IPIKI" can be discerned. "POLOAP" and "TUTOA" has also been recorded in previous examinations (28).

Generally, on the poupou, the painted surface is badly flaking, and some cracking in the carvings is evident. White over-paint appears to be very thick and is readily cracking. The pink paint surface is also flaking extensively, revealing blue, white and orange surfaces below. Blue appears to be over pink in some areas. There is possibly a charred surface evident underneath the paint layers, which could be due to damage sustained during the 1886 eruption. Areas of loose paint reveal blue paint and the wood surface.

The bamboo facing is loose at the upper fixings and is likely to become detached in the future.

Interior

Generally, as might be expected, the carvings in the interior are in better condition than the external carvings. The painted surface tends to be more securely attached, and the degree of cracking is less evident. One exception is the black painted design on the heke (rafters), which appears to be changing colour to white.

Poutokomanawa (Central pole)

A large amount of the central pole is unpainted, the lower figure and upper carving have a matt painted surface of pink/white. The rest of the pole is unpainted and the Kataore has residual white paint within the carved decoration, possibly representing an older paint scheme (possibly from the 1880's).

The lower figure is painted with a matt pink paint that appears to be firmly attached. Some areas of flaking paint on the reverse of the figure have revealed a darker pink surface.

This carving is resting on a cement base in contact with the earthen floor. Although the condition does not appear to be suffering as a result, there is no evidence of softening or loss of structural strength in the wood at floor level.

There is a great deal of debris and insect remains near the junction with the roof.

Tahuhu (Ridgepole)

The interior section of the ridgepole was installed in 1960 from totara timber supplied by Maori owners of the Puketapu 3A Block at Taumarunui through the New Zealand Forest Service and New Zealand High Commission in London (29).

The 1880's ridgepole was damaged during the 1886 eruption and may have been stolen after the eruption. From images in 1885, it appears that the original ridgepole was either carved or painted with an angular geometric design (30).

There is a great deal of thatch and nesting debris around the ridgepole.

West Wall

Poutahu (front carved roof support)

Although the carving is resting on a cement base in contact with the earthen floor, the condition does not appear to be suffering as a result. There is a great deal of debris and insect remains near the junction with the roof.

There is evidence of old cracks that have been covered over with paint; some cracking is evident at the base and middle areas. The painted surface appears secure, with little flaking or discolouration. There is one area of flaking paint towards the middle of the carving.

East Wall

Three uncarved poupou are present on either side of the carved poutuarango - the same number present in the 1880's. Images taken in 1885 reveal a horizontal board at floor level

and a decorated wooden support half way up the wall; in between these supports are the woven tukutuku panels. There also appears to have been a decorated (white detail on darker background) hepe tipi (internal barge boards) present. None of these features are currently present on Hinemihi.

Poutuarango (Rear carved roof support)

Although this carving of Tutanekai is resting on a cement base in contact with the earthen floor, the condition does not appear to be suffering as a result of this direct contact. There is a great deal of debris and insect remains near the junction with the roof.

There is evidence of old cracks that have been covered over with paint; some cracking is evident at the base and middle areas. The painted surface appears secure.

There are some corroding nail heads around the deteriorated shell decoration. Images from 1885 appear to show this carving without a painted surface; it is likely to have been painted some time between 1919 and 1945.

“Tukutuku” panels

These are represented by hardboard panels covered in woven matting that were installed during the 1960 restoration.

Nails used to retain woven material are corroding, resulting in white staining. The panels have been punctured in several areas. In one area on the rear wall (east), daylight can clearly be seen through an area of damage on the panel that corresponds to the distortion of the external elm planks. Most damage is evident at ground level on the east and south internal walls, which is likely to be the result of rodent/animal activity. Animal abrasion is also seen on external walls, especially on the south and north side.

Images from 1885 show woven tukutuku without a significant design visible, some variations in the woven structure created a visible pattern.

Heke (rafters)

These were added in 1960. There are too many of them for the number of poupou slabs present, each heke should be supported by a poupou. There are 13 heke and only 8 poupou. The heke appear to be supported by the external elm boarding. The black, white, and red Kowhaiwai design was added by C. A. Vettiger in 1961. The black design appears to be changing colour, fading from black to white.

Images from 1885 show a different design painted onto the heke; it is also evident that there are horizontal painted roof supports that are not present in the current roof.

The roof lining in between the heke consists of vertical lengths of birch saplings nailed to the underside of the roof. These were probably installed during the 1960 restoration. These are now badly infested with wood boring beetle (these wood borers are not evident in the wooden carvings and appear to pose no threat to the older structural elements of Hinemihi). These do not provide a structural function and will increasingly tend to become detached from the ceiling. These may need to be repaired or replaced with a suitable lining material, such as bamboo or kakaho reeds. As good images of the original 1880's Hinemihi exist (31), it would be possible to recreate this type of structure. There is a great deal of roof debris trapped within the heke.

Carving of embracing couple

This is located on the rear east wall on the uncarved poupou. The figures are painted with a white and blue design on a red background. This carving had previously been installed from 1892 to 1919 on the outside of the front wall in between the window and the door. Writing on the back of the figure in blue pencil reads “Left” “Front”. Between 1892 and 1919 it appears to have had a uniform dark surface, this is visible underneath the existing painted surface. It was positioned on the interior rear wall of the Hinemihi when she was an open structure until 1959 in a similar position to its current location. There is a small degree of cracking evident

on the panel around the carving. Shell decoration has been lost from the eyes, revealing residual adhesive.

Floor (Papatuanuku)

There is a great deal of animal burrowing evident on the earthen floor, especially in the north east corner where the concrete foundation and the wire netting has been breached by burrowing animals. Thatch and insect debris are evident over the whole surface of the floor.

North Outside

North Roof

There are bushes overgrowing the roof towards the rear (east) of Hinemihi, this is likely to prevent drying of the structure. A great deal of debris - leaves, twigs and branches - are present underneath the protective roof wire. The metal wire is in good condition, however, towards the east there is a greater accumulation of debris where the wire is loose. The condition of the thatch needs to be separately assessed. The surface appears friable and powdery. However, underneath the reed appears to be strong. The shape of the original thatch in 1980, with a definite raised grass ridge over the spine of Hinemihi, has now taken on a more amorphous shape.

The surrounding large oaks present a more serious potential risk. During November 2002, two large branches fell close to Hinemihi presenting the risk of severe damage to the structure. These trees are regularly inspected for disease and risk of falling limbs, and tree surgery will be carried out if required.



Large fallen branch November 2002.

North Wall

The elm planking of the side walls remains secure. However, there is evident deterioration around the base of the planks resulting in cracking, algae growth and some insect borer infestation. The upper areas of the planking under the eaves of the roof appear damper. The protective wire at the base of the planks is incomplete, which will need to be replaced to prevent burrowing animals gaining access to the interior of Hinemihi.

East outside (rear wall)

The external vertical elm planking exhibits a general covering of green algae. This diminishes higher up under the protection of the roof eaves. The bases of many elm boards have deteriorated through contact with the ground. Insect borer activity is evident, which tends to be concentrated on edges of boards. Some distortion of the boards has led to gaps in the outer structure and the inner panels becoming visible. Much insect debris and bird/animal nesting is present within these open areas. Wire around the bottom of the boards is incomplete and tends to trap debris that adds to the damp problem at the base of the boards. The boards on the east wall appear to be in the worst condition.

At the end of the Tahuhu (ridgepole) letters are visible "NZHC LONDON". The ridgepole was added in 1960, after having been shipped to the UK from New Zealand via the New Zealand High Commission.

There is a dead animal trapped in the thatch under the wire covering.

No external gable boards have been used in the construction.

South outside

Vegetation needs to be cut back away from Hinemihi. There is a great deal of debris lying under the wire on the thatch. The upper surface of the thatch appears powdery, but is more robust in underlying areas. The protective wire is incomplete towards the rear wall (east).

Vegetation is growing through the thatch in this area.

Some evidence of abrasion/animal scratching is present on the side walls. Algae and insect borer activity is evident. There is a build up of vegetation along the base of the vertical elm slabs. The protective wire at the base of the boards is incomplete and tends to retain debris close to the wood surface adding to the moisture problem. Generally, the elm planks are in better condition here than on the east end wall.

Conservation Responses

Structural survey (32)

The structural stability of Hinemihi needs to be assessed. This should involve looking at the condition of the thatch, the stability of the roof timbers and walls, and the integrity of the concrete foundations. This structural survey is required before any decisions can be made about the extent of future intervention in the existing structure.

The condition of thatch needs to be assessed in order to estimate the life expectancy of the roof. Currently, there appears to be no specific leakage problem evident inside the structure. The condition of the upper thatch is weak, however, underlying layers appear sound.

If a decision is taken to re-roof, then the possibility to replace the thatch with a totora shingle roof should be considered, as this is a suggestion presented after the dedication ceremony in 1995 by Ngati Hinemihi (see Appendix 3). This may require a survey of the structural integrity of the roof to ensure that it would be able to support the new roof. This might also provide an opportunity to resolve the problem of the lack of juxtaposition between the heke rafters and the poupou supports. This may entail reducing the number of heke or increasing the number of poupou. This would also provide an opportunity for a reconsideration of the overall structure of Hinemihi, which currently does not reflect the dimensions that Hinemihi had in the 1880's.

It should be noted that Hinemihi has always had a thatch roof at Clandon Park. The current reed thatch is considerably thicker than the straw thatch previously used. Opinions about the appropriateness of the thatched roof are varied, and this will require consultation to be resolved. Draper & Sons rejected the use of roof shingles in 1980, due to their lack of resistance to deterioration in the conditions surrounding Hinemihi. Thatch was the preferred option selected at that time (33).

The drainage ditch dug around the side and rear of Hinemihi needs to be re-evaluated and possibly extended to ensure adequate drainage and separation of wallboards from the ground.

Physical integrity

The condition of the architecture, carvings, painting and weaving of Hinemihi needs to be considered in relation her overall integrity. The various elements of cosmology and genealogy are intended to work together as an assemblage in a meeting house, as a model of the Maori cosmos. This cosmic model is constructed through an arrangement of internal and external space, and the placing of Hinemihi in the landscape. Despite a century of major interventions in Britain, Hinemihi is still legible as a genealogical model for the Ngati Hinemihi and as a celebration of Maori identity for Ngati Ranana. However, there are elements that may inhibit Hinemihi's ability to provide this function (34).

These include;

- Foreshortening of Hinemihi's dimensions
- A lack of internal poupou to support the heke timbers,
- A lack of woven tukutuku panels,
- Damage to the carved faces of the ancestors,
- Distortion caused by the thick thatch roof in relation to the tekoteko carving.

In wharehenui conservation, it is also important to respect the ancestor that the wharehenui represents. Importance is therefore placed by Maori on the correct positioning of the architectural elements. The repositioning of these elements is viewed as an attack on the body of the ancestor (35). These features may need to be addressed and rectified in order to

reintegrate these symbolic elements to represent the body of a living ancestor, as they were when Hinemihi was initially built.

Annual maintenance

A great deal of long-term benefit to the physical condition of Hinemihi can be accomplished by simple routine maintenance.

Animal and thatch debris, algae and accumulated dirt can be removed by conservation cleaning.

This type of cleaning might be considered as an annual event and could be combined with an assessment of condition. This could take place before the annual hangi in early summer. In addition, it should also be ensured that the damp course is not covered by debris, and that the protective wire on the roof and ground are intact (36)

Mitigation measures to reduce animal activity in and around Hinemihi are required. The protective wire on the roof and at the base of the walls should be secured. Following identification of the insect pest species, a programme of integrated pest management will need to be implemented for Hinemihi. This will involve monitoring levels of infestation, preventing access to pests, and eradication identified infestations. This will need to include control of the burrowing animals that are currently gaining access to the interior of Hinemihi.

Planting in the surrounding garden needs to be reviewed, and a regular programme of pruning vegetation within the vicinity of Hinemihi needs to be undertaken. Garden debris around the perimeter of Hinemihi needs to be cleared away, effective drainage needs to be ensured, and vegetation growth prevented.

The condition of overhanging branches of the oak trees will need to be assessed and mitigation measures undertaken when required.

Painted surfaces

Most of the structural cracking evident on the painted carvings appears to be old damage. This can be monitored annually to identify changes in the levels of damage. One carving - the south Amo - has an area of unstable wood that is loose and liable for further damage. This may need interventive treatment in the near future.

The majority of painted carvings, especially on the outside, have a degree of flaking paint on the surface. Intervention needs to be considered to stabilise the paint layers and to prevent further deterioration.

The existing painted surface is largely a result of interventions sometime between 1919 to 1945, 1960 and 1980, and with some additional painting carried out in 1995 (this was largely carried out on the Amo and Raparapa. Cleaning down of the underlying flaking paint was not done due to lack of time). The analysis of paint samples being carried out at the Institute of Archaeology will help to clarify the nature of the paint chronology.

The integrity of the painted surface has implications for the stability of the underlying wood carvings. The loss of surface paint will lead to the increased exposure of the wooden structure to the external environment. The solution to this in both 1960 and 1980 appears to have been to remove the carvings from Hinemihi, removing the existing paint, priming the wooden surface, and then repainting the surface of the carvings. This appears to be the usual course of action for meeting houses in New Zealand (37). An option would be to secure the existing painted surface in place or, with the assistance of Maori artists, to secure

the surface layers and repaint the design over the existing paint layer. The danger with this is that the carving becomes softened with the clogging effect of numerous coats of paint. However, regular maintenance of the painted surface could reduce the need for major repainting interventions. The condition of the carving is considered more important than the condition of the painted surface. There is a need however to return the whareniui to a respectful appearance which reflects the mana of the community. This needs to be considered along with the retention of the work of the old carvers and weavers (38) which is not only historically significant but is also imbued with the mana of their creators (39).

A separate issue is the change in colour of the black design on the heke (rafter timbers). This painted design dates from the 1960 intervention, which is not consistent with the 1880's design. There seems to be deterioration in the paint, especially the black areas of design, which has led to a fading of colour. Further investigation will be needed to assess the nature of the problem. Annual monitoring will allow an assessment to be made about the rate of change caused by this process.

Internal roof covering

The removal the infested birch bark saplings (likely to have been a part of the 1960's intervention) should be considered. The birch saplings have already been replaced in the porch roof area (during 1995). These do not provide a structural function and will increasingly tend to become detached from the ceiling. These may need to be repaired or replaced with a suitable lining material, such as bamboo or kakaho reeds. As good images of the original 1880's Hinemihi exist (40), it would be possible to recreate the type of structure present at that time.

External wall boards

It is difficult to say when the vertical elm boards were put in place - possibly in 1960 - however; the boards could have been reused from an earlier Hinemihi. In the 1880's, the external boards were laid horizontally rather than vertically. Some replacement boards were added in 1980 by Draper & Sons.

It should be considered to replace/repair the base of the most badly damaged and distorted elm boards on the east wall and raising the concrete sole plate. A weatherproof envelope around Hinemihi is critical to ensuring her physical stability.

Tukutuku panels

The woven internal panels installed in 1960's (matting attached to hardboard panels) are in poor condition and will eventually need to be repaired or replaced. Their replacement with modern tukutuku woven panels would be an option at this time.

Which Hinemihi should we conserve?

The manner in which material culture is valued provides a context for understanding the role of conservation in caring for heritage objects. As objects are viewed differently by different people in different times and places, the past and its objects accumulate layers of meaning on its journey through space and time. As an object moves to a different phase of use, it may lose aspects of its previous cultural meaning and gain new ones. It has been widely recognised that objects change meaning throughout their life history, therefore multiple versions of the past can be constructed in the present. (41)

Although the interpretation of objects can switch readily between these elements, the conservation process may be responsible for crystallising these ideas within an object whilst removing others.

If object meaning cannot be viewed objectively, neither can the decisions used to conserve them. Conservation needs to be viewed as a social process rather than primarily a technical one. It is therefore constructed by the values of individuals, institutions and communities. The values represented in the object are not simply preserved by conservation but are altered and modified. . The conservation treatments we carry out leave a signature on the objects that we pass onto the future as evidence of our own cultural value system. Therefore, we need to ensure that these treatments are informed by the zeitgeist of our age.

Transition has been a fundamental feature of Hinemihi' s physical fabric. Therefore, Hinemihi should not be viewed as a static manifestation, representing any particular historical period, but rather a structure in flux. Any intervention must take into consideration the prevailing cultural ecosystem that surrounds the conservation decisions at a particular time and place. The most significant change that has taken place since the last major intervention in 1980 is Hinemihi' s role as a focus for Maori cultural activities. This cultural factor must be considered as a key element in any current strategy of care for Hinemihi.

Summary of Conservation Response

The cultural ecosystem that surrounds Hinemihi is key in identifying a suitable conservation response rather than the physical constraints that have been identified for her physical fabric.

The most important role for information about her physical condition is to provide a basis for discussion with interested groups in the long-term use and maintenance of Hinemihi. An effective dialogue with stakeholders will provide the most effective mechanism with which to develop an agreed programme of care for Hinemihi. This should go beyond respect and consultation of indigenous groups to the more active involvement of indigenous peoples in caring for their cultural heritage, where indigenous beliefs have primacy in determining practice.

A range of conservation responses can be considered as a starting point for this discussion

Lower level intervention

The following actions are necessary to maintain the physical fabric of Hinemihi:

- Re-dress and re-wire thatch reed in the thatch roof
- Repair /replace damaged bases of external elm vertical boards
- Repair Rodent proof wire at base of walls
- Remove infested birch saplings from internal roof covering and replace with bamboo or kakoho reeds
- Reduce ground level to below concrete sole plate, repair deteriorated areas of sole plate
- Cut back surrounding overgrowing vegetation
- The majority of painted carvings, especially on the outside, have a degree of flaking paint on the surface. Intervention needs to be considered to stabilise the paint layers and to prevent further deterioration.
- Internal panelling representing (tukutuku panels) is damaged and needs to be repaired/replaced.
- Provide safe storage for the detached heke tipi (internal barge boards) currently stored with Hinemihi.

Annual conservation cleaning of Hinemihi prior to the kohanga rio Hangi in June each year should be a part of her routine maintenance.

Higher level intervention:

Increased intervention may be required to address aspects of Hinemihi's spiritual and cultural significance:

- Inclusion of services such as electricity, toilets, showers, flooring to enable Hinemihi to function in a similar way as meeting houses do in New Zealand.
- Recreate original dimensions of Hinemihi to correct current foreshortening.
- Reconsider the current orientation of Hinemihi in relation to that of its location at Te Wairoa
- Alter roof structure to correct the lack of internal poupou to support the heke timbers.
- Reduce thickness of thatch or replace roofing with totara bark shingles. This will correct the distortion caused by the thick thatch roof in relation to the tekoteko carving.
- Create new tukutuku panels
- Add new carvings
- Restore damage to the carved faces of the ancestors
- Reintegration of a sliding door, and addition of papae kaiawha (beam at front edge of porch)

It is expected that additional information will become available to increase our understanding of the physical structure of Hinemihi. The most important role for this information is to provide a basis for discussion with interested groups in the long-term use and maintenance of Hinemihi. An effective dialogue with stakeholders will provide the most effective mechanism with which to develop an agreed programme of care for Hinemihi

Appendix 1

List of potential advisors for steering committee /advisory panel:

- Peter Ucko
Director of the UCL Institute of Archaeology
- Jim Schuster
Member of Ngati Hinemihi
- Representative from Ngati Ranana
- Dean Whiting
Maori Built Heritage Conservator, New Zealand Historic Places Trust/Pouhere Taonga
- Alan Gallop
Author of "The House with the Golden Eyes"
- Roger Neigh
Director of the Auckland Institute and Museum
- Eileen Hooper-Greenhill,
Museum Studies course co-ordinator University of Leicester
- Graham Harvey
Department of Religious Studies, King Alfred's College, Winchester
- Alison Rae
Chief Conservation the British Museum Department of Conservation, organic materials section

Appendix2

Brief biography of interventions in Hinemihi's physical fabric

Apart from the 21 carvings that exist from the 1880's, the majority of the existing structure appears to date from restorations carried out in 1960 and 1980.

In 1892, Hinemihi was re-erected soon after being transported from New Zealand, with a sliding door, window and a thin thatch roof. She was located near an ornamental stream or lake on the Clandon Park estate.

In 1919, restoration work was conducted by recuperating WWI soldiers. However, this resulted in a possible change of location for Hinemihi, or a change in position of the adjacent stream/lake.

Between 1919 and 1945, her front wall was removed and an open structure created. A new roof was added at some stage, and additional heke tipi (internal barge boards) were added to Hinemihi's interior. The poutahu carving (interior front roof support) was turned so that its carving was facing outwards.

During this period, a number of carvings were painted for the first time. The blue and white painted design could have been added. This design is currently seen in the carving of the embracing couple, and underlying pink and white areas of some of the other carvings.

In 1960, the current heke (rafters) and tahuhu (ridgepole) were installed, replacing the pre-existing roof timbers. The internal woven matting panels, the birch bark saplings that line the interior roof, and possibly the external elm boarding, were added at this time (although it is possible that the external boarding was reused from the earlier Hinemihi). A new thatch roof was applied. The decorative designs on the heke (rafters) were painted at this time and it is likely that the other carvings were also repainted.

In 1980, a new front wall, door, and window were added. The poutahu (interior front roof support) was turned around to its correct position. The carvings were cleaned and repainted, and the pink/white colour scheme (from the 1960's) was reversed to match the original 1880's white/pink scheme. A thick reed thatch roof replaced the thinner straw thatch roof.

In 1995, some adjustments of the positions of the paepae (porch threshold) and maihi occurred. Addition of new, and newly discovered, carvings to the door and window surrounds on the front wall. Some repainting of the carvings took place.

Appendix 3

Detailed Biography of the Hinemihi; Maori meeting house at Clandon

In order to prepare a conservation plan for Hinemihi, the values to be conserved need first to be identified. As part of this process, a simple chronology of events has been prepared. From this it is hoped to identify the various uses of the Hinemihi at different stages and how interventions in the fabric of the meeting house have reflected these changes of use. See Appendix 6 for a list of people involved in the biography of Hinemihi.

1881 - 1886

Hinemihi o te Ao Tawhito – Hinemihi of the Old World, and Hinemihi of the Golden Eyes

Chief Aporo Te Wharekaniwha commissioned and paid for the construction of “Hinemihi o te Ao Tawhito”. Construction began in 1880 in Te Wairoa, on the North Island of New Zealand, and was completed in March 1881. Hinemihi became a living being in her own right.

Tribal associations: Te Arawa Maori confederation, Tuhourangi whanau, Ngati Hinemihi sub-tribe, of which Aporo Te Wharekaniwha was the chief.

Original dimensions: approx. 9.5 x 6.7 x 3.4m (from the floor to top of inside ridgepole)(42).
Current dimensions: approx. 8.02 x 5.97 x 3.96 m (43)

The carvers were Ngati Tarawhai craftsmen Wero Taroi and Tene Waitere. Aporo Katene Waiana and Ina Hohoaia were also involved in sawing the timber.

Hinemihi was planned as a cultural centre for Ngati Hinemihi (which included the staging of funerary rites) and for Maori cultural performances (tourists paid to view the carvings, attend dances and to enjoy refreshments).

“Few Meeting houses would have been used to such an extent as Hinemihi as it became, in effect, a public hall at Te Wairoa in which constant entertainment was provided for tourists. Two features that attracted interest from visitors were boldly carved (ngarara) or monster lizard, which represented Kataore, a mythical creature supposed to have lived in Tikitapu (Blue Lake), and the other was the use of half sovereigns instead of paua shells in the eyes of several carved figures. After the eruption there were suggestions that the disaster was in some way linked to the manner in which the house had departed from tradition, both in its use as a public hall and in the substitution of money for paua shell” (44)

Gold sovereigns were said to have been placed in the eyes of some carvings as a sign of Chief Aporo’s wealth. Mika Aporo states that: “the carved figure of the centre pole had two half sovereigns for eyes”, the whole of the outside carvings (including the Pare) were ornamented with silver coins for eyes (45)

It is difficult to find evidence of coins inset into the eyes of the carvings are present in the images of the time (46) D. M. Stafford also suggests an alternative reason for the name: “Hinemihi with the golden eyes derives its name from the dances that were performed for tourists inside its walls” (47).

1886 - 1892

Derelict Meeting House

On June 10th 1886, the eruption of Mount Tarawera destroyed Te Wairoa and the whole of the surrounding area. A number of people (30-50) were saved by sheltering inside Hinemihi during the eruption. In total, 153 people died during the eruption. The local area was devastated, and local populations resettle elsewhere.

Hinemihi has been described as being abandoned in a derelict state (48) evident in photographs by A. A. Ryan 1886). Within days some souvenirs had been removed and at least three large carved slabs were removed/lost during the period of abandonment (possibly the Pare and Whakawae (door frame carvings) and Korupe (Window frame carvings).

Alternatively a Maori view of Hinemihi's abandonment following the eruption focus on the idea of prohibition, Hinemihi was considered tapu, as people had died there and warnings about the disaster had been ignored, therefore Hinemihi's abandonment can be described as an act of respect not neglect (49).

1892

Memento

William Hillier Onslow, fourth Earl of Onslow (1853-1911) - Governor of New Zealand from 1889 to 1892 - wished to have a permanent reminder of his time in New Zealand. He purchased Hinemihi from Mika Aporo, son of the by then deceased Chief Aporo Te Wharekaniwha, for £50. A bill of sale was produced, dated 27th of January 1892, and signed by Mika Aporo and Jean Michel Malfroy (a French engineer). The money was divided "between the carver and some of those who helped in the erection of the house". Mika Aporo reported (43 years later) that he did not know Hinemihi was to be exported out of New Zealand (50)

Roger Dansey (Rotorua's postmaster) helped to number the carvings with red paint and prepared a short written statement and plan of the positions of the carvings for use during the re-erection in England. He also included a short history of Hinemihi. These documents have since been lost. Of the 23 carvings sent to Clandon Park, 21 can be identified in 2003.

The £50 paid for Hinemihi appears to have been relatively low, other houses offered for sale at that time include: the Joshua whare for £1000, and a newly commissioned one for £600. In 1995 Michael, seventh Earl of Onslow, speaking on the marae, considered £50 to be quite a lot of money in today's terms considering how much labourers were paid at that time. A labourer earned about 1/8d per day, a carpenter about 2/4 per day and a cabinetmaker slightly more at 3/8 per day. Lord Onslow's butler (the highest paid member of the household) was paid £50 a year in 1888. (51)

The right of an individual to sell taonga held in communal ownership (such as a meeting house) have been the basis of repatriation claims for Maori and other indigenous groups (52) It should be noted that ideas of inalienability of ownership applies to Maori Taonga in a similar way as to National trust property.

1892-1917

Garden Building

Hinemihi's carvings arrive in April 1892.

The carvings were erected by an ornamental stream within a flower garden (some time between 1892 and 1897), in what appears to be Hinemihi's current position, or close to her current position. The house appears to have been constructed in a similar fashion as in the 1880's; with a front wall, window, sliding decorated door, and a straw covered roof. The carving of the embracing couple can be seen - in images from the family album - on the outside of the front wall. The carvings above the window and door appear to be different to

those, which were on Hinemihī in the 1880's. The size of Hinemihī is possibly shortened from the 1880's dimensions.

The following are extracts from the Clandon Park archive that refer to Hinemihī during this period:

1899: Photograph published in *The Hub* a cycling magazine (May 13th 1899, "Seen by the Way"), which appears to show Hinemihī in her current location. The magazine suggests that Hinemihī was erected in 1897 "by the side of a pleasant little stream in the park".

1901: Watercolour by Tom Hounn "Iris by the Maori House at Clandon Park Surrey".

1902: During King Edward VII coronation celebrations, Hinemihī was visited by several Maori chiefs, including R. Tatana Whataupoko, who wrote: "... including the carved Maori House by the side of the stream".

Clandon File: Lord Onslow's Photos 1902-1910 Clandon 11 c Maori House Clandon

1903: The *Badminton* magazine (XCVI, Vol.XVII July 1903. "Famous houses of Sport II -Clandon Park" by Alfred E.T. Watson): "...of these little lakes there are two - between them is erected the Maori House...Near this quaint building the guns usually take their stand and the ducks driven from one of the sheets of water, fly and circle high overhead".

From the Clandon Garden Diaries 1906-1911:

Feb 29th 1907: "New Zealand Flax had suffered from the frost".

June 28th year unknown: "Maori house gardens one of the most effective things this year.

The peonies make a good show, the ochroleuca and the Sibirica Iris, with the background of auchusa and Carmine Pillar and other early roses, climbing up the pillars above them all".

Images from the Onslow family album appear to confirm the current location and the nature of the construction pre-1920.

The *Gardeners Magazine* May sixth 1911: 341-342: "Water is plentiful at Clandon Park as springs abound. One large piece of water is known as the Canal, here the water is damned back as it was in the past when it was used the drive the mill lower down. Yet another very fine feature remains, and it is the water garden. This is further a field, and has developed in a curious way ... Lord Onslow obtained a fine old Maori Council house, and this quaintly carved structure was erected near the far end of a piece of water. Presently the idea of converting the ground on either side of the water, up to the Council House, into a garden was entertained. The work has begun and gradually developed and extended. Irises abound ... and flourish all through this water garden. Water lilies deck the pool close to the Council House, and great masses of crimson rambler rose threaten to hide the thatch of the roof of the house, while *Gunnera manicata* at the waters edge becomes a huge mass of gigantic leafage each summer".

1918

Nurse

Due to concerns about the condition of the carvings, Hinemihī was renovated. She was reconstructed by recovering WW1 New Zealand soldiers, including Maori National Expeditionary soldiers (Maori Pioneer Battalion) when Clandon Park and neighbouring properties (Mount Felix Hospital) were being used as military hospitals and convalescent homes (1914 -1919). She was re-built as near as possible to her 1880's form. However, the original plans had been lost by this stage and, in addition, building materials were scarce at the time.

The carvings were cleaned and relocated to what were presumed to be their correct positions. A new flagpole was added outside on the front wall.

Hinemihi is said to have been a source of spiritual comfort for Maori soldiers during this time. The story of the patients confronting the hospital authorities after having discovered that Hinemihi was being used as a boat shed and was rotting away by the lake, was repeated often by Raheera Windsor (e.g. at the Hangi in 2003, and at the Blessing ceremony at Hinemihi May 2004 shortly before Raheera's death). She stressed that Hinemihi had been rescued by Maori from people who did not know her worth and were not able to care for her effectively. However, we do not have any written records about how Hinemihi came to be moved to her current position. This important anecdotal story may be a reflection of modern perceptions of the past care of Hinemihi.

It is also stated (53) that the house was moved from the lake when Lord Onslow got too old and could no longer walk as far, so the house was relocated closer to the main house. We have no evidence to confirm that this is actually the case.

Further information is needed to resolve whether Hinemihi has been moved during her time at Clandon Park.

1919-1946

Garden building, curiosity, eccentric folly and Banknote and banknote

Hinemihi became a garden building for the Clandon Estate.

Between 1934 and 1967 an image from one of the Burton Brothers' photographs of the right hand "Amo" carving is used on the Reserve Bank of New Zealand's one-pound banknote.

1935

Harry Lundius, who was present in Rotorua during the eruption, made a public appeal to the High Commission in London for the return of Hinemihi. The appeal was rejected by the Onslow family as it was not in their power to sell or return "as the property on which the old whare stands is subject the entail and cannot be disposed of by the present beneficiaries". There was the hope that the New Zealand government would take up the case.

Mika Aporo (in a newspaper article 43 years after the event) stated that he thought the carvings were going to be kept in Auckland, and was surprised to hear that they were in England. "I hope you can get them back to New Zealand, and have Hinemihi re-erected in some museum" (54)

1941 - 1946

Clandon Park was used as a Public Records Offices store.

Hinemihi was mentioned in the book by W.J. Phillipps (1946) on 'Carved Houses of Te Arawa.'

By the end of the war, Hinemihi was looking forlorn and worse for wear (55).

Photographs in 1945 show Hinemihi without a front wall and with the interior carvings turned around to face outwards. At some time between 1919 and 1945, a major reconstruction of Hinemihi had taken place (for which there are no records currently available) (56).

This event or events changed the original closed meeting house configuration into an open structure. The carvings were repainted, the design painted on the Maihi was altered, the Paepae was painted for the first time, the carving of the embracing couple was also painted for the first time, and the red/white design on the carvings was reversed. It is likely that the

carvings from the partition wall (window frame carvings) were removed from the structure and were relocated to the attic at this time.

1945 - 1956

Goat house & Wendy house

7th. Earl of Onslow recalling his childhood: “ Because it was sand instead of a floor, it was a lovely place to play. We stored our gumboots there. It was along way to the top of the house, so we left them in the Maori House” (57)

1956 - present

National Trust Property & New Zealand National Historic Monument

In 1956 Clandon Park and gardens– including Hinemihi - was donated by Gwendolen, Countess Iveagh (1881-1966) to The National Trust and the seventh. Earl of Onslow and his family moved into a private house on the Clandon estate.

1958

The seventh Earl of Onslow remembers planning to use Hinemihi as a nightclub for his sister, Teresa’s coming out party when she was 18 yrs old. Weather intervened, which meant that this did not happen.

Repairs to Hinemihi started in response to the need to have a dance at Clandon on the 19th of June 1958: “(Hinemihi) required to be reasonable tidy for the dance”. The roof was removed in order to inspect the rafters (58). Hinemihi was left in this uncovered state for two years before work began to re-roof her (59)

The New Zealand High Commission put the NT in touch with various Maori organisations. £200 was donated in March 1958 by New Zealand House to re- roof the “Maori Hut”. They were keen to reconstruct the hut (likely to be the roof) using timber from New Zealand. New Zealand Forest Service stated their intention to send over wood for walls and a proposed shingle roof (the shingle was not sent, although the timber eventually was).

1959

Timber for repairs was supplied by Maori owners of the Puketapu 3A Block at Taumarunui and through the New Zealand Forest Service. The timbers were sent to England where restoration was supervised by Mr K. Webster” (60).

The ridgepole, wall slabs and rafters were prepared by “Maori people” in NZ and were “a very generous donation... by the Maori people (61)

Timbers sent from New Zealand were:

- 1 ridge pole (22ft x 17in x 10in)
- 2 wall slabs (14ft x 9in x 2in)
- 2 wall slabs (13in x 18in x 2in)
- 1 wall slab (14ft x 18 in x 2in)
- 20 rafters (15ftx 6 in x 4 in)

K. A. Webster (62) “provides technical advice for the refurbishment and agrees to supervise the work. A builder estimated that £400 would be required to reconstruct the house, excluding the thatch. The National Trust provided £200 and the remaining £200 were donated by a Mr Sanderson (63).

1960

Cummings, a local building firm who were already working on the main house, were engaged to carry out the work on Hinemihi on the 4th of February 1960 (two years after the roof had been removed). The carvings were cleaned, along with urgent repairs to other elements.

50 square yards of natural coloured matting attached to twelve 6ft 4in x 22 ft sized hardboard sheets were supplied to represent tukutuku panels (64).

1961

Mr. Webster expressed some concern about the support of the roof. New rafters were produced and painted with a red and black design by sign writer/artist Mr. C. A. Vettiger, a painter from Horsham, who had lived for in New Zealand for some time: "You could not have found anyone more competent for the job"(65)

Overall, cost for the renovations were £ 1,104.16 s.10d.

Donations of £435.10s. were received from New Zealand House, New Zealand Shipping Lines, the Bank of New Zealand, and the National Bank of New Zealand (66).

1962

Shell inlays were added to the eyes of the carvings.

A scale model of Hinemihi was built by C. A. Vettiger (which is currently on display in the Onslow Room).

Assistance and advice from New Zealand did not prevent the incorrect positioning of some of the carvings and, more importantly, Hinemihi was left without a front wall.

1974

Bernard Kernot from Wellington's Victoria University, Department of Anthropology and Maori, reported to the Maori Buildings Committee of the NZ Historic Places Trust. His report states that: interior carvings were facing outwards not inwards, some exterior pieces were missing, the embracing couple carving on the interior wall was not part of Hinemihi's carvings. Hinemihi's form had been foreshortened, exterior timbers were deteriorating, and the roof will need replacing in a few years.

Dimensions: 7.95 x 5.6 m

Depth of porch 2.6 m

Depth of interior 5.35 m

Height of poutahuhu 3.96m

(Dimensions according to R. Neich in "Carved Histories: Rotorua Ngati Tarawhai Woodcarving Auckland University Press 2001 pg 376"

Dimensions: 9.5m x 6.7 m, Depth of porch 2.2 m, Depth of interior 5.35 m, Height of poutahuhu 3.4m)

(Rough dimensions paced out by Jim Schuster November 2005 at Te Wairoa 14m x 9)

Dimensions could be resolved by archaeological investigations on site at Te Wairoa)

Kernot identified the work that would be needed: addition of a front wall, and repainting of the carvings and roof timbers.

Kernot states: "The report of the English contractors shows little appreciation of the house as a cultural object with its own system of symbols, as distinct from a collection of carved posts and painted scroll designs to be restored' (67)

1975

Letter from Hugh Watt the NZ High Commissioner replying to the National Trust's reply to Terrance McCombs, former NZ High Commissioner, who suggested that major work was needed to protect Hinemihi's carvings and who offered assistance for her long-term preservation in the hope that her exile will one day end. He also stressed that he considers the year-to-year maintenance of Hinemihi as the responsibility of the NT. This appears to be in response to a repatriation request from "Maori petitioners." (68)

P. B. Reweti - a Maori MP - following a visit (in preparation for a visit by Dame Te Arikuini Te Atairangikaahu – the Maori Queen) suggested "it would be a great pity to sever the connection of the Onslow family with New Zealand by requesting the return of the Maori meeting house". He suggested that he "... would ask people from the locality from which it originated to make necessary hangings and to make reparations necessary to restore the meeting house to its former state". (69)

Mr Reweti considered that apart from a number of missing paua shells, and a need for redecoration, Hinemihi was not in such a bad shape. He added that: "It (Hinemihi) should be thoroughly renovated, which could only be undertaken by a Maori craftsman familiar with traditional colours and designs". (70)

18th June 1975:

The National Trust asked the Central Office of Information for contacts in New Zealand for advice about the maintenance of the Maori meeting house and for the restoration of its painted decoration (71)

August 1975:

Visit by Dame Te Arikuini Te Atairangikaahu who "thought that the meeting house was not in too bad condition ... and that the building should stay at Clandon" (72)

B. Kernot states, "if the house is going to stand overseas, it should be properly erected and maintained" (73)

26th August 1975

Harold Gowers – chief conservator at the British Museum - visits Clandon and provides an outline schedule of work and a survey of the structure produced. He suggests that it will be difficult to find competent restorers in this country, and states that he will confirm the positions of the carvings with Mr Cranstone (ethnographic curator at the British Museum) Detailed recommendations for treatment are provided: wood carvings to be cleaned, consolidated, sealed and repainted, the shell inlays should be replaced, and the thatch to be cleaned and repaired (74)

18th November 1975

The National Trust approached the Open Air Museum at Singleton and Avoncroft Museum of Buildings to enquire about a "careful craftsmen" to deal with the structural elements, who recommend Draper & Sons.

1976 - 1980

Draper & Sons - a building firm specialising in historic barns - refurbish Hinemihi.

1976

22nd of January 1976:

Visit by Draper & Sons, who are in contact with people from New Zealand and the NZHC about the colour of the paints.

12th May 1976

Allan Berry (editor of the UK journal Kiwi) received a number of letters from NZ - from the Auckland Historical Society and the NZ Historical Societies - who are interested to hear of any restoration work to be carried out, which was also promised to NZ after Dame Te Ata's visit (75). Response from NT (Martin Drury) was that if and when the NT considers to repaint or replace pieces of missing shell, that they will seek advice from NZ (76).

21st of June 1976:

Draper & Sons provide a quote for the renovation (77). The initial quote included:

- Removing and cleaning the carvings through the removal of the old paint, any necessary repairs, the application of two coats of flat oil paint, and the application of white decoration.
- For the gable boards, two coats of white lead paint and black paint are suggested.
- Removal of saw marks from the interior side panels.
- The fitting of six new plain interior wooden panels.
- The fitting of a door, window, and front wall.

30th of August 1976:

The New Zealand Historic Places Trust states that it would like to send over a carver from New Zealand to conduct the work, but in absence of funds they suggest contacting the London Maori Club and the NZ High Commission for assistance. The National Trust requests assistance and the supply of materials and skills from New Zealand and the London Maori Club. This is via both the New Zealand Historic Places Trust and the NZHC (78).

1977

11th of March 1977:

Mr Leslie Charles Lloyd - Dunedin Public Art Galley Director and a conservator, who had previously worked on a Maori house project in Gisbourne/New Zealand - visits to provide some expert advice. The lack of money and expertise is delaying the restoration work. The New Zealand Historic Places Trust pays for Mr Lloyd's expenses in order for him to visit Clandon and prepare a report.

Mr Lloyd suggests that Hinemihi should be disassembled and reconstructed to restore her correct proportions. He also suggests the addition of a new partition wall with door and window carvings (a carving estimate was supplied by Tony Tukaokao), the weaving of new tukutuku panels (estimate supplied by Raupunga Marae committee), the replacement of the birch branches with pampas grass, and the cleaning and repainting of the carvings (79).

20th of April 1977:

Norman Morris photographed Hinemihi the last time that she was refurbished in 1959. He states that there is reference material in the library at the NZHC for information on Maori art and architecture, and offers to advise on the colours of the paints etc. He states that fashions seem to have changed in NZ with regard to the decoration of meeting houses, and that if Hinemihi was still in New Zealand, that she would look quite different (80).

The New Zealand Historic Places Trust suggested that Mr Campin - a senior architect in the Ministry of Works in Hamilton, who has had dealings with meeting houses - should visit Clandon.

As can be seen, the NZ Historic Places Trust were fully involved in issues surrounding Hinemihī's care prior to the 1980 intervention.

1978

10th of July 1978:

Mr Campin does not recommend rebuilding and was pleasantly surprised by the condition of the house. He supplied a sample of red ochre (from a Maori burial) to be used as a reference for the selection of paint by Draper & Sons. He suggested the use of shingles for the roof. He provided images of Hinemihī's original appearance in New Zealand, where she clearly had a shingle roof. Mr. Campin however notes that the majority of meeting houses in the late 19th Century would have been thatched.

Hinemihī is Grade II listed in 1978 (Clandon Park is a Grade I listed building, and so any features or buildings within its curtilage are similarly protected. Hinemihī was recognised in her own right by English Heritage in 1978. The garden at Clandon was given its own listed status in 1983.

1979

30th of May 1979:

A comparative paper was produced on the three reports about the house – those produced by Mr Gowers, Mr Lloyd, and Mr Campin - by C. H. Beharrell (Historic Buildings Representative, Southern Region of The National Trust). This forms an important part of the discussions about the restoration. In the end, a total restoration, as suggested by Lesley Lloyd, was rejected due to lack of funds, and a more modest refurbishment, in the form of the consolidation and redecoration of the existing structure, was put forward (81)

2nd of May 1979:

The NZHC suggested that hiring a Maori painter from New Zealand to carry out the restoration is not required (82).

9th of July 1979:

Detailed proposal sent to M. E. Campin from the National Trust. This shows a considered approach to the needs of the building and the necessary compromises (83).

13th of August 1979:

Detailed list of work proposed by Draper & Sons. The proposed timing was: winter 1979 for the removal of the carvings, spring 1980 for the building of the partition wall and drainage of the ditch (84).

14th of December 1979:

John Bevan Ford - Massey University/New Zealand - recommends materials that could substitute the traditional raupo reeds. Bullrush was not thought to be suitable therefore pampas was suggested. However, as there was insufficient material available, a timber batten (suggested by Mr Campin) was used as a substitute on the roof, and bamboo was used on the walls (85).

1980

10th of February 1980:

Letter to Draper & Sons from John Perry - Director of the Rotorua Art Gallery, Rotorua District Council - requesting advice about the colour scheme. The advice was to carefully remove the flaking surface paint using wire wool leaving the original paint intact as far as possible, and then applying boiled linseed oil and terps to consolidate the painted surface (86).

13^h of February 1980:

Draper & Sons note that the door was sliding in the documentation available about Hinemihi. At this stage, the damaged carvings had been repaired and the thatching was due to be completed in February.

The original painting scheme for the carvings in 1880 was a background of red with detail picked out in white. This had been reversed at some stage between 1919 and 1945, resulting in a white background and red details. In the 1980, restoration the painting design reverted to the original scheme. Red ochre paint was sent over as a sample from NZ by Mr Campin (87).

4th of March 1980:

The missing original internal gable boards were found. Draper & Sons wished to relocate these onto Hinemihi. However, the Martin Drury National Trust suggested they should be kept in store to monitor their condition (These were identified in October 2002 and are presently stored inside Hinemihi) (88).

April 1980:

Restoration work completed.

The actual work recorded was:

- Addition of a new front wall using split bamboo in place of reed stems on the face of the front wall.
- Reforming of the concrete base where it was crumbling.
- Addition of lead membranes underneath the Amo.
- Digging of a drainage trench around Hinemihi's perimeter.
- Addition of birch saplings to the underside of the roof.
- Reattaching of paua shells to the carvings.

Mr Draper states: "We consider that although there are some items that are incorrect, that we achieved, against some odds, a fair representation of the original building, which the National Trust appreciated". (89)

3rd. September 1980

"Restorations have been thorough, research diligent, the jig saw complete. Yet despite lavish attention to detail, you feel there is something missing. an indefinable element needed to complete the picture. Hinemihi stands alone, far from the Arawa people of Rotorua. Without people, there is no spirit. Without land, there is no soul (90)

23rd September 1980: To Christopher Reharrel from: Aubrey Parnell referring to Mt Pomare's visit to Clandon on 20th. September 1980 (91)

"1. The roof should not have been thatched, in any case it should have been considerably lower, and should have been below the level of the front wings.

2 The painting of the "wrinkles " in blue was wrong and should have been the normal ochre colour.

3. The little man on the interior post should not be painted, but should be oiled wood like the rest of the pole. In the same way the lizard should just be plain oiled wood.

4. He was very impressed with the use of bamboo instead of pampass grasses it gave an ideal reproduction. He suggested that all other spaces between the rafters and uprights should also be filled in with bamboo.
5. The kicking board (paepae) along the front of the partition should be upright. In addition there should be another kicking board (pae pae) along the front of the porch. The space between the two pae pae's would have been filled with clay, but it would be perfectly in order to fill it in with concrete.
6. The interior of the house would also have been clay, but now a days the Maoris use concrete or wood on which to lay their mats."

27th.September 1980

John Perry director of the Rotorua Art Gallery " From the photographs I have seen, Drapers have done a good job replacing the wall, window and door, and restoring the carpetwork, but for me the raised thatch spoils the outstanding features of Hinemihi" (92)

1st.October 1980

Mr Maui Pomare - a Maori member of NZ Historic Places Trust, and a grandson of the Maori chief who was Lord Onslow's interpreter - visits Hinemihi and makes some valuable observations about Hinemihi and her restoration (93).

1983

National Trust letter from Chris Beharrel in response to a repatriation request (not known for /to whom) (94).

14th of September 1983:

John Bevan Ford - Massey University/New Zealand – visits Clandon Park and on his return to New Zealand sends information about Hinemihi to the NT.

1986

May 1986:

Ngati Hinemihi (descendants of the survivors of the Mount Tarawera eruption and of Aporo Wharekaniwha), lead by Mrs Eveline Poumako, made a pilgrimage to Himenihi and "now would like to see her back home where she belongs". "She is very lonely and forlorn standing there so far away .She should be back in New Zealand". Her intention was to take it up with the NZHC (95)

NT gave them a 'sympathetic hearing' (96)

Members of Ngati Hinemihi were keen to see Hinemihi's front wall restored, and to reposition carvings, which had been wrongly fixed in the past (97)

Mead is also of the opinion that Hinemihi stands alone, forlorn and not in very good condition, a valuable piece of art due to her having been carved by Wero. (98)

In the summer Hinemihi was visited by the request of Emily Schuster - the great-granddaughter of Tene Waitere, - performers of the Maori Rotorua Maori Arts and Crafts, her meeting with Hinemihi was an emotional experience, as many were ancestrally associated with her. (99)

19th of November 1986:

“In legal terms, the Maori Hut is part of the Trust’s inalienable property at Clandon and therefore cannot be removed voluntarily by the Trust.” (100)

1992 - present

Maori Ambassador: Cross-cultural partnership between Maori and the National Trust

1992

John Marsh MBE- Director of the Maori Arts and Crafts Institute, Rotorua, with members of Ngati Ranana - visited Hinemihi and consulted with Ngati Hinemihi about restoring the missing carvings.

November 1993

Jim and Cathy Schuster measure Hinemihi for the new carvings, which are to be made. Original carvings from the door and window surround were located in the attic at Clandon Park during their visit.

1995

Thirty members of Ngati Hinemihi travel to Clandon Park to ceremoniously introduce the new carvings to Hinemihi. These include Robert Rika, Julia Rika, Colin Tihi, Jeff Crook, and Revd. Robert Schuster. Jim and Cathy Schuster conduct minor restoration work on Hinemihi prior to the dedication ceremony. This included:

- Restoration and repositioning of the paepae at the correct angle.
- Replacement of birch saplings in the porch with bamboo (closest locally available material to the traditional toe toe reeds).
- Cleaning and repainting of certain sections of the amo and raparapa.

Following the blessing ceremony, the new carvings, along with the recently discovered original carvings from around the window, were integrated into Hinemihi (101).

9th of June 1995:

For the ceremony, the status of tangata whenua was conferred on Ngati Hinemihi (the declaration of tangata whenua implied that Ngati Hinemihi symbolically took control over the marae for the duration of the ceremony, when the gift of the new carvings was made).

Jim Schuster states: “It is only fitting that Maori themselves should take care of the only building of its kind in Britain” (102)

Hare Waikingi – a Maori elder - speaking at the ceremony, states: “We will leave her here for this purpose, and not take her home. Our children will come to visit her in her new country to maintain the unity which she represents today” (103).

Three totara (*Podocarpus totara*) saplings were planted within the vicinity of Hinemihi (one of which was still there in 2003).

1996

Twelve Tuhourangi tribal elders, lead by Anthony Wihapi “proposed a system of co-responsibility between the National Trust and Ngati Hinemihi, which was well received but politely refused” (104)

Proposal for 2000 (105)

- Continuation of refurbishment.
- Replacement of the thatch with a totara bark shingle roof.

- Addition of a photographic exhibition within Hinemihī's interior (So that those represented in the images can dwell amongst the spirits of ancestors)

The Old Lady in the park

Rahera Windsor MBE 1995

"... she is someone who you should come and see when you are sick and unhappy and who will restore your sense of Maori identity" (106)

Emily Schuster 1986

"Because we could feel the presence of our ancestors, including those who sheltered inside Hinemihī during the eruption, as well as those who didn't make it to safety. By touching the carvings we could hear their screams and feel their pain" (107)

Jim Schuster 2003

Hinemihī to me personally is the personification of my ancestress who was a woman held in high regard, high esteem, great mana during her lifetime. To me she lives on in that meeting house, her wairua/spirit is embodied in that house. Her guardian spirit/kaitiaki Kataore is there with her also. So is the wairua of my mum, who died some years ago. I/We have a very spiritual connection with the whare over there, even though we have a house here that bears the same name and same wairua. The wairua I speak about is omnipresent, but very close to my family because of our whakapapa/genealogical ties to Hinemihī herself" (108)

'... the meeting house (Hinemihī) has a function for drawing peoples together to celebrate, acknowledge, and enjoy cultural and national identity' (109).

"Hinemihī provides a key opportunity to address Access, Dialogue, Creativity and collaboration in facilitating cultural diversity" (110)

Other examples of meeting houses outside of New Zealand (The first three are located inside museums) (111):

Te Wharepuni a Maui	Linden Museum, Stuttgart/Germany (tukutuku panels replaced by Emily Schuster, new tekoteko carved by Kaka Niao).
Rauru	Museum für Völkerkunde Hamburg, Hamburg/Germany.
Ruatepupuke	The Field Museum, Chicago/U.S.A.
Unnamed modern (1960's) whare	Polynesian Cultural Centre, Oahu/Hawaii.

Traditional materials used in the construction of Hinemihī

Raupo - Bullrush.

Coins - used to decorate the eyes of the carvings. Traditionally paua shells are used (Haliotis Iris).

Totara tree (Podocarpus totara) – wood used for carvings.

Toetoe grass & flax (phormium tenax) – used to produce woven tukutuku panels in interior.

Black paint - shark liver oil/soot/charcoal.

Red paint - shark liver oil/ ochre (kokowai).

White paint - white paint.

Kakaho reeds (similar to bamboo) – in between rafters.

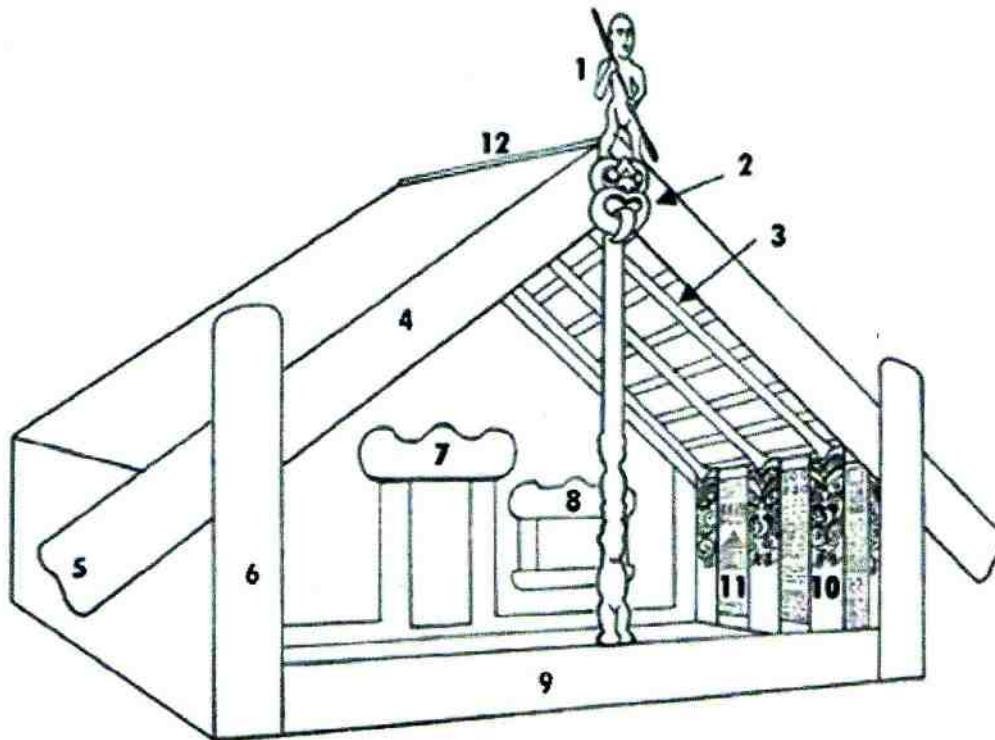
Totara shingles – used for roof, shaped into oblong tiles. Traditional roof covering at the time was a single layer of reed thatch.

Appendix 4**Glossary of Maori words (112)**

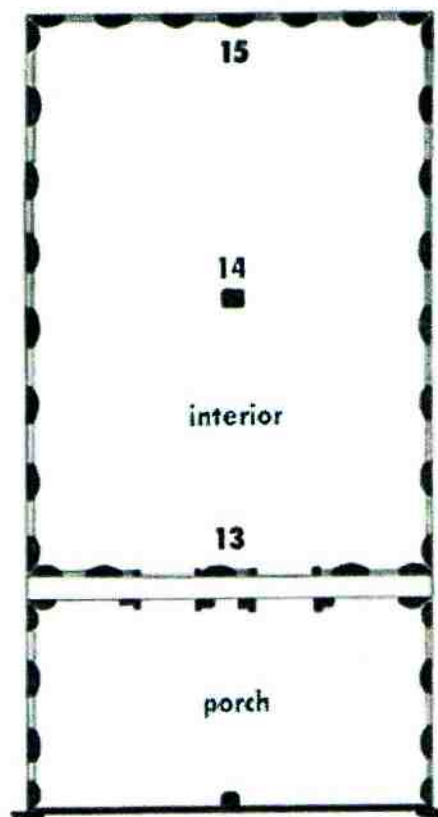
Amo	carved posts at the front of the meeting house.
Hangi	earth oven in which food is cooked by hot stones, contents of the oven.
Heke	rafter.
Hui	meeting, gathering, assembly, to meet.
Iwi	nation, tribe, people, bone, strength.
Kaitiaki	guardian, trustee, caretaker.
Karakia	incantation, spell, prayer, worship (modern usage).
Karanga	call, call out in welcome, hail.
Kataore	lizard (symbol of Hinemihi)
Koha	gift, respect.
Kohanga reo	Maori language pre-school.
Korero	oratory, to speak knowledge, speech, talk, transmitted knowledge, narratives associated with the ancestors
Korupe	carving above the window of a meeting house.
Koruru	carved head adorning the apex of a meeting house.
Kowhaiwhai	painted scroll patterns on rafters
Mahau	porch (brains)
Maihi	bargeboards of meeting house.
Mana	authority, power, influence, prestige.
Maoritanga	Maori culture, explanation, meaning.
Marae	traditional Maori gathering place.
Marae atea	open space in front of meeting house.
Mauri	life essence, life force, power of creation from the Gods, binds physical with spiritual, contained in all existing things
Noa	free from tapu (denotes the absence of limitations of various kinds), ordinary.
Paepae	bench at front of a meeting house, front row of seats, beam.
Pakeha	foreign, foreigner (usually applied to white person), English, New Zealand European, Western.
Pare	carved lintel of doorway.
Papatuanuku	floor (Earth Mother)
Poupou	carved post in meeting house, post.
Poutahu	front carved panel in a meeting house.
Poutokomanawa	centre post in meeting house.
Poutuarongo	rear carved central panel of a meeting house.
Powhiri	beckon, to wave, welcome.
Raparapa	projecting ends of the maihi or bargeboards of a meeting house.
Tahuu	ridgepole.
Tangata whenua	host people or tribe, indigenous people, original inhabitants, people of the land.
Taonga	treasure, possessions, valuables.
Tapu	forbidden, inaccessible, not to be defiled, sacred, under restriction.
Tekoteko	carved figure on gable of whare, figurehead of canoe.
Tikanga	culture, custom, habit, practice, meaning, method, way, purpose, reason, rule.
Tohunga	expert, priest, artist.
Tukutuku	decorative reed panels in meeting house.
Turangawaewae	place, spiritual home.
Wairua	spirit, soul.

Whakapapa	genealogy, to recite place to stand, home genealogy.
Whare	building, house.
Wharekai	dining hall.
Wharenui	meeting house, hall.
Wharepuni	sleeping house.

Appendix 5



- 1. Tekoteko
- 2. Koruru
- 3. Heke
- 4. Maihi
- 5. Raparapa
- 6. Amo
- 7. Pare
- 8. Korupe
- 9. Paepae
- 10. Poupou
- 11. Tukutuku
- 12. Tahuhu
- 13. Poutahu
- 14. Poutokomanawa
- 15. Poutuarongo



Architectural Elements of a Wharenihi (after Lubke 2003, Tischner 1971:37)

Appendix 6**List of people involved with Hinemihi****1880's Hinemihi**

Aporo Te Wharekaniwha	Chief of Ngati Hinemihi, commissioned and paid for the construction of "Hinemihi o te Ao Tawhito".
Wero Taroi and Tene Waitere	Hinemihi's carvers

1890's

William Hillier Onslow,	4 th Earl of Onslow (1853-1911) - Governor of New Zealand from 1889 to 1892
Mika Aporo	son of Aporo Te Wharekaniwha, involved in the sale of Hinemihi
Jean Michel Malfroy	(a French engineer).
Roger Dansey	Postmaster at Rotorua
Dr. Alfred Ginders	Rotorua's resident medical officer

1960's Hinemihi

Mr Cripplewell	National Trust Assistant area agent
K.A Webster	Authority on Maori Artefacts advisor to the 1960 restoration
Mr C.A Vettiger	A painter used during 1960 restoration constructed the scale model in the Onslow room
E.H. Cumins and Co. Ltd.	Building contractors
Sir Frederick Bishop	Director of NT until about 1977.
Terrance McCombs	NZ High Commissioner until 1975

1980's Hinemihi

Dixon Asquith	Property manager at Clandon until 1995
Martin Drury	NT Historic Buildings representative for southeast involved in 1980's restoration
Bernard Kernot	Wellington's Victoria University, Department of Anthropology
J.D. Boles	Director of NT from 1977.
Hugh Watt	High Commissioner for New Zealand
C.H. Beharrell	assistant historic buildings representative, south east
Draper and Sons	Building firm responsible for 1980's restoration
Aubrey Parnell	NT administrator at Clandon
L. C. Lloyd,	Director of Dunedin Public Art gallery Society Inc. Advisor on 1980 restoration
ME Campin	NZ Ministry of Works Hamilton NZ. Advisor on the 1980 restoration.
Harold Gowers	Chief Conservation Officer, The Ethnography Department of the British Museum, advice prior to the 1980 restoration.
John Bevan Ford	Senior Lecturer Massey University Palmerston North New Zealand provided information about Hinemihi after 1980 restoration
Mr Maui Pomare	member of Historic places Trust NZ gave view of 1980 restoration
P. B. Reweti	a Maori MP
John Perry	Director Rotorua Art Gallery

1990's Hinemihi

Rahera Windsor	Kuia of Ngati Ranana sadly died in May 2004
David Brock Doyle	Clandon Park property manager, 1995- 2003

Alan Gallop	Author of "The House with the Golden Eyes
John Marsh	Director of the New Zealand Arts and crafts Institute Rotorua
Hare Waikingi	Kaumātua of Ngati Hinemihī
Jim Schuster	Member of Ngati Hinemihī
Emily Schuster	Elder of Ngati Hinemihī
Revd Bob Schuster	Elder of Ngati Hinemihī
Robert Rika	Carver of carvings created in 1995
Colin Tihi	Carver of carvings created in 1995

End Notes

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28. Gallop, Alan (1998). The House with the Golden Eyes (Running Horse Books, Sunbury-on-Thames): 32.

29. Letter from Mr. J.Cripplewell to G.L. Keeble (NT), New Zealand House (B99/51/-JC/AS/195917 September 1959)
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32. Structural survey was conducted in May 2004 by The Morton Partnership Limited EJM/KLC/REP/8864-SREP, Hinemihi was reported to be in generally good condition, the main problems were identified as a build up of ground level and deterioration of the cement sole plate resulting in some decay to bases of wooden elements. The roof required redressing and rewiring however, the thatch was considered to have up to 40 years further life.
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