

TĪAHO 23





TĪAHO

Puāwai- this award is presented to our top junior (Year 9 and 10) designer. Named Pūāwai in reference to our whakatauaikī 'Ka puāwai te koru, ka puāwai te tangata' (nā Regan Stokes) it refers to the blossoming of this student in their creative design and self- expression.

Kōrari- this award is presented to our top senior (Y11-adult) designer. Named Kōrari after the flower of the harakeke- commonly growing around puna (springs) as are our students at Te Puna Wai o Waipapa, while they are one of the final stages of growth of the harakeke, they also produce the seeds that nurture our future generations.

Kārohirohi- the award is presented to the top accessories designing. Kārohirohi refers to the shimmering on water- another connection to Te Puna Wai o Waipapa- as the adornments created will enhance the wearer.

Whakaihuwaka- This award is presented to the overall winner of our Tīaho Fashion Awards. Whakaihuwaka translates as the winner, supporter and advocate and also connects back to Te Tauihu o te waka- our student centre which was named by Kāi Tahu. We proudly present our whakaihuwaka- the leader of our waka riding the waves of our celebration of cultural diversity at Te Puna Wai o Waipapa.

JEWELLERY SECTION





STORM REEVES



He uri tēnei nō Ngāti Apa. I wanted to create something personal that ties me with my Māori culture. My piece is inspired by illustrations from Māori children's books I grew up with that taught me about Māori myths and legends. This piece represents

Tūmataunga the god of war and mankind. this is made of copper and the patu is made of brass.



ELIZABETH HISLOP

When I think of culture and heritage I think about what's important to me and where I am from. For me, this is family and Canterbury.

My ancestors on both sides of my family came to Canterbury on the first four ships, and many still live in Canterbury. So Canterbury has a lot of significance to our family. The top section of my piece reflects this with an image of the Canterbury mountains forming the background down to the layers of foot-hills and the plains below.

The red section depicts my parents, with the thicker strands, and my siblings being the finer strands. The weaving in and out depicts our lives criss-crossing, like streams in a river, as we each navigate our own lives, in connection with each other and the landscape.

顏于慎 JALY YU-CHENG YEN

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"When considering my culture I think of elements from the rugged wilds of New Zealand; elements like the steep snow capped mountains, the native plant life in our national parks and the deep rivers flowing through the length of our land - elements that give life. With respect and preservation these precious elements will be here for future generations.



If I was to choose one of these elements as a symbol for my culture it would be the torrents of water that flow in our rivers. River beds ever changing; being shaped by the flow of the water - so too is our culture changing, shaped by our country's people. If we all work together, excepting the beauty of diversity and seeing it as a strength, we will be as one people. What a beautiful future we will have for Aotearoa."

ERIN DOUGLAS-CLIFFORD

I chose to explore my culture and heritage from the perspective of place. The landscapes of the South Island give me a real sense of home, particularly the hills and mountains. For my pendant I chose a mountain scene from the Southern Alps and set the mountains against a starry night sky. For me, a good view of the stars is another uplifting and grounding part of the South Island experience, often clearer than can be seen in many other parts of the world.

JALAN MCGRORY



Opening Up a New Future: Unzipping Items From the Past

Kiwis are famous for their keen resourcefulness and ingenuity - it is part of our culture. We readily accept the challenge to solve a problem, meet a need or design a new invention. A lack of resources does not inhibit us, it only encourages us to make the best use of what is available. It also promotes the necessity to salvage parts from items no longer useful for their original purpose, and the opportunity

to repurpose previously discarded items - giving them a new lease of life in another form, before they are eventually recycled.

This rustic piece of wearable art represents opening up a new future, by unzipping items from the past. It was created from salvaged scrap copper, combined with wire, chain and turquoise chips.

CATHERINE DILLIMORE



PIPPA MILLS



As a first generation New Zealander my cultural heritage is still predominantly European. I wanted to make a piece of functional jewellery combining my mother's Scottish and father's English background. I came up with the idea of making a penannular pin (which would have been used to fasten lengths of fabric to use as capes or shawls all over the UK) and giving it an updated design for contemporary use in NZ. It is etched with the coordinates of where my parents grew up and where I grew up and still live.



JUNIOR SECTION

PERI CAMPION

My ancestors are English and Scottish. I chose to do a modern Scottish outfit because I feel more connected and inspired by my Scottish roots.

My three great grandad came from the Shetland islands in Scotland and landed on a little island called Yell. My grandparents have been over there- it's beautiful, but cold.

I designed a jacket with one tartan pattern and a skirt with two different tartans on my skirt to represent the two different clans that my Grandad and Nanny belong to. My Nanny's tartan is the Murdoch tartan and my Grandads tartan is called the Gordon tartan. Unfortunately it's too expensive to get real family tartan.

This is more a modern take on Scottish fashion.



AMIRA ABDULLAHI SALIM



Hi my name is Amira. For the first time in my life I sewed Dirac. Dirac is worn on special days like weddings. Dirac is a silk fabric. It was hard to work with because of the fabric but the designing was easy. I learnt a lot of things using this fabric. There are many different designs of Dirac that Somalis wear all around the world. Thanks to Wendy for her help in this project.



TILLY EDWARDS

Kia Ora, my name is Tilly grace and my piece is inspired by The walls of Versailles in France because is very important in French culture and since I have French heritage and am very connected to the culture, I thought it would be interesting to try and capture the beauty of Versailles and make this dress. Another thing I found while researching this culture was the straps, when you look at traditional French clothing you see that most of them share the same straps that are less common in modern fashion that's why I added them to this piece.





My outfit this year is inspired by my Irish heritage, last year I went with French culture but this year I wanted to go with something more personal.

All of my dad's family come from Belfast in Northern Ireland, my grandma moved to New Zealand in the 60's I wanted to create something that combined my style with elements from Ireland's culture. I feel like I am living out my princess dreams with the big skirt. I was inspired by all the beautiful flowers that grow in Ireland, and I incorporated that into my outfit with the hand painted flowers on my skirt. I have enjoyed trying out some new sewing techniques like binding which I find REALLY hard but it's rewarding at the end.



SERAPHINE DAVIDSON-FOX

ALISIA GRIBBEN

I've decided to make an outfit based on the kowhai plant. The reason I chose this plant is because it's a native plant to New Zealand and I am from New Zealand. The colours of the outfit are based on the colours of the flower the skirt is yellow from the main flower and the top is the colour of the top holding the flower together.





ZOE GRIBBEN

My outfit is inspired by New Regent Street the colours like the yellow and blue have been added into it as well. I chose New Regent Street for my design because I am from Ōtautahi, I love that this street is unique. I have always been a unique person, I think that is why New Regent Street has been a big part of my outfit design, I just want people to know how unique I am.





The reason I made this dress and decided on this design is because Japanese is a part of my culture, so I have done a Japanese inspired dress . Instead of a traditional wrap,I have made the neckline in a triangle shape that is similar to the neckline on a kimono when it is worn. The skirt colours remind me of cherry blossom.

DONNA-MARIE HALL



For my Tiaho outfit I made cargo pants out of a material that mildly resembles tartan because I have Scottish heritage. I also decided to make a Bomber jacket made out of a velvet-like material because velvet is a European material. My outfit is a modern Scottish look that includes European influences.



NOAH HAMILTON

AMALIA HARRIS

I have lived in Aotearoa all my life, but I whakapapa to Holland too and I feel a strong connection to my whānau from there. So for this garment I wanted to incorporate my Dutch heritage into my kiwi upbringing.

For my dress, I chose this style as it is a surf dress, which represents some of the many ways that I connect with Aotearoa, my home. Growing up spending a lot of time with my whānau outdoors in the water and the mountains.

Although I don't whakapapa Māori, the woven harakeke band represents the fact that for me, Te Reo me ōna tikanga Māori is interwoven into my life. The weaving also shows how my different ethnicities weave together to create my identity - who I am.

The rust orange tulips show some of my Dutch side. Orange is the national colour in the Netherlands. Tulips are a very common flower in Holland, so I chose them to represent my Dutch heritage.





My creation of skirt, bustle and corset style top draws inspiration from the regency and Victoriana periods of English fashion. I was influenced by these styles on a recent trip to visit family, where we explored the Jane Austen and the Victoria and Albert museums.

The top is made from velvet and stitched in panels to create the corset effect. The underskirt is a simple white piece with an elastic waist and side zip. The Bustle (which was by far the most challenging part to create) is a complicated collection of fabric strips carefully stitched together to give it its shape.

The green tones are a representation of colours found in the tussock and bush of the Rangitata River. This area of the Canterbury High Country holds special meaning to me as I have been hunting and roaming the hills there with my family since I was a small child.



OLIVE HARRIS

FAIZA MOHAMED ALI

My name is Faiza and I am from Somali and this is Dirac and is often worn on events and weddings. Most of Diracs are see through. I have never in my life sewed anything so this is my first and it was hard to sew this because is a silk. I now I feel like I can sew anything. A big thanks to Wendy for her help.





Ko Tongariro te maunga

Ko Taupo te roto

Ko te Arawa te waka

Ko Tuwharetoa te iwi

Ko te Heuheu te tangata

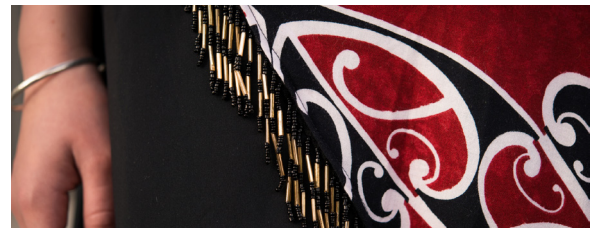
Ko Hirangi te marae

no Otautahi ahau

Ko Isla toku ingoa



For my Tiaho project i chose to make an outfit inspired by my Maōri heritage, i used mangopare patterns which represents strength courage and determination. I used the colours red and black because they are very significant in Maōri culture red represents life and black represents earth when these colours are put together they are very significant which is shown in this whakataukī
Ma pango ma whero, ka oti te mahi which means
With black and with red the work is completed.



ISLA NEALE

ANATUIA HUFFAM-MUTU

Ko Tapuae-O-Uenuku te maunga

Ko Tai o Marakua te moana

Ko Takitimu te waka

Ko Ngā Tahu te iwi

Ko Ngāti Kurī te hapū

Ko Takahanga te marae

Ko Anatuia Huffam-Mutu tōku
ingoa

Tena koutou, Tena koutou, Tena
koutou katoa

For my Tiaho I made this dress out of simple black fabric and a green, black and white Māori design. I found it challenging because it was my first time making clothes and using a sewing machine. I made it with the Māori patterns because I am Māori from my Dad's side of the family and I am proud to represent my Māori heritage.





My name is Sala. My dress is inspired by Japanese and western fashion from the 1950s. I used light blue fabric with dark blue Japanese fabric. I spent a long time making it and it took a lot of patience to complete it, but I am happy with the end result. Mum provided the Japanese fabric which is very special to her because the fabric was from Japan.



**SALA
ISHIHARA-
JAMESON**

MEA JACOBS

Ko Pirongia toku maunga
Ko Waipa toku awa
Ko Tainui toku waka
Ko Ngāti Mahunga toku hapū
Ko Te Papa-o-Rotu toku marae

My piece represents my Māori roots being a Waikato and Ngāi Tahu baby. The feathers that have been weaved in the Harakeke show the Waikato colours, with the black pants and top tied in to complete the presentation.





My dress is inspired by my Māori and Greek heritage. I have used Polynesian fabric with the outfit inspired by the Greek Toga. Sewing my dress was really fun and all the people that I got to know on the way was even better. I would definitely do it again- it's just really fun getting to know all the people on your journey.



**CASSANDRA
KUMEROA**

LEXI BROWN

I got my inspiration from Irish culture. I have always thought the Irish culture had the most original and detailed clothing I had ever seen so I decided to try and create a traditional Irish outfit with my own spin on it. The skirt and the corset is a deep blue because deep blue was/is a very common colour in Irish culture as well as green.



SENIOR SECTION



For Tiaho I have designed a garment inspired by DnD and fantasy cultures. I love everything fantasy based, comic books, novels and especially games like Dungeons and Dragons. All of these genres have been connecting me to people for as long as I remember. My family have always loved fantasy movies and games. when we have the time we love having a lord of the rings or hobbit marathon, and discussing the unique things that make the movies special to us. This brings me to my garment which was designed for a Tiefling.

A Tiefling is a humanoid being whose ancestry included any evil extraplanar being of the Lower Planes, such as a demon, devil, evil deity or other unknown entity. The Tiefling is my favourite race to play when delving into dungeons and dragons with my fantasy loving friends.



SPIRAL BURT-WIRTITSCH

My Aunty Money Money, Jie, Ethan, and Hunter are some of the most amazing people who have helped me learn about Chinese culture over the course of my life. This year, I made the decision to honour them and draw inspiration from Chinese culture while also adding my own unique Pie touch to the dresses I have created. Mum's dress is based on the Tang Dynasty, which lasted from 618 to 907 AD. The Qixiong ruqun is a typical Tang dynasty costume that was particularly well-liked by Tang dynasty women. The Tang Dynasty's garments were nonetheless elegant and maintained the body's shape while appearing less form-fitting. Alyssa's dress is based on the Song Dynasty, which lasted from 1581 to 1618 AD, was extremely similar in style to the Tang Dynasty, women were permitted to expose the area of their bodies above the chests during this time. My dress is inspired by cheongsams, which were developed in Shanghai about a century ago as a contemporary interpretation of the Manchu uniform and are still among the most recognisable items of Chinese clothing. Since it is believed that dragons bring good luck, tremendous power, and strength, all of my garments include a dragon that has been reverse applied. I have also built a dragon gate for each dress so the dragon can leave and not bring bad luck.

PIE FRANCES





Star Wars. A classic. A current. A culture and religion. For nearly 50 years it's stood as a symbol of love, persistence, and loyalty - with a touch of violence and explosions (and laser swords). Jedi and Mandalorian are recognised religions in New Zealand and Australia, respectively. The traits the characters have, and the messages shown have had a deep impact on millions worldwide, myself included. Culture doesn't have to be hundreds of years old to have a guiding hand in you and your values. Culture can be a sassy astromech dealing with 2½ generations of Skywalker. R2D2 is probably The Most Known™ Star Wars character, featuring in nearly every Star Wars movie or show. He's a perfect example of unity, loyalty, and growth.



IZZY BYRNE

Rococo, Fleur de Lys, Victorian Era, Immigration and Sustainability is the story of my culture shown through the 3 Piece Collection modelled by Natasha in blue, Mia in pink and Georgi in yellow.

Grandma's grandparents the Moutons immigrated from France to England in the early 1800's during the Victorian Era. The men in the family were tin miners in Cornwall. In England they changed their name from French Mouton to English Mutton. In 1874 some of the family immigrated to New Zealand to the gold mining area of Thames. I have represented the Mouton family by making Leg of Mutton sleeves for the garments. Georgi's dress has traditional Leg of Mutton sleeves that stand high and full, while Mia's outfit shows a more modern soft drape.

The gold on Mia's hairpiece and Natasha's belt are linked to the gold mining heritage in my family. My uncle was a jeweller and I have an interest in jewellery making so have included pearls as well as the gold.

My middle name Violet is a family name passed down generations and prompted me to think about using floral fabrics. When researching my grandfather's family who come from Jersey in the Channel Islands to Bluff in 1856, I found that the native flowers of Jersey are blue, pink and yellow and inspired the colours and the Fleur de Lys accessories for the outfits.

BRIARNA MURRAY





Without feeling close to my cultures, I went ahead and did something based on something I feel safe with- the water. I have always loved the water. Going on walks along the beach, splashing in puddles and even when younger running through the sprinklers. I wanted to create something simple yet looking like it's inspired by the beach.

I was inspired by the different colours of the ocean. Going from light colours of blue down to dark colours when going deeper then hitting the bottom which is the sand. I noticed the small things at the beach, the white bubbles in the water, shells, seaweed, driftwood, and more. It inspired me to create this outfit.



RIVER LEDINGTON

TORION HALLIDAY

My design is meant to tell a story. A story of colonial powers interfering with the indigenous people of Aotearoa. I am able to whakapapa to Māori ancestry, as well as English and French heritage.

The black and white colouring of my garment is meant to symbolise the relentlessness and utter disregard of Māori – our land, our traditions, our people. The heru I wear in my hair – the only item I wear with Māori background – symbolises the end result of colonisation. The silencing of indigenous peoples. The pinstripe trousers along with the materials I have chosen for my shirt (satin, and fur) traditionally were used primarily by the upper classes in England and France, the same upper classes that had influenced the ideas of colonisation.





I took my inspiration for this outfit from the young Queen Elizabeth. My Cultural heritage is English so I included roses to symbolise the British rose. The inspiration for the style of the dress comes from the Royal family and how they used to dress. I included a hat which the Queen would wear quite often.



HOLLY DEACON

ZOE GRAY-SWAN



This garment is inspired by my culture. The long white flowing dress represents Aotearoa – the land of the long white cloud. The European-styled bustier is symbolic of my English heritage.

I am a 4th generations New Zealander. My family descended from the United Kingdom. The two garments I have made are separate and yet meld together to make one. The colour gold represents the tussocks of hills near Te Onepoto/Taylors Mistake . I have painted the front panels with blue waves to represent spending time in the ocean which is an important part of who I am. I have adorned the bustier with paua shells and pearls both historically beautiful treasures of the sea. The blue in my bustier and the white of my dress represent the sky which is so unique to Aotearoa.





I grew up in Switzerland and for my creation I have drawn inspiration from two typically Swiss traits that are deeply ingrained in our culture.

Firstly, my country's pride in being one of the world's top countries in regards to the efficiency of its recycle program and secondly our reputation for being quite closed-up and even cold to people we don't know.

My jacket overall represents my county's eagerness to recycle, with the jacket being mostly made from used materials.

For the patchwork for the shell, I utilised denim from old jeans that I collected for this project and that would otherwise end up in the dump, while for the lining I have repurposed the remains of an old duvet cover. For the neck and wrist bands I used fabric off cuts from my own collection.

Further with the lining with it's unexpected colours and symbols how, while the Swiss don't open ourselves up easily, once we let you in, our openness is genuine and you will find kindness and warmth.

As an extra detail the welt pocket in the lining is made from red and white gingham fabric, which is traditionally used for tablecloths and curtains in the more rural areas of Switzerland and it always remind me of home.

SANDRA RYSER

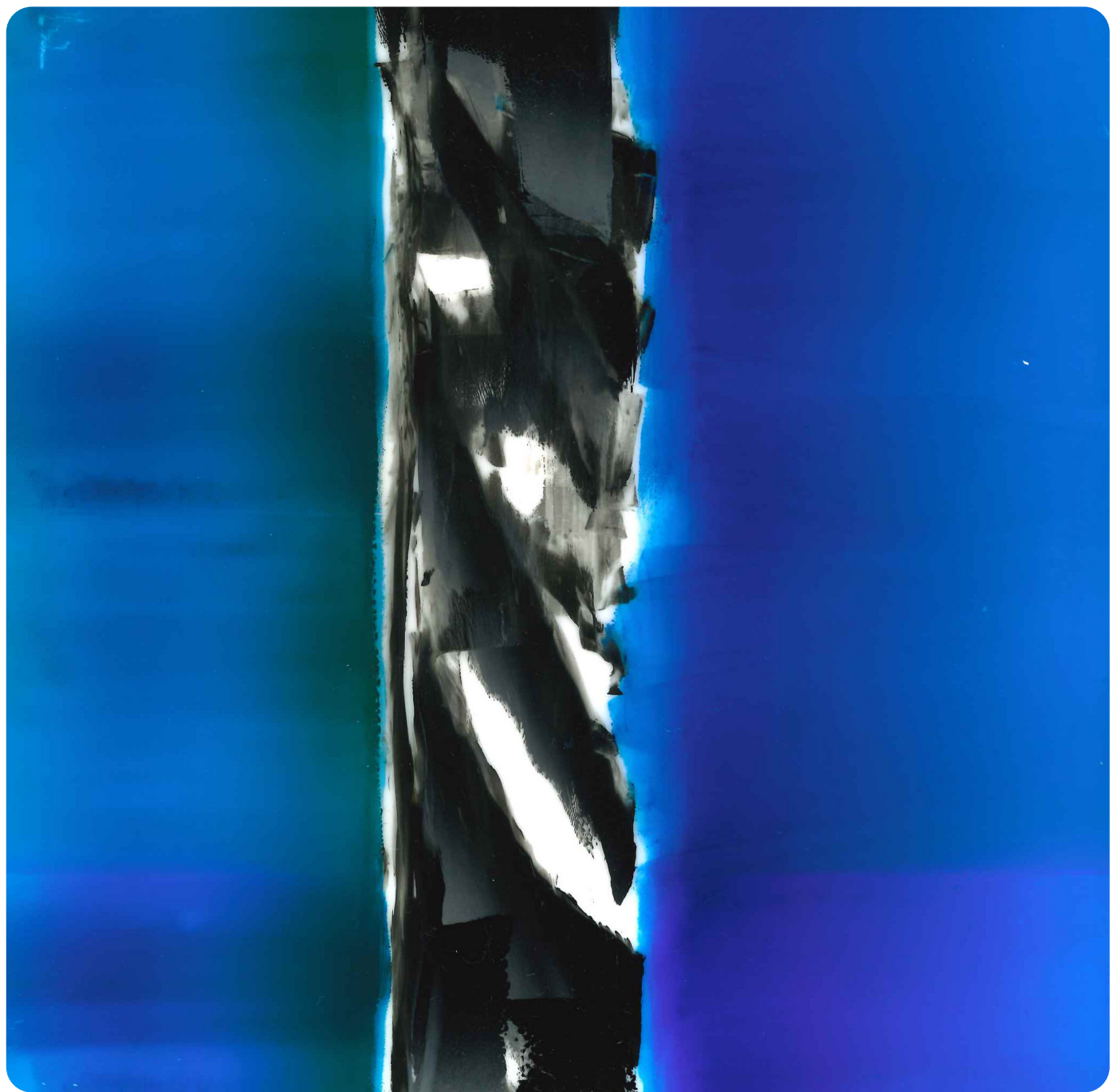
Hello, my name is Liz, and my culture is couture. In all earnest I don't know what my cultures are. Twists of life lead me to never knowing that information. I was brought up on television pop culture. That tiny 14inch screen would take me all around the world, to fashion shows, art history and most importantly Jem and the Holograms. I remember watching the Benson and hedges fashion awards in awe thinking one day I'm going to do that, why not? My tiny seven-year-old brain was fizzing with ideas of what I could do and who I could be when I grew up, as I put on another glamorous drees-up and swanned around the lounge while the ads were on. I thought I can be whoever I want to be as I don't know who I am other than a child of pop culture and couture.

My elderly neighbour would sometimes look after me and those where the best of times, she had this magical hot water cupboard full of biscuit tins of buttons and shoe boxes of fabric, heaven, absolute heaven. So many unmade things ready to be constructed, the possibilities were endless. She would kindly sit there and teach me how to hand sew fanciful outfits for my dolls, very couture darling.

Besides what is synonymous with couture and pop culture? The little black dress the epitome of the two. I might not quite be Audrey Hepburn at Tiffanys, but I'm Liz in Christchurch in my little black dress with my big black bow.

LIZ MARNEROS







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AUGUST 20THREE



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SEPTEMBER 20THREE



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OCTOBER 20THREE



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NOVEMBER 20THREE



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DECEMBER 20THREE



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JANUARY 20FOUR



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FEBRUARY 20FOUR



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MARCH 20FOUR



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APRIL 20FOUR

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MAY 20FOUR



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JUNE 20FOUR



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JULY 20FOUR



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TE
PUNA WAI
O WAIKAPA
HAGLEY COLLEGE

