

Te Ahi-tā-moko

By Charles W. Olsen

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The information contained in this pdf is purely for reference purposes, no such organisation by the name of Te Whare Whakairotinana exists anymore. This pdf was written in 2023 when Te Whare Whakairotinana was in operation. The information contained herein is still very useful and should be referenced when referring to the teachings of Charles W. Olsen.

PREAMBLE

The indigenous and cultural information in this doctrine originates from the Central North Island and Bay of Plenty tribes of Aotearoa New Zealand and in its entirety is regarded as tāonga Māori in the form of literature. It comprises several aspects that govern the moko/kirituhi operations of Te Whare Whakairotinana and its constituents that include a Duty of Care Statement, our Code of Professional Conduct, Moko Origins - The Story of Moko, Terminology - Names and purposes as well as Design Interpretation - To assist with composition. Please also note that this information is specific to the philosophy and teachings of Charles W. Olsen and should be viewed as a resource for reference by our constituents only.

DUTY OF CARE STATEMENT

Duty of care is an important prerequisite in negligence cases, as the duty of care must exist and must have been breached for negligence to occur. As a result, breach of the duty of care, if resulting in an injury, may subject a Kaimoko/Kaikirituhi to legal liability.

By virtue of their education and competencies, kaimoko/kaikirituhi hold themselves out to the public as having specialised knowledge, training and skills. As such, society has expectations of kaimoko/kaikirituhi to meet specific professional standards when providing their services.

Professional practice guidelines, such as those outlined in this document, offer information and direction to assist kaimoko/kaikirituhi in making informed decisions regarding their accountabilities in specific practice situations. These guidelines support professional judgment and permit flexible decision-making in practice. This document is intended to be used as a guide and does not provide all the answers or foresee every possible situation.

Duty of care' is a legal term used to describe the obligation imposed on individuals requiring that they exercise a reasonable standard of care while providing services. In order for a duty of care to arise there must be a sufficient relationship between a kaimoko/kaikirituhi and kaihiwhi.

For example, a kaimoko/kaikirituhi-kaihiwhi relationship is established the moment a kaimoko/kaikirituhi engages in the application of a moko/kirituhi with a kaihiwhi. Once this relationship is established, the kaimoko/kaikirituhi is held to a standard of care that is established through training, experience and education.

This information has been adopted by TWW from the ATG or Australian Tattooists Guild website with support and permission from the ATG as a duty of care statement for all TWW Constituents as there are no current New Zealand laws and regulations to govern the New Zealand tattoo industry.

INTRODUCTION

In practice, a Duty of Care means that all kaimoko/kaikirituhi and kaiāwhina, collectively and individually, have a responsibility to take reasonable steps to ensure kaiwhiwhi are: Safe, Consenting, Unharmful, Protected from abuse, Informed of any potential side effects and risks, Receive a standard of care and treatment that is evidence based, Receive a quality of care and treatment that complies with the profession's specific and generic standards of practice.

The following criteria for registered/licensed kaimoko/kaikirituhi to consider in regards to their obligations to provide care in an emergency situation: The significance of the risk to the tangata/kaiwhiwhi if the kaimoko/kaikirituhi does not assist, Whether the kaimoko/kaikirituhi intervention is directly relevant to preventing harm, Whether the kaimoko/kaikirituhi care will probably prevent harm, Receive a standard of care and treatment that is evidence based, Whether the benefit of the kaimoko/kaikirituhi intervention outweighs or harms the kaimoko/kaikirituhi might incur and does not present more than an acceptable risk to the kaimoko/kaikirituhi, The provision of professional kaimoko/kaikirituhi care does not, however, include working in situations where a kaimoko/kaikirituhi health is at risk because an employer has not provided adequate protective resources.

RECORDS OF SERVICES

Every kaimoko/kaikirituhi shall retain a record of the details of every customer and date tattooed.

HEALTH EMERGENCY

From time to time kaiwhiwhi may experience adverse reactions to the moko/kirituhi process. A health emergency is considered to be in effect as soon as the kaimoko/kaikirituhi recognizes that the kaiwhiwhi is displaying symptoms beyond the control of the kaiwhiwhi that adversely affect the moko/kirituhi procedure. While there is an expectation that registered/licensed kaimoko/kaikirituhi will provide kaiwhiwhi with safe, competent and ethical care, (including during an emergency) and absorb a certain amount of risk in doing so, there is not an expectation that registered/licensed kaimoko/kaikirituhi will place themselves at unnecessary risk during a health emergency. There are situations in which it may be acceptable for a registered/licensed kaimoko/kaikirituhi to withdraw or refuse care. 'Unreasonable burden' is a concept raised in relation to the duty to provide care and withdrawing from providing or refusing to provide care. An unreasonable burden may exist when the ability of kaimoko/kaikirituhi to provide safe care and meet professional standards of practice is compromised by unreasonable expectations, lack of resources, or ongoing threats to personal well-being.

AFTERCARE

After the procedure has been completed, every kaimoko/kaikirituhi shall provide their customer with written instructions on the proper care of the tattooed skin.

Moko/kirituhi are a fresh wound, and as such are susceptible to infection. Kaimoko/kaikirituhi should be able to recognise symptoms and recommend that the kaiwhiwhi seek professional healthcare advice as soon as possible.

COMPLETION OF WORK

Once care of a kaiwhiwhi has been accepted and work has commenced, all kaimoko/kaikirituhi have an ethical responsibility to continue to provide care for the length of the procedure. Kaimoko/kaikirituhi must maintain their fitness to practice. If they are aware that they do not have the necessary physical, mental or emotional capacity to practice safely and competently, they should postpone provisions of service until an agreed upon time, or withdraw from the provision of service after consulting with their employer or, if they are self-employed, arranging that someone else attend to their kaiwhiwhi.

ASSIGNMENTS IN RELATION TO COMPETENCE

Kaimoko/kaikirituhi are not obligated to provide services beyond their level of competence. However, rather than refusing an assignment related to perceived lack of competence, a kaimoko/kaikirituhi should negotiate the work assignment with their employer, based on the individual scope of practice and competencies of the kaimoko/kaikirituhi. It is worth remembering that every kaimoko/kaikirituhi has basic entry-level (basic standard cross-contamination) competencies that are to be applied in any practice setting.

Kaimoko/kaikirituhi have an obligation to inform kaiwhiwhi when they are asked to deliver care/services beyond their level of competence or personal scope of the tattooing practice. It is important for kaimoko/kaikirituhi to recognise when they have passed the limits of their knowledge, skills and/or judgment, and to know when and where to request assistance or additional education or training. The refusal of an assignment in an unfamiliar practice setting is justified when the risk of harm to a kaiwhiwhi

is greater by accepting the assignment than by refusing.

KAIMOKO/KAIKIRITUHI ACCOUNTABILITIES

In order to fulfill their duty to provide care/services, kaimoko/kaikirituhi have a right to receive accurate and complete information from their employer. They must also be supported in meeting their own health needs. Employers have a reciprocal duty to protect and support tattooists as well as to provide necessary and sufficient protective equipment and supplies that will "maximally minimize risk" to kaimoko/kaikirituhi and other studio employees.

CODE OF PROFESSIONAL CONDUCT

The Te Whare Whakairotinana Code of Professional Conduct is based on principles of fairness, respect, integrity and responsibility. This code is a voluntary code which is self regulated by each constituent of this group. Ideally, this code can be used effectively in evaluation as a measure of quality, along with the Duty of Care statement.

Te Whare Whakairotinana and its constituents as a Māori heritage group is dedicated to promoting and perpetuating the art, culture and history of the indigenous Māori tattoo practice known as toimoko through involved and innovative practice, with the aim of raising and maintaining all standards of the moko industry worldwide.

Kaimoko/kaikirituhi who are TWW constituents commit themselves to the attainment of high standards in moko/kirituhi, and to maintain general wellbeing by upholding commonly agreed values of: Ethical behaviour; Equality of opportunity; Social justice; Aspiration to excellence, and Competent professional performance.

They are expected to: Serve and advance the public interest through appropriate involvement in civic activities, as citizens and professionals; Encourage informal public debate on moko/kirituhi, art, and health issues; Encourage and maintain responsible and healthy work space and; Strive to contribute to the development of moko/kirituhi knowledge, culture and education.

In their professional lives, constituents of TWW are bound by this Code of Conduct to uphold the integrity of the profession and to ensure kaiwhiwhi and community needs are respected and well served. The code establishes principles to which TWW constituents are required to conform. The code defines ethical standards to ensure the upholding of principles that address obligations to the public, the kaiwhiwhi, the profession, and colleagues.

Violation of any of these standards is grounds for disciplinary action, the potential consequences of which are detailed in the Te Whare Whakairotinana Constitution.

The Code of Professional Conduct of TWW applies to all activities by its constituents in which moko/kirituhi is a component. It is intended to promote committed and responsible performance in moko/kirituhi and to ensure that the profession will acknowledge and meet the responsibility vested in it by the public.

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Principle 1 Obligations to the public

- Constituents have obligations to the public to embrace the spirit and letter of the laws governing their professional affairs, and should thoughtfully consider the social, emotional and health impact of their professional activities.
- Constituents must neither communicate nor promote themselves or their professional services in a false, misleading or deceptive manner.
- Constituents must uphold the law in the conduct of their professional activities.
- Constituents must abide by the code of ethics and conduct of TWW and laws enforced in the countries and jurisdictions in which they provide or intend to provide professional services.
- Constituents must not be affiliated with any criminal organisation.
- Constituents must not use any form of persuasion or undue influence in securing and delivering services.
- Constituents must refrain from physical contact that endangers, threatens, or harms the health or safety of any person, or behaviour that causes a reasonable person to fear such conduct.
- Constituents must ascertain proof of age and identity to ensure the client is of age
- Constituents must not sell tattoo equipment to unlicensed or unprofessional persons, through an established supply company or privately.

Principle 2 Obligations to the Kaiwhiwhi

- Constituents have obligations to their kaiwhiwhi to carry out their professional work conscientiously, competently and in a professional manner. Constituents should exercise judgment with due regard to relevant technical and professional standards when performing all professional services. Learned and professional judgment should take precedence over any other motive in the pursuit of the art, craft and business of moko/kirituhi.
- Constituents must perform their professional work with due skill, care and diligence.
- Constituents must carry out their professional work without undue delay and, so far it is within their powers, within an agreed reasonable time limit.
- Constituents must keep their kaiwhiwhi informed of the progress of work undertaken on behalf of the kaiwhiwhi and any issues that may affect its quality or cost.
- Constituents must disclose to kaiwhiwhi significant circumstances known to them that could be construed as creating a conflict of interest, and must ensure that such conflict does not compromise the legitimate interests of such persons or interfere with the duty of the kaimoko/kaikirituhi to render impartial judgment in relation to services rendered.
- Constituents must at all times afford kaiwhiwhi respect and equanimity, eschewing judgment and accepting differences in beliefs, values and perception.
- Constituents must offer services to all persons irrespective of their ethnicity, age (tattooing of minors excluded), gender, religious or political persuasion. In engaging with others in moko/kirituhi work, artists should strive to create a climate of equality and openness in the kaiwhiwhi-professional relationship.

- Constituents must communicate about moko/kirituhi sessions, offering kaiwhiwhi a clear and concise description of what moko/kirituhi sessions involve and especially with respect to possible effects [focal and side effects] and professional fees.
- Constituents must be apprised of and utilize at all times the requirements of duty of care in all aspects of the relationship with kaiwhiwhi. This includes attending to kaiwhiwhi needs prior to, during and post-sessions. See our Duty of Care Statement.
- Constituents must ensure kaiwhiwhi are aware of any potential effects on their health from the moko/kirituhi process should their current health be compromised by an existing condition which has been disclosed to the constituent. Constituents must not tattoo a client who is intoxicated.
- The services that a constituent delivers should be of a kind that preserves the dignity and autonomy of the kaiwhiwhi and in no way sully the privacy, physical, sexual, financial or psychological integrity of the kaiwhiwhi.

Principle 3 Obligations to the Profession

- Constituents have an obligation to uphold the integrity and dignity of the profession, and must in every circumstance conduct themselves in a manner that respects the legitimate rights and interests of others.
- Constituents must pursue their professional activities with honesty and fairness.
- Constituents must not take as a co-owner an unsuitable person such as: a person whose name has been removed from any TWW recognised register of kaimoko/kaikirituhi otherwise than at his or her own request; a person disqualified from membership pursuant to the standards and process prescribed in the TWW constitution; a person who is prescribed under current legislation as a person or persons of a criminal organisation (or associate).

Constituents must establish and maintain:

- Adequate professional premises which are of appropriate size and facilities so as to
- Optimise the delivery of services and maintenance of privacy.
- Premises should embody standard occupational health and safety provisions as
- well as conforming to local fire and health department standards.
- Care should be taken to ensure the public wellbeing whilst in professional moko/kirituhi premises, which can be hazardous at times. Particular care should be taken when allowing children in the premises.
- Moko/kirituhi premises should be a sterile environment. Any outside elements that
- threatens the sterility of the premises, such as animals entering the premises should not be tolerated.
- Appropriate written materials which describe the services offered and the fees required.
- Records of kaiwhiwhi details and sessions in a form which is easily recoverable and
- which conforms to professional standards. These records should be safely stored and contained within the framework of confidentiality.

Principle 4 Obligations to Colleagues

- Constituents have an obligation to respect and acknowledge the professional aspirations and contributions of their colleagues.
- Constituents must not discriminate on grounds of race, religion, disability, marital status, or gender.
- Constituents must not maliciously or unfairly criticise or attempt to discredit another kaimoko/kaikirituhi/tattooists of their work.

- Constituents must, if approached to undertake a piece for which it is known, or should reasonably be known, that another artist is currently working on or preparing for, especially Pūkanohi, Pūkauwae and Peha deny the request by the kaiwhiwhi and advise them to return to the original artist.
- Constituents must provide their associates and employees with a suitable working environment, compensate them fairly, and facilitate their professional development.
- Constituents must not claim ownership of another artist's original design of published work through direct and obvious reproduction of said work.
- Constituents who are Akonga-kaimoko/Akonga-kaikirituhi must never complete any moko/kirituhi/tattoo procedure on their own in their own time under any circumstances unless authorised to do so by the Kaimoko/Kaikirituhi to whom they are signed to.
- Constituents who are Akonga-kaimoko/Akonga-kaikirituhi if authorised to complete any moko/kirituhi/tattoo procedure on their own in their own time by the Kaimoko/Kaikirituhi to whom they are signed, must never charge for their services, rather it is preferred that any potential kaiwhiwhi should be given the option to provide a financial donation known as "Koha".

MOKO ORIGINS

Mataora & Niwareka

Of all the narratives locating the origins of the art form of tā moko it is the story of Mataora and Niwareka that comes to the fore. The following explanation of the narrative is taken from the common threads of the accounts written by White (1889), Smith (1913), Best (1924) and Alpers (1987).

Mataora was a rangatira (chief) of stately attributes and warrior agility who lived in Te Ao Tūroa. On one occasion Mataora was resting in his house “Te Rara-o-te-rangi” when he was awoken by the presence of a party of strange women.

These women were tūrehu (fairy-like people) from Rarohenga who had gathered around Mataora intrigued by his looks, thinking that he might be a “supernatural being”.

Mataora enquired as to whether the tūrehu were women and they in return asked whether he was a man. On identifying themselves, Mataora invited the tūrehu into his house so that he could provide them with nourishment.

They declined entering his house and the cooked food he provided. Taken aback by their response, they explained that they could not eat cooked food, so he was compelled to provide raw food for his manuhiri (guests).

Later, exchanges of song and dance took place between Mataora and the tūrehu. Mataora demonstrated his dexterity and agility in his performance. The tūrehu performed their dance with one of them taking centre stage.

The supporting tūrehu performed to her and sang her name in their song. “Niwareka, Niwareka” was chanted as the tall, fair-haired woman danced to the song of her company. Enchanted by her performance, Mataora began to fall in love with the beautiful Niwareka and eventually she became his wife.

One day, after being married for a while Mataora in a rage struck Niwareka across the face. Niwareka fled back to her homeland, as domestic violence was unheard of in Rarohenga. Mataora, overcome by guilt and love for Niwareka, set off to find her.

He went to Tahuaroa, at far Irihia, where great Hikurangi looks down on the old homeland of the Maori. He came to Poutere-rangi, where Te Kuwatawata, the Guardian, holds the entrance to the underworld of spirits, and enquired of him: “Have you seen a woman passing this way?”.

Te Kuwatawata informed Mataora that she had indeed passed through to Rarohenga and that he too could pass into the underworld.

On his journey Mataora encountered tūwaiwaka (fantail) whom he asked about the activities of the people and his wife.

He was informed of their ventures but the tūwaiwaka also pointed out that they knew of the reason for his wife's return to Rarohenga. Mataora was overcome with whakamā (shame). However, he continued on to find his wife. When Mataora arrived, he noticed the activities of the people, but the one thing that caught his eye was the process of tā moko.

Uetonga, the father of Niwareka, was in the process of applying a moko to a recipient. Uetonga, a descendant of Hinenuitepō and Rūaumoko was a rangatira who specialised in tā moko. Mataora was intrigued, for in Te Ao Tūroa moko

was a temporary application of designs on the face that could be removed. This form of adornment was termed "whakairo tuhi" or "hopara makaurangi".

This form of temporary tattooing was executed with soot, blue clay or red ochre. Like moko they reflected the patterns used in kōwhaiwhai patterns. Mataora questioned the work of Uetonga, explaining the practice used in Te Ao Tūroa. Uetonga wiped his son-in-law's face to show the worthlessness of a temporary tattoo. The people of Rarohenga laughed at this action and Mataora once again was left to feel whakamā.

Uetonga explained that their process of tā moko was permanent, and thus had more mana. Mataora decided that he wanted to have a permanent moko, and asked if Uetonga would undertake the task of applying it to his face. It was agreed upon, and Mataora lay down for Uetonga to begin. The pain of the process was almost unbearable and as a consequence Mataora began to chant to Niwareka.

On hearing this chant, Niwareka's sister took off to find her and tell Niwareka that there was a man chanting her name. In some accounts, it states that Niwareka was in Taranaki weaving a cloak. Her sister told her about the stranger who was being tattooed by their father, and about his chant.

They rushed back to see who this man was. Blinded by the swelling caused by the tattoo, Mataora was unrecognisable to Niwareka. However, she recognised his cloak as being the one that she had woven for him.

Niwareka pitied him for the suffering he was undergoing, and greeted her husband with tears. When the moko eventually healed, Mataora asked Niwareka to return with him to Te Ao Tūroa. She was reluctant, as she believed that Te Ao Tūroa was an evil place where husbands beat their wives. She told him that she would need to consult with her whānau (family).

Uetonga said to Mataora that he should return and leave Niwareka in Rarohenga for he did not want his child to come to harm again. Mataora was once again ashamed of his actions and on seeing this Uetonga said to him that he was not to repeat that incident again. Mataora said to Uetonga that he would not as "the moko I am wearing now will not rub off".

Mataora and Niwareka prepared for their journey back to Te Ao Tūroa. Mataora was presented with some gifts, the knowledge of tā moko, but also a cloak called Te Rangihapapa. This cloak became the example of how all cloaks were made subsequently in Te Ao Tūroa. He thus rolled it up in his rain cloak and placed it in his bag.

Like his journey to Rarohenga, Mataora and Niwareka were greeted again by tiwaiwaka who delayed the ascent until Tatauruora or November. Eventually tiwaiwaka let the couple pass on, with Rūrū (owl), Kīwi (native bird), and Pekapeka (bat) as their guides, and advised that they be kept hidden in the darkness of night up in Te Ao Tūroa.

When the couple arrived at Poutererangi, Te Kuwatawata enquired as to what they were taking from Rarohenga to Te Ao Tūroa. Mataora replied that they were taking the guides and the art of tā moko that had been taught to him by Uetonga. Te Kuwatawata asked what was in his bag, and discovered that Te Rangihapapa was hidden amongst his gear.

Te Kuwatawata became angry that Mataora had not declared Te Rangihapapa and told Mataora and Niwareka that passage between the two worlds would forever be closed off to the living and that only the spirits would enter. Ashamed at his forgetfulness, Mataora continued on with his wife to Te Ao Tūroa. It was from this time that tā moko was practised in the form in which we know it today.

Everyone knows of or has heard about the narrative of moko through Mataora & Niwareka

What follows is the narrative according to the people of the South Island

This is the story of Rukutia, Tū Te Koropanga and Tamanuiarangi as written by Prof. Rāwinia Higgins

In Te Waipounamu (South Island), it is believed that the origins of tā moko are linked to Rukutia and Tū Te Koropanga. The South Island narrative talks about Rukutia and her first husband, Tamanuiarangi (Tama). Rukutia left Tama to be with Tū Te Koropanga as he was more desirable physically. Tama was said to have transformed himself into a kōtuku (heron) and gone to Rarohenga to consult with the spirit world about his woes.

On his descent into the underworld, Tama chanced upon two of his tīpuna (ancestors), Tuwhenua and Tumaunga, who were highly adorned with moko. Admiring the moko of his tīpuna, Tama requested that he too be adorned in a similar manner. Tuwhenua and Tumaunga painted designs of Tama, but when he bathed they washed off. When he asked for a permanent design, he was told to consult with Toko and Ha who dwelt where Tuapiko and Tawhaitiri lived.

It was here that Tama received his moko and on completion went in search of his wife. When he reached the place where she was living with Tū Te Koropanga, he disguised himself so that his moko was not seen, and waited for her to make an appearance at the evening dances.

When she appeared Tama repeated a charm that caused her eyes to water constantly and so profusely that she had to desist, being quite unable to take her part in the performance. This so angered Tu that he beat her, and made her cry.

Later that evening, Tama enchanted Rukutia with the sweet scent of the rotu plant that he gathered from Rarohenga. Rukutia told Tū Te Koropanga that she knew that the eyes of the man at the performance looked like those of her first husband, Tama. Tū Te Koropanga did not believe her as he had placed obstacles up to prevent Tama ever finding Rukutia.

Tama prepared to reveal to his wife his new image. He went to the stream and washed away the disguise and dressed himself up in all his finery. With his karakia (incantations) Tama enticed Rukutia out of the house to see him. Adoring his appearance she asked him to take her away with him. He refused saying, "Not so, you abandoned me for a handsomer man, now stay you with him. In the days that lie before I will return hither".

After a period of time, Tama returned to Tū Te Koropanga's home but encountered more obstacles that had been put into place to prevent his return. Overcoming these barriers Tama moved closer to shore, where Rukutia saw him. The latter swam out to be with Tama after which he pulled her on board and then killed her. He returned with his wife's corpse back to his home.

On his arrival Tama remain in te whare pōtae (period of mourning) for many months between spring and summer. It is said that after this period of mourning, Tama was given a sign that indicated that Rukutia had been brought back to life again.

Te Whānau-a-Kauāetangohia a sub tribe of Te Whānau-a-Apanui.

The narrative of Mataora and Niwareka are alike, however, according to our oral history Mataora returned with a Tātua and that he was accompanied by the albatross, the bat, the parrot, the kiwi and the owl. It was said that the birds were offered as sacrifices in order to create the grooves of the tattooed face we know today as Mataora.

Moko and its true meaning in essence is the act of a Māori person tattooing another Māori person, the word is used to describe interaction rather than action. Moko was a line based tattoo art consisting only of the Koru, Pūhoro and Mangopare designs with the main fill design pattern being Ahu-ahu-mataroa.

He Tānga Ngutu. He Tūhoetanga. Te Mana Motuhake o te Tā Moko Wāhine: The Identity Politics of Moko Kauae By Rawinia R. Higgins

Moko was progressive. We also find that in Rāwinia's thesis that the many tohunga over the ages also created new patterns and designs based on and adopted from our natural world. It is also important to note that in the narrative, Mataora only received the forehead, nose and cheek markings in Rarohenga and that the latter was applied in Te Āo Tūroa the natural world. The thesis written by Rāwinia is the basis from which the narrative of moko that I have shared originated from.

TERMINOLOGY

- Mātanga/Tohunga - Expert, Specialist, Skilled Practitioner
- Kaimoko, Ringawhāo/Akonga-kaimoko, Akonga-ringawhāo - Moko Practitioner/Training Moko Practitioner
- Kaikirituhi/Akonga-kaikirituhi - Māori Inspired Tattoo Artist/Training Māori Inspired Tattoo Artists
- Kaiwhiwhi - Client/Recipient
- Pūkanohi - Refers to the male facial tattoo known as either a Mataora or a Matakioe
- Pūkauwāe - Refers to the female chin tattoo known as either a Kauwāe, Kauāe or Rūrū
- Peha (Moko Peha) - Refers to the male traditional bodysuit that includes the pūhoro design
- Keira (Moko Keira) - Refers to the female traditional bodysuit that includes the pūhoro design
- Wānanga - Session/Appointment/Gathering
- Mokopapa - Traditional Māori gathering of Māori people that come together to create and celebrate facial moko
- Karakia - Rites/Incantations
- Tapu - (Stative) To be sacred, prohibited, restricted, set apart, forbidden, under *atua protection*.
- Noa - (Verb) To be free from the extensions of tapu, ordinary, unrestricted, void.
- Taputapu-mahi-moko/mahi-kirituhi - Machines, chisels
- Ngārahu - Pigment(s)
- Taputapu-tapu-rawa - Needles, cartridges, chisels tips
- Taputapu-hāpai - Accessories
- Taputapu-mahi - Operational equipment
- Uhi-whaka-tatarāmoa - Flat blade chisel: First chisel used in the process of tā moko. Opened the skin in preparation for other chisels.
- Uhi-puru - Notched chisel: Chisel used for inserting the pigment into cuts made by the former chisel.
- Uhi-kohiti - Flat blade chisel: This chisel was used to create certain finer patterns.
- Uhi-matarau - Serrated edged chisel: This chisel was also used to create distinct bold patterns or used as a uhi puru.
- Uhi-tapahi - Flat blade chisel: Chisel used to cut open the skin.
- Patu-uhi - Stick used to lash the various uhi tips to.
- Patu-tangi/Whaowhāo - Stick used to strike the patu uhi.
- Mihini-patu-hiko - Coil tattoo machine
- Mihini-patu-pene - Pen tattoo machine

- Mihini-huri-patu - Rotary/Direct drive tattoo machine.
- Pouaka-hiko - Power supply
- Patu-wāewāe - Foot pedal
- Ngira - Needles
- Ngirakariri - Cartridge needles
- Ipu-ngārahu - Ink cup
- Wai-tīeri - Petroleum jelly
- Mea-hopu-toto - Medical cover/drop cloth
- Kiri-tuarua - Cling wrap/second skin
- Karapu-mahi-moko/mahi-kirituhi - Gloves
- Pepa-whakapaipai-mahi-moko/mahi-kirituhi - Paper towels
- Mea-whakapaipai-mahi-moko/mahi-kirituhi - Wipes
- Mea-whakapaipai-ngārara-kiri - Alcohol prep pads
- Wai-whakapaipai-ringa - Sanitizer
- Wai-tāpiri-moko/kirituhi - Stencil applicator
- Wai-mahi-moko/kirituhi - Stencil solution
- Pepa-mahi-moko/kirituhi - Stencil paper
- Pene-tā-kiri - Skin markers
- Wai-whakapaipai-kiri - Green soap
- Wai-whakapaipai-toto - Disinfectant
- Pēke-para - Waste bags
- Ipu-para - Waste bin
- Kutikuti - Scissors
- Mea-tāpiri-kiri- Self adhesive wrapping tape
- Mea-tāpiri - Adhesive Tape
- Mura-ā-upoko - Headlamp
- Pūhiko-kawe - Batteries, Battery pack
- Mura-ā-papa - Floor light
- Pouaka-taputapu - Tool chest
- Atamira-whakairotinana - Table/Chair that kaiwhiwhi sits on while being tattooed
- Te Ahi Tā Moko - Working environment while completing moko
- Te Wāhi Tā Kirituhi - Working environment while completing kirituhi

DESIGN INTERPRETATION

- Koru - the most common Māori pattern found in Kōwhaiwhai. The Koru or pītau is based on the unfurled shoot of a fern. It is also used to depict waves in the ocean, energy flow and even personified to represent members of a family.
- Mangopare - The mangopare is an artistic Māori design used in a Kōwhaiwhai pattern. It represents the hammerhead shark. It is a symbol of strength, courage and power.
- Koiri - The koiri is the koru pattern repeating and turning back into itself. This may continue into infinity. The koiri is a symbol of self-reflection and nurturing. It also means to flourish.
- Pūhoro - The puhoro pattern is a split koru. It can represent speed, swiftness and agility in Māori culture. In other depictions, the puhoro can be representative of storms and tempestuous situations.
- Pātiki - The pātiki represents the flounder and symbolises favourable times, generosity and abundant hospitality.

- Ngaru - The ngaru represents the ocean waves - the cutting of the waves as the waka travelled. Māori origin narratives explain the arrival of Māori to Aotearoa on waka (canoes).
- Kōwhai Ngutukākā - The kōwhai ngutukākā can be found in a Kōwhaiwhai pattern. It represents the flowers of the kākā beak plant. Ngutukākā is indicative of the beak of a kākā, the native parrot of New Zealand.
- Rauru or Rape - This shape is similar to the spiral, and it shares a similar meaning to a koru, representing new life, growth, strength and peace. Can also represent the Kiwi for Mataora, the hulls of canoe for Moko Peha and our galaxy & portals.
- Ngutukākā or Marama - When this pattern is referred to as 'ngutukākā', this shape is the beak of the kākā bird. When it is 'marama', it refers to the Moon.
- Vertically Ascending Koru "6's" - A 6 symbolises elder siblings or family members
- Vertically Descending Koru "9's" - A 9 symbolises younger siblings or family members
- Pakati - Diamond shaped horizontally directed repetitive patterns with a tail representing the dog skin cloak, warriors, battles, courage and strength.
- Hikuaua - "M" like horizontally directed repetitive patterns representing maunga and prosperity.
- Unaunahi - "D" like horizontally directed repetitive pattern with a tail representing fish scales, abundance and wealth.
- Ahuahua-mata-roa - "IIII" like horizontally directed repetitive patterns representing talent and achievement and new challenges.
- Taratara-a-Kae - "Shark like" teeth horizontally directed repetitive patterns representing Tinirau's pet whale that was eaten by Kae and it also represents trust.
- Tāniko - Triangles and Diamond shapes usually lined, partly or wholly filled representing Māori values.
- Poutama - "Stairs" like vertically directed patterns representing the stairway to ascension, whakapapa, the pursuit of knowledge, advancement in life and growth.
- Niho-taniwha - Usually designed using 3 triangles side by side horizontally directed representing genealogy, stories, histories and knowledge passed down.
- Pātikitiki - Usually designed using 4 diamonds to create one whole diamond, representing abundance, hospitality and as a provider.
- Kaokao - Repetitive "M" shape usually designed one on top of the other in a vertical direction representing a warriors rib cage and is the protection symbol we use as Māori from moko, to whakairo and everything in between.
- Kōwhaiwhai - For moko only, you can also add kōwhaiwhai patterns from the marāe associated with the kaiwhiwhi to give a unique touch to their moko.

TRADITIONAL TATTOOING (UHI)

Mokopapa - To tattoo on the floor

1. In regards to the first session of any mokopapa; Prior to any tattooing, the day/afternoon/evening before the day of the mokopapa it is important to go and visit the recipient and their family at their home or a location of their choosing in order to provide reassurance and comfort as well as to allow the recipient and their family a final chance to express their feelings about the process.
2. Hongi/Hariru - Touching of noses/Shaking of hands.
3. Mihi Whakatau - Brief formal greeting.
4. Waiata - Support song.
5. Takutaku Whakatūwhera - Opening incantation to clear the space to start

the day.

6. Kupu Matua - Explanation of the day's proceedings

7. Takutaku Whakatapu - Practitioner's incantation to begin a state of tapu. 8. Mahi - Tattoo Process.

9. Whakapaipai - Clean-up and blood protocols.

10. Takutaku Kai - Incantation for the blessing of food.

11. Kai Whakanoa - A state of noa is in action once food has been consumed.

12. Takutaku Whakakapi - Ending incantation to clear the space to end the day. Whare - Houses/Spaces

Whare Whakairo tinana/House of tattooing - Pregnant women and women during their monthly cycle are not permitted into this space as these two states have the power to greatly disrupt the state of tapu. The main room or traditional room is the workspace that houses the practitioners, students and recipients as well as support people. This space is in the realm of tapu and is used as an in-between for spiritual influence through incantation and the spilling of blood. Water may be consumed in this house. Food is kept separate from the workspace as it is the realm of tapu. No shoes or hats are permitted to be worn in this space as our minds shall be open to the heavens and our feet grounded to the earth during this process. This space shall be kept in a state of tapu always.

a. Open the space with the 'Tute' takutaku

b. Complete the entire day

c. Close the space with the 'Rokia' takutaku

Whare Noa/House of noa - Pregnant women and women during their monthly cycles are not permitted into this space as these two states have the power to greatly disrupt the state of tapu. A separate room or space specifically designed to accommodate food and other consumables. As the spirit realm is invited into the workspace through Incantation and the spilling of blood, it has the ability to strongly influence the space. The consumption of food can only be done by mortals and so through this act we protect ourselves from the spiritual realm and its influences which is why we utilise this practice at the very end of the tattooing process. No shoes or hats are permitted to be worn in this space as our minds shall be open to the heavens and our feet grounded to the earth during this process. This space shall be kept in a state of noa always.

Wāewāetapu - Away Protocols

When visiting wāhi tapu (sacred spaces/environments), Marāe (traditional meeting complexes) and other cultural sites we shall always act according to the tikanga (rules) and kawa (protocols) that govern that particular location.

The most common method of welcoming wāewāetapu (visitors) is through a pōwhiri (formal Māori welcoming) the pōwhiri includes a karanga (being called on to the space), whaikōrero (traditional oratorical speeches) followed by individual supporting songs then a hongī/harīru (touching of noses/shaking of hands) and soon after a hākari or feast. This process can take up to several hours depending on the location and people who are welcoming the visitors as well as the event and the situation surrounding the event.

Once all formalities have been completed by the welcoming party we can then begin with our Whare and Mokopapa protocols without the formal greeting, hongī/harīru or waiata.

Whāriki - Mat Protocols

Pregnant women and women during their monthly cycle are not permitted into this space as these two states have the power to greatly disrupt the state of tapu. A paki or sarong shall be worn at all times by all participants regardless of the gender while on the whāriki, to adhere to the te āo Māori values surrounding the covering of the reproductive organs and the areas associated with these organs. As they are our sacred physical spaces we shall protect them at all costs. Anything below the knees is considered appropriate. The only people that can expose themselves in such a manner is the recipient as it is their blood that is being split. Everyone who occupies the whāriki shall do so in a seated position, the whāriki symbolises equality in both soul and being. As we sit on the ground we are all equal and as the recipient endures the physical pain of moko, the practitioner and their assistants shall endure the physical pain of applying moko while in a seated position.

The practitioner shall unroll the whāriki and prepare their tools.

Once the whāriki has been unrolled it automatically assumes the state of tapu as it is the platform of spilling blood.

The assistants shall prepare the equipment.

When approaching the whāriki it is important to note your location in relation to the whāriki layout, each section has a purpose and each purpose has a designated person that occupies the section.

Always approach the whāriki in a front on position with knees bent and retreat using the same technique. From this position you can then move forward and sit down on the whāriki. Do not stand on the whāriki under any circumstances as this is a sign of disrespect that is interpreted as 'standing on the tapu'.

The practitioner's role is to complete the application process of the tattoo procedure with little or no distractions.

The stretcher's role is to complete the supported application process of the tattoo procedure with minimal disruption and shall be the only person who is permitted to speak to the practitioner in order for the practitioner to remain focused on the task.

The speaker's role is to be the first point of contact for adhere tors, the speaker shall relay feedback between the adhere tors and the stretcher when and if needed, in order to keep the flow of focus contained. The speaker shall communicate with the stretcher and practitioner only.

The role of the recipient is to commit to the process, to dedicate their time, to sacrifice in order to endure a journey like no other. A release of emotions can and may occur while the recipient is on the whāriki, it is encouraged that we support the recipient through their journey whether it is through words, tears, laughter or pain. A light mood isn't disrespectful, it is sometimes needed. Once the work has been completed the assistants shall clean the whāriki and equipment, the practitioner shall clean their tools and roll the whāriki up. Once the whāriki has been rolled up it returns to a state of noa and can be safely transported or stored.

Whāriki Layout (Image reference at bottom of pdf)

1. N - North associated with death and Hine-nui-i-te-pō
2. S-South associated with life and Papatuanuku
3. E - East associated with the sun rising and Tama-nui-i-te-rā
4. W - West associated with the Moon rising and Rona
5. NE - North East associated with Te Whare Tapa Whā and te taha Hinengaro 6. NW - Northwest associated with Te Whare Tapa Whā and te taha Wairua 7. SE - Southeast associated with Te Whare Tapa Whā and te taha Tinana
8. SW - South West associated with Te Whare Tapa Whā and te taha Whānau 9. KM - Kaimoko (Practitioner)
10. KK - Kaikukume (Stretcher)
11. KO - Kaikōrero (Speaker)
12. KW - Kaiwhiwhi (Recipient)
13. TO-Taputapu o te ora (Tools and Equipment)
14. TM - Taputapu o te mate (Waste and Waste Products)
15. Arrows - Permitted range of movement
16. Star in the centre - Tapu
17. Jagged outer edge - Noa

Taputapu - Equipment Protocols

All tools and equipment shall be blessed by the practitioner prior to all activities using the 'Tute' takutaku in order for the equipment to be in a state of tapu. Tools shall be prepared by the practitioner only and can only be handled by the practitioner unless the practitioner has specified a reason to handle the tools. Equipment shall be prepared by the assistants.

Once the tools and equipment have been used, the 'Rokia' takutaku shall be recited by the practitioner in order to remove any residual tapu from the day and the activities involved in order for the equipment to be in a state of noa.

If not in use all tools must be placed in a safe location and covered at night to protect them from spiritual influence of the moonlight.

Koha- Gifting

Once a request has been accepted, the following protocols shall be applied.

1. Payment shall be discussed. This is an open discussion that should be approached on a case by case basis.
2. Prior to the tattooing process the recipient shall attend a number (to be determined on a case by case basis) of mokopapa to support as a stretcher, speaker, guitar player, Māori song singer (with guitar or through Mōteatea), haka performer, kai whakanoa preparer, kai whakanoa gatherer and/or a space holder in order to contribute to the kaupapa or purpose.

3. Date shall be established once the recipient has completed protocol 2
4. Payment shall be made.
5. Payment shall be divided three ways:

Practitioner 60%
Assistants 30%
Kaupapa 10%

6. Tattoo process begins.

Te-ira-tāne/ Te-ira-wahine - Male & Female Roles

Both male and female roles are just as important as each other. Although in te āo Māori there are separate protocols that govern the male and female role within society we shall incorporate our own practices based on te āo Māori values.

1. Male and female roles are of equal standing.
2. The male role is to work with male recipients as the practitioner alongside the supportive role of the female as the healer who holds the space of love & compassion.
3. The female role is to work with female recipients as the practitioner alongside the supportive role of the male as the healer who holds the space of will & strength.
4. Females who cannot bear children shall be highly valued and shall be prime candidates to become practitioners.
5. Females who can bear children and who still experience their monthly cycle shall remain sacred during these times and shall not join the process until they have completed their personal journey during these times. These females can also be practitioners however they shall practise rāhui (restriction) protocols during these times.

Ture o te āo wairua - Spiritual Guidance

1. As practitioners of indigenous cultural traditions we shall consider spiritual impact and how to prevent or mitigate spiritual attacks from affecting us and the people we work with.

a. Recipients of Pūhoro/Moko Peha:

Shall adhere to rāhui protocols until the moko has been completed

Shall always cover themselves when outside and in the community until the moko has been completed.

Shall not visit urupā or wāhi tapu until the moko has been completed

Shall not go swimming in the ocean, creeks, rivers or lakes until the moko has been completed

Shall not be present during the birth of a child until the moko has been completed.

Shall not speak on the pāe tapu until the moko has been completed.

Shall not participate in the karanga process until the moko has been completed.

Shall only drink water with food until the moko has been completed.

Shall not eat raw food until the moko has been completed.

Shall strongly follow this guidance in order for the safe completion of the entire process.

b. Recipients of Mataora/Moko Kiore, Kauwāe/Rūrū:

Shall adhere to the same protocols as those written above for the 'Recipients of Pūhoro/Moko Peha' however these protocols shall apply to the individual completed sections of the:

1. Mataora which are:

- a. Ngākaipikirau
- b. Ngunga
- c. Uirere
- d. Uma Taitoto
- e. Raurau
- f. Wairua

2. Kauwāe which are:

- a. Kauwāe
- b. Ngutupurua
- c. Ngutukura

Practitioners and Assistants:

Shall strictly adhere to these Tikanga until each wānanga has been successfully completed.

a. Takutaku - Incantations

Takutaku Whakatūwhera - Opening Incantation (Modern)

- 1. E ara e he rā hou, e ara
- 2. E ara e he ahi ano, e ara
- 3. E ara e ngā ihi a Uetonga, e ara
- 4. E ara e ngā wehi a Mataora, e ara
- 5. E ara e te wairua Māori, e ara

6. Ao ake te kaupapa, kuhuna te ahi!

Takutaku Whakatapu - Incantation to invoke Tapu (Old/Ancient Māori)

1. Kikiwa, kikiwa,
2. Matao te uhi,
3. Ki tua o whare wera
4. Tohu te parapara
5. Rewa te ngarahu
6. Kia mangu
7. Kia u.

Takutaku Kai - Food Incantation (Modern)

1. Nau mai e nga hua o te wao, o te ngakina
2. O te wai tai, o te wai maori Na Tane, na Rongo, na Haumia na Tangaroa, na Maru.
3. Ko Ranginui e ta iho nei
4. Ko Papatuanuku e takoto ake nei
5. Turuturu ōwhiti whakamaui kia tina! haumi ē, hui ē, tāiki ē!

Takutaku Whakakapi - Closing Incantation (Modern)

1. Kia aio te rā, kia āio
2. Kia ea katoa ngā kaupapa
3. Kia whakanoawhia te whare tū-ahi
4. Kia whakanoawhia te atamira whakairotinana
5. Kia whakanoawhia te whare wānanga me wōna tāonga maha
6. Kia mānakiwhia te hunga tā moko nā rātau te kaupapa i taki
7. Kia āio.

Takutaku Tute - Protection Incantation (Old/Ancient Māori)

1. Hika ra taku ahi, tute
2. Tute hoki tua, tute
3. Tute hoki waho, tute
4. Tute ka mania, tute
5. Tute ka paheke, tute
6. Tute ka whati, tute
7. Tute ka oma, tute
8. Tute nga tapu nei, tute
9. Tute nga mana nei, tute
10. Tute nga parapara nei, tute.

Takutaku Rokia - Clearing Incantation (Old/Ancient Māori)

1. Hika ra taku ahi, e roki
2. Rokia i nga parapara nei
3. Rokia i nga tapu nei

4. Rokia i nga mana nei
5. Kia tae koe
6. Koi ihi, koi nana
7. Koi naunau e roki
8. Ngaru he!

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Tūhoe

Te Arawa

*ATG The Australian Tattooists Guild

I hope that the information in this document has been and will continue to be useful and helpful for you and for our future generations. Pursue the arts of Rarohenga, carry your moko as a friend forever!

