



Reviving an Old Favourite



The old colonial cottage had a special place in the hearts of generations of visitors to the Early Settlers' Museum. Former City Councillor Anne Turvey, for example, who grew up in a family of nine children in the Waitaki Valley, remembers day visits by train to Dunedin that always included a visit to the Museum and the cottage. She remembers it as slightly murky but comfortably cluttered, with a sense of intimacy and security, together with a lot of varnish. Time seemed to stand still: you could imagine you were part of the family living there – and she used to feel as if a meal was just about to be served.

The pioneer cottage was created as the centrepiece of the new displays set up at the Museum for the Centennial Exhibition of 1948. These reflected then current trends in museum thinking by displaying artefacts in period room settings and against the backdrop of large murals that depicted the development of Otago. Fifty years on, the cottage was getting shabby, was infested with borer and the environmental conditions for the artefacts were no longer considered ideal. The risk to the long-term survival of some artefacts led to the decision in 1999 to remove the cottage, which caused considerable controversy. In place of the cottage the shipboard experience 'Across the Ocean Waves' was created. It opened in 2004 and has been a great success – it will still be there when the Museum reopens later this year.

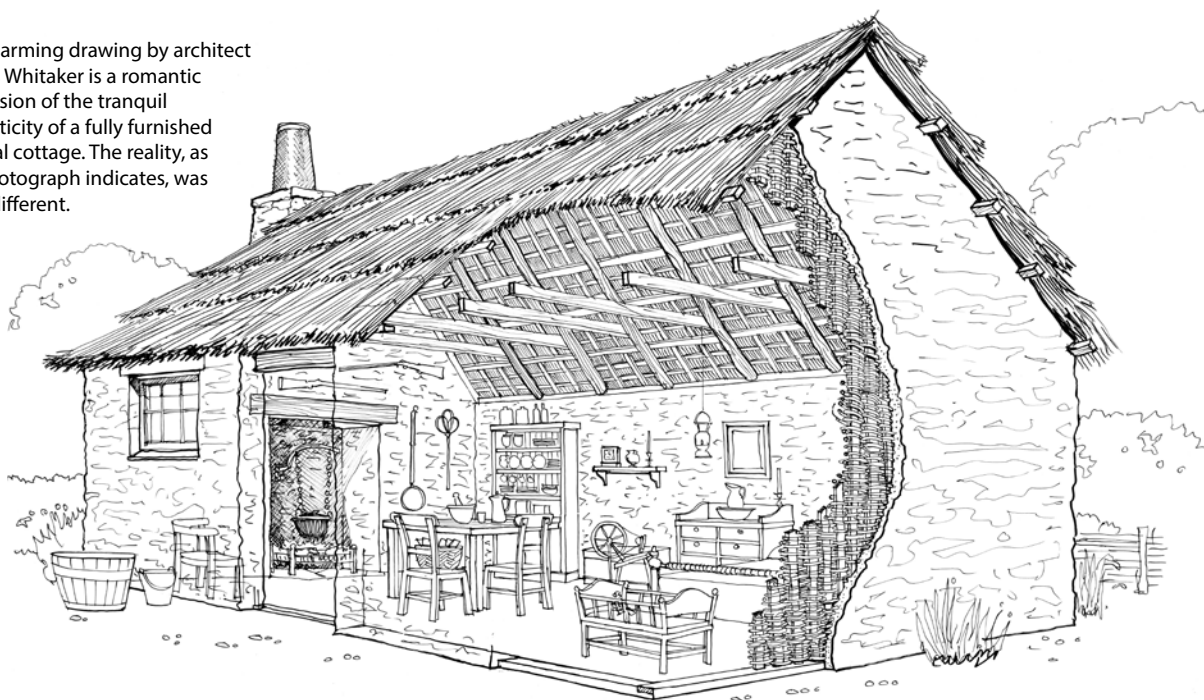
This unidentified Otago cottage provides useful visual clues for the Museum's replica of a 'wattle and daub' cottage in 1848 Dunedin. - Toitū Otago Settlers Museum collection.



The affection felt for the pioneer cottage and the widespread interest in reviving it were clear to those planning the redevelopment of the Museum. Substantial research was undertaken to ensure that the resulting exhibition was a faithful representation of life in the early years of the Otago settlement. The Settlers' Cottage will be a feature of the 'New Edinburgh' gallery and will allow visitors to step inside a historically accurate reproduction of a cottage of 1859. The final design is based on thorough research of the cottages of the period, with particular reference to the dimensions of the Buchanan family's cottage, and making use of a few remaining photographs of local wattle and daub cottages. In contrast, the original 1948 cottage was not based on any actual prototype.

The new cottage will be an all-encompassing 'immersive' experience similar to 'Across the Ocean Waves' (no pun intended). Once inside, families will be able to imagine what life was like for a family having just arrived on the other side of the world, unpacking their few possessions and guessing what their future in this new settlement would be. As the cottage and its contents are reproductions, it can safely be touched and its objects handled, which will help bring this period to life.

This charming drawing by architect Francis Whitaker is a romantic impression of the tranquil domesticity of a fully furnished colonial cottage. The reality, as our photograph indicates, was quite different.



To enable school groups and tours to experience the environment safely, the cottage will be three-sided. This will also allow dramatic performances in the cottage to be viewed by visitors. A bush backdrop and a themed outdoor area will further enhance the experience.

Yet it is not all done and dusted. The Association is committed to supporting this project and your support is needed to make it all possible. By donating you will be helping to tell the story of generations past to new generations, for years to come.

It is to be hoped that visitors from outside Otago will also find the revived cottage memorable. After all, the old cottage was always special to Anne Turvey's mother, a Londoner who had come to New Zealand as a bride after the First World War and in forty years never lost her homesickness. She would spend long periods gazing at what for her were poignant reminders of her childhood home.

To support the OSA Cottage Display Appeal please fill out and return the form on the back page of this issue.

Top: Two views of the original cottage display showing the external facade and traditional glass-covered interior display.



Miss Pryde

A Third of a Century Serving the Early Settlers' Association

Margaret M Pryde, who died on 9 April, was only 23 when she became the fourth Secretary of the Otago Early Settlers' Association in 1943. By the time she left the Museum in 1972, she had been its mainstay for almost half of its existence. Miss Pryde joined the Museum in 1940 and was to forge a strong working relationship with William Brugh, the outstanding President of the Association from 1945 until his death in 1956. Her work with the Centennial Association's Historical Publications Committee for twelve years established a reputation for historical reference work that went well beyond the Museum's previous efforts in this field. Miss Pryde had a wonderful memory for facts and faces, and became a noted public speaker and broadcaster. She was particularly in demand during the centennial year of 1948 and the following year was awarded the OBE for services to the history of Otago.

Yet she remained very much a woman alone: there were no museum peers to engage in discussion, nor indeed any comparable museums to use as models, partners or even rivals. The Early Settlers' Museum was a unique institution and, as its principal officer, Miss Pryde was very much on her own. Her time was taken up as much by the needs of the Association as an organisation as by the Museum as a public facility. With only an office junior and the ageing caretaker Charlie Williams as support, the challenge of keeping the Museum galleries open to the public six days a week was considerable. Demand for reference works from the Museum's archival collections swallowed up an increasing proportion of what time remained. Preparations for the annual Association social gatherings, held in the Town Hall each March, were another major feat of organisation. Miss Pryde was responsible for assessing potential acquisitions to the Museum's collection: her selection criteria were whether the items were of interest at the time and would remain so a century hence. Material needed to have some connection with the 'Early Settler' period or else be relevant to the general development of Otago. It was essentially a gut feeling based on the existing collection and by the 1950s only about a quarter of the material offered was actually accepted. The soundness of the judgements made is evident in the quality of the material added to the collections in this period.

By the early 1970s pressure was growing within the Association's committee for change to the Museum. A 'New Guard' had emerged within the Committee that began to question long-established routines and practices. A number of new and younger Committee members clashed with the Secretary in their desire to promote a change of direction for the Museum. There had been no female members of the Committee for 47 years until two joined in 1971.

One of them, Shona McFarlane, clashed with Miss Pryde on several occasions. The President, Eden Russell, had developed a testy relationship with both the Committee and Secretary. No-one though expected Miss Pryde's terse letter of resignation in December 1971, giving a year's notice. After 32 years in the Museum, most of that indisputably at the helm of its affairs, it was a major shock, underlined by the lack of any explanation for her abrupt decision. All Dunedin was startled by it – Miss Pryde of the Early Settlers was, literally, an institution in the city. Wild rumours flew about as to the reasons for her sudden departure. Miss Pryde kept her own counsel and set about working out her notice with a characteristic rigour. Only a quarter of a century later and after considerable thought did she agree to Seán Brosnahan giving her side of the story in his history of the Association, *To Fame Undying*.

In fact, the resignation was a dramatic response to years of disenchantment at being taken advantage of. As a single woman, Miss Pryde had undoubtedly suffered throughout her tenure from the discriminatory employment practices of the day. Taken on by the Association in the office in 1940, her pay and conditions had started low and risen by fits and starts, seldom engaging much attention from the Committee employing her. She later discovered that she was being paid at a lower rate than the junior of the two office staff she had replaced. On Miss Pryde's appointment as Secretary in 1943 she had been allowed ten days holiday per year; 32 years later, this was unchanged. For years she had travelled on Association business at her own expense, incurred minor costs without recompense and generally suffered from a niggardly administration that was simply out of touch with the realities of life for its low-paid workforce. The last straw had been the consideration of a government wage order rise for the three other staff members. As she was technically a salaried officer, Miss Pryde's rate of pay was not included for discussion and was not brought up by the Committee. It was not the first time that she had been overlooked but she determined that it would be the last. It was a sad and bitter end to a long and honourable career. At least three attempts were made to convince Miss Pryde to withdraw her resignation, and her salary was increased, but she remained characteristically resolute. She also declined to make herself available as a consultant to any successor and the Committee simply had to accept that a wealth of knowledge would be walking out the door at the end of 1972. In fact, the entire staff of four submitted their resignations in the course of that year. At the Annual Meeting of the Association for 1973, Miss Pryde was made a life member, acknowledging her tremendous contribution to its affairs over so many years.

Excerpted from Seán Brosnahan's *To Fame Undying: The Otago Settlers Association 1898-2008*.



Top: Miss Pryde at the Otago Anniversary celebrations in 1955.

Bottom: Miss Pryde with OESA President W' Rusty' Armitage in 1971, the year she submitted her resignation.

Flickering into Life



Just like this year's Diamond Jubilee celebrations, Queen Victoria's procession through London on 20 June 1897 attracted considerable attention in New Zealand. It was one of the first major public occasions to be recorded in motion pictures: the procession from Buckingham Palace to St Paul's Cathedral and back, which included a New Zealand contingent, was filmed by possibly as many as 40 cameramen working for 20 different film companies. A couple of months later it was possible to watch the events in a Dunedin theatre. For several nights in late August and early September, the Kinematograph Company, which claimed to have the patronage of the Governor, Lord Ranfurly, showed at the Princess Theatre in lower High Street 'the Marvellous Kinematograph Reproduction of the Diamond Jubilee Procession and Record Reign Festivities.' (Readers with memories of pre-television days might recall that in 1953 the film of the coronation was flown out by high-speed RAF Canberra jet bomber so that New Zealand cinema audiences could see the events just hours later.)

It was less than a year since the first films had been shown in Dunedin, and the technology was still very new. The first commercial screening of cinematic films had taken place in Paris in December 1895. Just under a year later on 20 November 1896 the Australian theatrical manager JF MacMahon held a 'Salon Cinematographe' in a Princes Street shop next door to Wain's Hotel. Later, he moved the show to the Alhambra Theatre in Dowling Street, then called the City Hall. Beginning on 28 October, MacMahon had shown cinematographic pictures in Wellington and Christchurch, before arriving in Dunedin; later, he moved on to Gore, Invercargill, Oamaru and Timaru before heading for Auckland. In Dunedin there were ten showings or 'exhibitions' each day, with orchestral accompaniment. They cost a shilling for adults and sixpence for children, which

compared favourably with live performances: a typical vaudeville show cost between one and three shillings.

In their early days, films would often be shown as part of a live vaudeville show. What seem to have been the first demonstrations in New Zealand of 'Edison's latest marvel, the Kinematograph, 'the wonder of the nineteenth century,' had been given as part of the show put on 'at enormous expense' by Charles Godfrey's English Vaudeville Company while on tour in Auckland on 13 October 1896. The display was mounted by 'Professor' George Hausmann of Christchurch and John Gow of Dunedin, who earlier in the year had given public demonstrations of one of the first of Roentgen's X-ray machines to reach New Zealand.

With perhaps justifiable immodesty, MacMahon advertised the 'Cinematographe' as 'The Electrical Marvel of the Century.' As one of the *Otago Witness*' correspondents commented, 'it is a wonderful species of 'ography, is the cinemat.' One reporter thought it was 'wonderful and almost weird to see a group of figures appear on the screen and go through a series of movements in so life-like a fashion that, but for the absence of sound they might well be supposed to be living beings rather than "counterfeit presentiments."'

The programme MacMahon showed in Dunedin comprised the short films 'Sandow – Burlesque Scottish Dance – Fire Scene (Rescue) – "Trilby" Burlesque (in colours) – Lady Rifle Shot – Chinese Laundry (humorous) – Italian Duel – Nigger Dance (humorous) – Grand Military March – Blacksmith's Forge – Bathing Scene (humorous) – Japanese Fan Dance (in colours)'. Each frame of the coloured films was hand-painted. At later showings other films were added, including two with gruesome historical subjects, the

Eugen Sandow, billed as the strongest man in the world when filmed by the Edison Company in 1894.

executions of Joan of Arc and Mary, Queen of Scots (the queen being played by Robert Thomae). The rather less gory 'Boxing Cats' was popular, featuring the feline stars of Professor Welton's Trained Cat Circus performing in New York in 1894. By common agreement of the (male) newspaper reporters, the best film was of Miss St Cyr performing a serpentine dance.

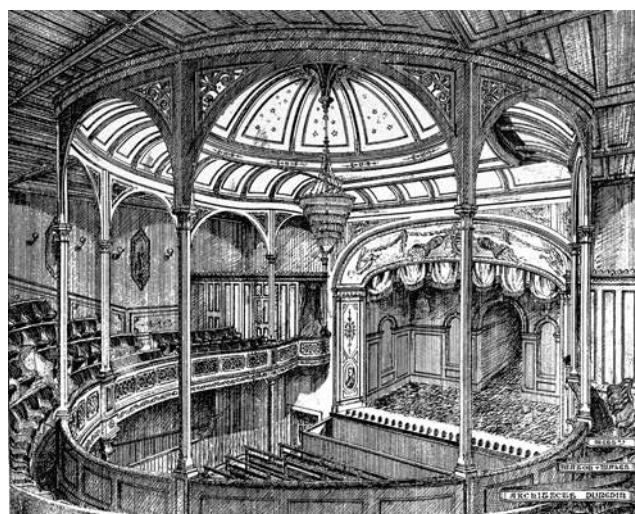
Many of these short films were made by the Edison Company in the United States. The 'Blacksmith's Forge' shown here was probably the Edison production of 1893, which pre-dated the cinema itself. It was originally made to be shown on a 'what-the-butler-saw' viewing device called a kinoscope rather than projected onto a screen, and is the earliest known example of actors performing on film. Eugen Sandow was billed as the strongest man in the world, and Edison made a short film of him in 1894. The 'Burlesque Scottish Dance' was another Edison production, from 1895, and was also known as 'Rob Roy'. The company's catalogue described the 'Fire Scene' of 1894 as depicting 'Firemen in working uniform, rubber coats, helmets, and boots. Thrilling rescue from burning building. Smoke effects are fine.' The three 'Sarashe' sisters performed an 'Imperial Japanese Dance' in New York for the Edison Company in 1894. Its catalogue described the film as 'A charming representation of the Mikado dance by three beautiful Japanese ladies in full costume. Very effective when colored.'

Not all these early films were American, however. The 'Alhambra Girls' played the 'Trilby Burlesque,' a British film of 1896. Many of the films made by Robert Paul's company were filmed on the roof of the Alhambra Theatre, Leicester Square in London. George du Maurier's sensationally successful novel 'Trilby' of 1894 had recently been adapted as a play (and gave its name to the hat). The other films cannot now be identified with certainty, though the bathing scene could be one filmed at Coney Island, New York in 1896 by the Edison Company. The film advertised as 'Lady Rifle Shot' was most likely the 1894 Edison film of 'Little Sure Shot' Annie Oakley, star of Buffalo



Above: The kinoscope, an audio variety of kinoscope which pre-dated the cinema.

Top: Originally a stage theatre, the Princess Theatre was one of Dunedin's earliest cinema venues, showing films between 1897 and 1914.

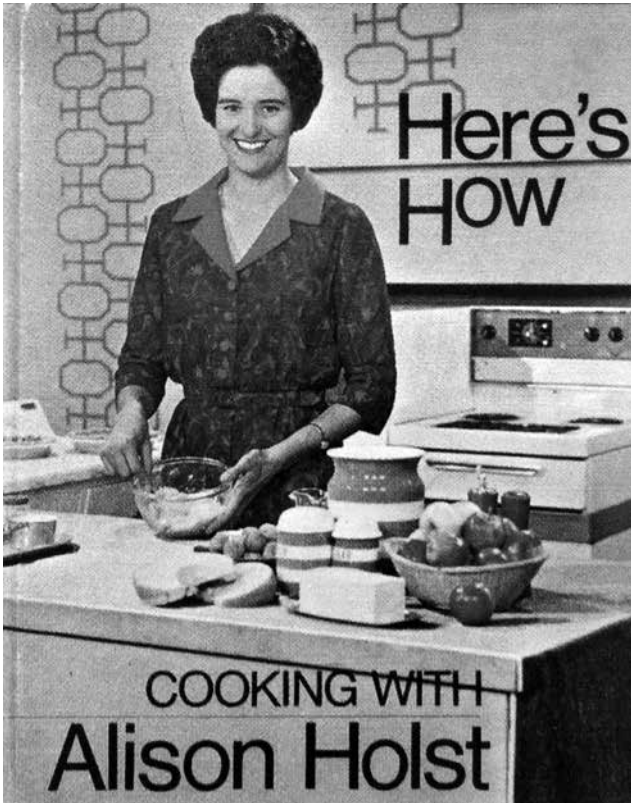


Bill's Wild West show, shooting at targets and glass balls. The 'Grand Military March' was one of the several films made in 1894 based on the musical burlesque 'A Milk White Flag,' a parody of American state militias. The 'Nigger Dance' shown here was probably Edison's film of three members of the 'Pickaninny' troupe from the farce 'The Passing Show,' performing in New York in 1894. They performed a 'buck challenge' dance, the first tap dance ever filmed, and were themselves the first black Americans ever to appear in the cinema. There were several early films set in Chinese laundries, but the one shown here was most likely an American production of 1895 also known as 'Robetta and Doretto' after the actors. This story of a policeman chasing his Chinese assailant through a laundry involved a revolving door, which was to have much comic potential for the future.

Despite the success in Dunedin of MacMahon's 'Salon Cinematographe,' nearly two months later it was still enough of a novelty for lecture demonstrations to attract large audiences. 'Professor' Hausmann, 'manipulator' of the Kinematograph, arrived in Dunedin in January 1897 and advertised a 'thrilling show' from 'Edison's Electric Marvel' at the Princess Theatre. He gave a short address before each showing explaining how the equipment worked. The *Otago Daily Times* reporter considered the result superior to earlier showings, with less vibration and flickering. Unfortunately, because the projector's electric lamp relied on a gas-powered dynamo, its brightness was unsteady and the image occasionally faded away. The short films shown included boys leaving school, a railway station scene, and bathers on Folkestone beach.

In its earliest years the cinema was considered an entertaining novelty more than a serious medium. Several magicians added cinema to their repertoire of illusions. In April 1897 the American illusionist Karl Hertz brought a projector to Dunedin as part of his 'clever and amusing entertainments.' In addition to his magical illusions, he delighted his audience with a series of 'cinematic views.' He returned to Dunedin in June and, among other short films, showed moving pictures of the queen to coincide with her 'Record Reign' celebrations. Hertz, who was unrelated to the electrical pioneer Heinrich and whose real name was Louis Morgenstein, had acquired a projector from Robert Paul (who made the Trilby burlesque) in London and took it on a tour of South Africa, Australasia, south Asia, the Far East and the Pacific. He is remembered as the first person to show films in Australia or on board a ship.

Otago Settlers Association Winter Meeting



The winter meeting was well attended and, as President Phil Dowsett pointed out in his welcome, this year was held most appropriately on the winter solstice itself, 21 June. After his audience was thoroughly warmed up with mulled wine, curator Ian Wards spoke about the preparation and research he has conducted for the new twentieth-century Dunedin gallery in the redeveloped Museum. This will be set out in the 'horseshoe' space that runs behind the former NZR Road Services bus station foyer and will feature a great range of everyday domestic objects, both familiar and unfamiliar – what the professionals call 'material culture.' Ian showed us slides of some examples, contrasting a 1930s German-made clockwork tinplate toy of a railway porter and his barrow with a pair of more recent Chinese-made plastic 'My Little Ponies.' The less familiar objects, chosen because though apparently ordinary, they come with interesting background stories, included a plastic bucket used to store mutton birds.

Professor Emerita Helen Leach, well known for her research into the history of food and cookery, not least for settling definitively the vexed trans-Tasman question of who invented the pavlova, has helped with the central food timeline display. There will be a section showing how kitchen arrangements changed over the course of the century, and characteristic local delicacies such as cheese rolls will be featured. The Museum's collection includes

an early microwave oven, and many other familiar kitchen gadgets will be on show, including a food processor, a hand-cranked mouli and a toastie iron, the latter specially acquired from a local Opportunity Shop – not all museum artefacts come with large price tags from famous auction houses. Alison Holst has generously donated her own copy of her first publication, the cookery book that accompanied her television series 'Here's How.' Excerpts from this programme will be shown in the gallery, together with films made by the Otago Cine Club from 1937 onwards. A small room will be furnished in the style of a 1950s-60s period lounge in which to watch these films.

It will not be all food, however. Another section, 'Creative Dunedin,' will feature local literary and artistic greats ranging from Charles Brasch to Ralph Hotere. Memorabilia from local musicians will also be on show, from the Tumbleweeds to the 'Dunedin Sound' bands of the late 1970s and early 1980s, which retain a strong following, not least in the United States.

After Ian was thanked on behalf of the members by Hilary Allison, Director Linda Wigley spoke briefly about the genesis of the new name for the Museum. This provided plenty of material for discussion over tea, coffee, sandwiches and cake afterwards in the newly fitted-out room adjoining the foyer.



Left: Alison Holst's first cookbook *Here's How*, donated to the Museum by the author. Right: An artist's impression of a small section of the 20th Century object wall.

Otago Settlers Association Auckland Branch Dinner

We celebrated Anniversary Day on 23 March by having a dinner at the Barrycourt Motel complex. Seventeen members and friends attended the three-course dinner in a lovely heritage room. There was much reminiscing of days past and we each had a few minutes to talk about various events that had happened in our Dunedin days. It was surprising how many of us knew various people of Otago, which caused many laughs as we enjoyed the excellent dinner served to us. The attendance was not as good as I had expected, but the opportunity will be provided to meet one more time to see if more attend, most probably in early November.

Annette Paterson

For Your Diary Annual General Meeting

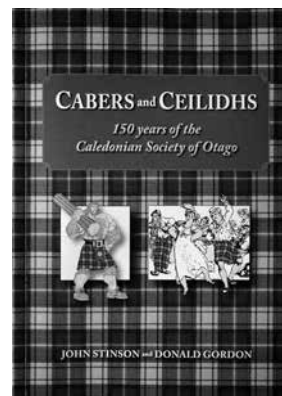
The 113th Annual General Meeting of the Otago Settlers Association Inc will be held at 7.30pm on Thursday 13 September 2012 at the Otago Settlers Museum, Dunedin. Business to arise will comprise the presentation of the Annual Report and Financial Statements for the year ended 30 June 2012; the election of officers; and the Toitū Otago Settlers Museum Report from the Director, Linda Wigley.

After the conclusion of business Fiona McLaughlan, the Museum Conservator, will speak about repairing Sir Ernest Shackleton's hut at Cape Royds in Antarctica. It was the prefabricated base camp for the 1907-9 Nimrod polar expedition, which was the first to climb Mount Erebus and the first to reach the magnetic south pole. The hut was restored in 2004-8 as part of the Ross Sea Heritage Restoration Project. Five crates of century-old whisky and brandy were discovered intact in 2006 and one of the whisky crates was thawed out carefully. Richard Paterson, master blender for Whyte & Mackay, has recreated the blend from this sample.



Food products in Shackleton's 1907-9 hut restored as part of the Ross Sea Heritage Restoration Project – Fiona McLaughlan

Book News



Donald Gordon and John Stinson, *Cabers and Ceilidhs: 150 Years of the Caledonian Society of Otago* (Dunedin: Caledonian Society of Otago, 2012) Paperback, 48 pages: \$25.50

Regular readers of this newsletter will remember Donald Gordon's fascinating researches into the career of Harry Dunn, world-champion wrestler and one-time Dunedin publican. Throughout his varied career, Dunn often competed in the sporting competitions that were organised by Caledonian societies. These organisations had been established throughout the English-speaking (and Gaelic-speaking) world by the Scottish diaspora during the second half of the nineteenth century. The first one in New Zealand was Otago's own Caledonian Society, which celebrates its sesquicentenary this year.

John Stinson and Donald Gordon's lavishly illustrated new book explores the Caledonian Society's long and varied history. It contains some fascinating anecdotes and details; for instance, how many people know that a brother of Queen Victoria's Highland Servant John Brown (played by Billy Connolly in the 1997 film *Mrs Brown*) once lived in the North East Valley? There was much more to the Caledonian Society than just Highland Games: the Society established a major sports arena; it conducted evening classes in English composition, arithmetic, book-keeping, chemistry and Latin; it promoted world-championship professional wrestling matches; it hosted high-society balls; and it even ran a neo-medieval tilting tourney. The Caledonian Society has had three homes, starting at the North Ground, then moving to Anderson's Bay Road before recently returning to the North End at Logan Park.

It all began in January 1862 with a 'Grand Caledonian Gathering' held at Jones's Bazaar (the Provincial Saleyards) 'under the patronage of the Scotchmen of Dunedin.' Later that year, a small-scale *Commun na Feinne* or Highland Gathering was held on Bell Hill. The success of this event led to the formation of the Caledonian Society of Otago, which followed the example set by the Caledonian Society of Victoria. It officially came into existence on 24 October 1862 at McCubbin's Otago Hotel in Rattray Street (Philip Laing House is now on the site). The Society stressed that it 'though bearing the name *Caledonian*, was by no means exclusively Scotch,' and defined its objects as the promotion of 'Benevolence, National Literature, Customs and Accomplishments,' but the main purpose was 'getting up Scottish games.'



Editor: Austin Gee; Designer: Tim Cornelius; Publisher: Otago Settlers Association.
 This newsletter was produced by the Otago Settlers Association, founder and supporter of Toitū Otago Settlers Museum. Membership of the Association is open to everyone interested in the heritage of this region. Details of membership are available from the Otago Settlers Association Secretary, Box 74, Dunedin. Phone/fax 03 477 8677, email otago.settlers.assn@xtra.co.nz

Otago Daily Times *The Otago Daily Times supports Toitū Otago Settlers Museum*

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OSA Settlers Cottage Appeal



Set within the topic 'New Edinburgh' the Otago Settlers Association cottage is a vital part of this new museum exhibition.

Entering this space, visitors sense the tough reality faced by the early settlers, and are immediately aware of the Scottishness they set out to create. Wall textures and images convey the rough, raw landscape, while the highlight – a life-sized wattle and daub cottage – stands out as a haven. Children and families will make a beeline for the cutaway cottage and imagine living in it.

This cottage, along with *Across the Ocean Waves*, will be targeted at education and tour groups who will be encouraged to explore the challenges and experiences of early settlers and make personal connections.

We are looking to raise \$200,000 to make this cottage a reality.

Elements for Cottage Display include:

- Themed wattle and daub cottage environment
- Prop production
- Cottage wall
- Audio effects
- Special effect lighting
- Wattle and daub wall display case

YES! I want to support the OSA Cottage Appeal.

Please amend my/our details if necessary.
 Enclosed is my donation of \$25 \$50 \$100 \$ Other
 I/we are paying by Cheque (enclosed) Cash (enclosed)
 Donations over \$5 are tax deductible.

Please fill out this form and return to: OTAGO SETTLERS ASSOCIATION, PO Box 74, Dunedin 9054