



Looking Out for Number One

It is now 150 years since the first railway in New Zealand was inaugurated, from Christchurch to the wharf at Ferrymead on the Estuary. The restoration workshops where the Museum's Roslyn tram car number 1 was brought back to life are just a spike's throw from the original line. Throughout the country in the 1950s trams were taken out of service and their bodies sold as cribs or storage sheds. Their internal fixtures and fittings were stripped out, and the mechanical components typically were sold for scrap. Some old tram cars were familiar sights for years, quietly rotting away in fields. Over the decades restorers have taken on the enormous task of arresting the decay and tracking down or recreating the missing fittings.

Roslyn number 1 ended up as a crib at Seacliff, and was subsequently kept under cover at Scrogg's Hill. It had been built by JG Brill of Philadelphia for the Roslyn Tramway Company's route that ran along Highgate, connecting with the Rattray Street cable car at the Scarba Street depot. Later, when it was incorporated into the city corporation's fleet, it was renumbered 88. Dave Carr of the Heritage Tramways Trust gave an illustrated talk at the Museum earlier this year about the painstaking restoration process. He described the how layers of paint were carefully rubbed back to reveal the various liveries it carried over the years, back to the original deep lake colour with silver lining: what looked like silver at first glance turned out to be aluminium leaf. The body was framed in oak and ash, with American cherry wood panelling. All the windows were missing, and the replacements had to be handmade individually, as all the frames were slightly

The fully restored Roslyn number 1 tram on display in Toitū Otago Settlers Museum's twentieth century gallery.

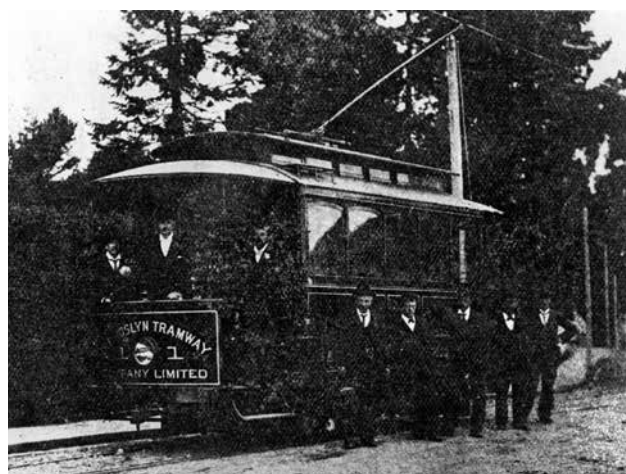
different sizes. The original panels that fit above the doors have been restored, but are yet to be reinstalled.

Some craft skills of a century ago have almost died out, so it is for instance difficult to get cast iron components of the right quality. Cast aluminium has been used instead for parts such as the steps, which once painted are virtually indistinguishable from the real thing. Blacksmiths able to make tram bumpers in the original way are also thin on the ground these days, so a replica was welded up from steel plate. (One of the bumpers is an original, so when you next visit, try to work out which one it is.)

To even the most non-technically minded, the most obvious part lacking is the tram truck or bogie, which was most likely sold for scrap. A cache of dumped tram frames and bogies was discovered in Auckland recently, but alas containing none of the pattern needed. Fortunately, the Ferrymead workshops have long experience of making replica bogies, and have old electric motors salvaged over the years from trams in Melbourne, Glasgow, Brussels and Nagasaki. The Roslyn tram used two 25-horsepower 550-volt DC motors. Before electricity was introduced, the horse-drawn trams had difficulty with some routes: along the Princes Street route, sparks could be seen from the horses' shoes as they struggled up Bell Hill. The Roslyn tram had sanding equipment which the motorman could operate to improve the grip of the wheels on the rails, especially in the wet, but this has not been included in the restoration.

The restoration budget did not stretch to replicating some of the fittings, but the Ferrymead workshops had some suitable parts, while others were made by volunteers free of charge. These included the goose-neck handbrake and the electrical switches on the end platform, which were cast in resin by a volunteer. The electrical controller with which the motorman drove the tram is still missing, though it may be possible to make a replica using the same casting method. To the uninitiated, the tram looks complete apart from the wheels, but there are many fittings the restorers would like to see again. Does anyone know for instance what happened to its electroliers, the three-branched electric light fittings? The 'man-catchers' that used to sit at each end below the bumpers to scoop up unwary pedestrians also have not been added. One thing has deliberately not been reinstated: for the sake of the sanity of the Museum staff, the gong has been left off. Pushing the pedal to ring the warning bell would have been irresistible. Instead, visitors have to make do with ringing the considerably less irritating conductor's bells.

In 2012 the Otago Settlers Association decided to devote all of a bequest of \$100,000 from the estate of Norman Davidson to this project, in agreement with his trustees and knowing his interest in trams and cable cars. Dunedin East Rotary provided the additional \$40,000 to cover the full cost of the superb restoration. A plaque acknowledging these contributions was unveiled on the wall next to the tram car by OSA President Phil Dowsett on Tuesday, 22 November.



Top: Roslyn number 1 tram, new and ready for action – *Otago Witness* 31 October 1900. **Middle:** The tram carcass in the Museum's NZR Garage awaiting final restoration, 2006. **Bottom:** An example of one of the missing electroliers – photograph supplied by Dave Carr of the Heritage Tramways Trust.

Director's Annual Report



for the period 1 July 2012 to 30 June 2013

It has been a year of two halves, this past financial year, from the 'Before Opening' frenetic pace of installation closely followed by the 'Post-opening' rush, which included 43,000 visitors in December alone! We have all been learning new skills, making new connections, friends and partnerships, and learning more about the history of our city and beyond as well as about ourselves, our strengths, our weaknesses, and the level of our resilience. At the end, on opening day there was a sense of collective pride in the finished Museum — it reflects a very large portion of our lives over the last five years and a significant journey for all of us. Here are some of the 'Before Opening' activities — this is not a comprehensive list, but will give you an idea of what the staff were engaged in, as we often fielded the question, 'so what is there to do while the Museum is closed?'

Before Opening (1 July to 7 December 2012)

The beginning of this period saw the Museum team in the midst of contract tenders, furniture ordering, label writing and checking, while various contractors were installing exhibition walls and plinths, constructing the frame for the settlers' cottage and installing the large fibreglass horses. All the design work had been largely completed by this stage. Outside, work had begun on construction of the new entrance foyer, Stage Four in the five-year building programme. The new Erco LED lighting was being ordered, after extensive testing of many LED lighting systems and the computer equipment which would power all of our touch screens and interactive displays was being ordered.

Hundreds of objects were cleaned, stabilised and conserved in the lead-up to opening, which, alongside an extensive fumigation programme, not only ensures the long-term preservation of our collection, but presents the objects to the public in the best state possible. Throughout this very busy period, new potential collection items continued to be deposited for assessment and many loan items were processed.

In the Archives, which had remained closed for some time, work was progressing on scanning photographs and cataloguing items, as well as providing the many hundreds of photographs which we have used throughout the Museum. Many enquiries were still dealt with during this busy period, from both the general public and academic researchers. Many volunteer hours were freely given, in tasks as diverse as mounting our textile and costume collection, to producing the film clips in the Twentieth Century Gallery.

Our online presence continued to grow, with the website as well as growing numbers following us on Facebook, Twitter and Flickr, with regular updates and 'sneak peeks' at what was happening. We also ran (and still run) a web camera capturing some great footage of the construction work for Stage Four. During this busy time, we continued to offer behind-the-scenes tours so that our stakeholders could see the progress we were making and come along on the journey with us to the finished Museum.



Aoraki Polytechnic students, as part of their course work, were working with our Community Liaison Officer to produce more than 70 films which are on the 'People Posts.' They bring the faces of the people and their histories right into the galleries. Many communities were involved, from Kai Tahu and descendants of early Scottish settlers, to more recent migrants from Europe and Asia. Our Learning Experience Outside the Classroom programme ran throughout all our changes, in several locations within the Museum as well as outreach activities at historical sites and other local museums. When classes were not being held, the new programme to be offered to complement our new displays was being planned. Education staff were consulted during the design process to ensure that exhibitions and their contents would be relevant to the curriculum and teaching.

Every day was different, seeing new objects being cleaned, mounted, installed in new display cases, interpreted, labelled and finally appreciated, if only by staff and contractors at this stage. Contractors had to work around the large objects already installed (before the doors were fitted) and it was not unusual to see them talking about Alice the fire engine or swapping stories about the Tiger Tea bus. October and November saw a huge increase in activity when the new exhibition lighting was installed, as well as the computers, screens and the software to run the interactive displays and digital label rails. All the cases were filled with objects, each one cleaned and on a tailor-made mount.

New Visitor Hosts were recruited, inducted and thrown in at the deep end, learning, along with all of the staff, how this new building was going to work and what systems and processes needed to be put into place. The shop fit-out and stocking must have been nearly a record, completed in just a matter of days. The restored Pixie Town was installed in the Auditorium – our old favourite was ready to go in a very short time! Many of our fixed-term project staff left towards the end of this period, or shortly afterwards. Their contribution was enormous: without their unflagging hard work, ideas, enthusiasm and willingness to adapt, change and think on their feet, this Museum would not be what it is today. All the staff, those newly arrived and those who have been here for many years, pitched in at the last minute to ensure that the new Museum was finished and ready to be opened on 7 December for invited guests and to the public the next day. The opening weekend was a tremendous success, with more than 5,500 visitors over the first three days.

Post-opening (8 December 2012 to 30 June 2013)

This period was also frenetic, with a very large number of visitors eager to see the newly redeveloped Museum, while staff were busy with last-minute fixes and reacting to issues as they arose. It was also a good time for staff to take some long overdue leave — to recharge their batteries, ready for another busy year ahead. The new Museum really speaks for itself and has received much praise and positive feedback from a wide variety of visitors from all over the world, as well as, importantly, being welcomed back by our loyal local visitors, who have patiently been waiting for the Museum to re-open. Some significant milestones were reached early on. Less than two months after opening, the total had reached 65,000 – the same as in an entire year formerly. In February, the 100,000th visitor was presented with a prize, while the 200,000th visitor mark was reached in May. By the end of June, after only seven months of operation, the Museum had received a total of 221,415 visitors.

April was also a very busy month, with Easter, school holidays, and ANZAC Day, but all went smoothly thanks to the staff behind the scenes — and we could not do our annual ANZAC Day cups of tea and coffee without the stalwart support of the regular OSA volunteers. There is something very special about waiting in the pre-dawn darkness, tea urns at the ready, anticipating the end of the Dawn Service, and the thirsty hordes who make their way over to the Museum for a convivial cuppa and a chat.

It was quite common in those first few months of opening to see the familiar faces of our many contractors, proudly having coffee with colleagues or families in the Museum café and talking about 'their' Museum, and what they had done to make it happen. I am not sure what the record would be for repeat visits, but many people are returning on a very regular basis, either once a month for Toddler Time or the Tuesday Club, or on regular weekend excursions with family. It would not be unusual to hear of visitors who have been a dozen or more times since we opened. The OSA Tuesday Club is going from strength to strength with some great speakers. More people coming along now it is opened up to the public and advertised as a Museum event.

The reproduction early settler cottage is becoming one of our most popular exhibits, and is mentioned in nearly every review and favourable feedback we receive. Thanks to the generous support of the OSA, this cottage is as close to a reproduction of the Buchanan cottage as possible. All the props inside can be handled: you can sit on the bed and have a pretend meal at the table. The cottage is also used extensively by the education team.



Museum Staff: A sincere and heart-felt thank-you to those Project and other staff who left during this period: Brownyn Simes, Project Manager; Ian Wards, Project Curator; Steve Munro, Preparator; Laurence le Ber, Conservator; Lynda McLea, Webmaster; Naomi Boulton, Collections Assistant; Jim Wylie, Mount-maker and Philippa Keaney, Community Liaison Officer. A very warm welcome is extended to all our new staff: Damian Mallon, Facilities and Services Manager; Amelia Lindsay, Functions and Events Coordinator; Yvette Billot, Retail Coordinator; Kim Conroy, Site Supervisor and Volunteer Coordinator; and Visitor Hosts Alyce Stock, Janine Bruce, Jenee Still, Jennie Henderson, Jenny Chen, Karen Bayne, Lancel Lumiwes, Loran McNamara, Penelope Neilson and Sarah McCaig.

Two Project staff, Will McKee, Exhibition Developer and Chris Kwak, Audio-visual Technician, are now part of our permanent team, along with Claire Nodder, Collections Manager; Claire Orbell, Registrar; Cora Woodhouse, Visitor Host; Courtney Dryden, Personal Assistant; Fiona McLaughlan, Conservator; Jennifer Evans, Visitor Experience Manager; Jill Haley, Archivist; Peter Read, Curator; Robyn Johnston, Public Programmes Developer; Sara Sinclair, LEOTC Education Officer; Seán Brosnahan, Curator; Tim Cornelius, Exhibitions Designer; and Tracy White, Visitor Host. The current Museum Director, Linda Wigley, leaves at the end of September 2013 to take up a new position as Director of Auckland's Maritime Museum, Voyager, where she will oversee a proposed \$25 million redevelopment of the facility.

We still have a strong core of volunteers for Walk Dunedin, who run the walk every day, rain, hail or shine. Peter Holland also undertakes regular volunteer work for the collections team. Other volunteers also help out from time to time. This year's History Intern was Nat Christensen, who looked at the Album collection in the Archives, in particular the photographs of William Meluish, Frank Coxhead and the Burton Brothers.

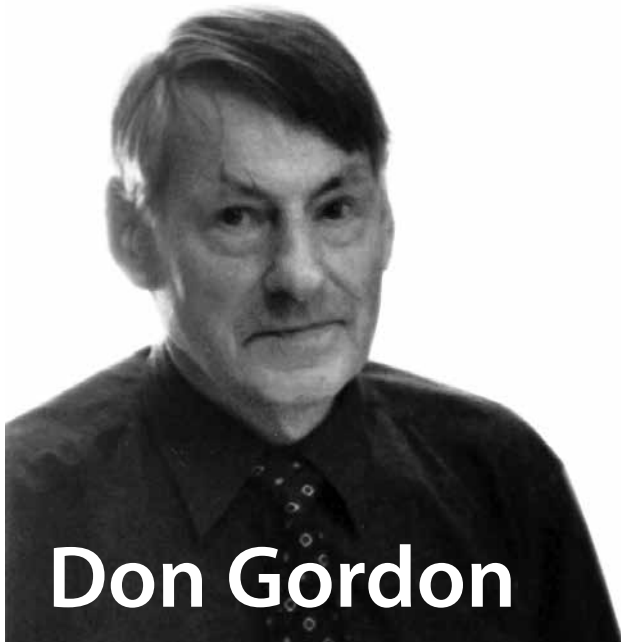
Awards: The Museum is continuing to solidify its place as one of New Zealand's best new Museums, winning the Museums Aotearoa 'Project Achievement Award — Significant Project,' presented for an outstanding new significant project that contributes to best practice in the Museum sector, and demonstrates excellence, relevance and vision. This award is significant recognition of the extensive \$37.5 million redevelopment. The Museum also received a Highly Commended certificate in the Dunedin Heritage Re-use Awards for 2013. These celebrate excellence, innovation and sensitivity in the re-use of heritage buildings, and include categories for earthquake strengthening, interiors and overall re-use.

The Museum also received the Trip Advisor Certificate of Excellence. Now in its third year, the award celebrates hospitality excellence and is given only to establishments that consistently achieve outstanding traveller reviews on TripAdvisor. Winners of this prestigious award represent the top ten per cent of businesses worldwide listed on the website. One of our many contractors, Miller Studios, entered the Museum in the Retail Design Awards. They won the Gifts and Media Division Award primarily for their work in the new Kai Tahu Gallery, 'Ara-i-te-uru,' but also for the shop fit-out and 'Across the Ocean Waves' cases. The Museum also has official endorsement from Qualmark, Tourism New Zealand's quality assurance agency. To achieve this, the Museum has undergone an on-site quality assessment and has been found to deliver a world-class visitor experience. The Museum has also undertaken a Disability Audit looking at access and other issues and has been awarded Gold status by 'Be. Accessible!' This award recognises that we have achieved excellent levels of accessibility in a number of areas.

Looking toward the future, there are still busy times for the Museum and staff — we are currently in the midst of planning for the first exhibition in the new Special Exhibition Gallery, called 'DUNedinburgh.' This will explore the links between our city and our Scottish Sister City and is a celebration of our own Scottish cultural heritage. The 'Ghosts of Wall Street' exhibit is currently being installed after extensive design and planning sessions. Much valuable curatorial and conservation input has gone into this display. Planning is continuing for a commemorative exhibition for the centenary of the start of World War One. The Museum took over management of the Chinese Garden from 1 July and has recently hosted a delegation, and an exhibition, from the Yu garden in Shanghai, our sister city.

It has been an incredible year for the Museum as we have progressed from being closed, and in the midst of a flurry of activity around the major redevelopment in every area of the Museum, to being open in our new incarnation, with many more visitors than before, and more events and activities than previously. Special thanks must go to the OSA Committee, and the wider membership, who have supported the Museum staff throughout this busy period, and who have provided vital funding, not only for the regular activities, like Pixie Town and the Interns, but also for the cottage. Together we go into the future — who knows what the next year will bring?

Jennifer Evans
Acting Director



Don Gordon

1937-2013

The death of Don Gordon at the beginning of October has not only deprived the OSA of a loyal member, regularly seen at our social events, but also an outstanding contributor to *Otago Settlers News*. Don's family came to Dunedin from the West Coast when he was quite young. He attended Otago Boys' High School and studied Chemistry at Otago University. His whole working life was spent at Speight's brewery, as an analytical chemist until retirement, then as the firm's historian, tour guide and newsletter editor. He lived all his life in the house his parents built in Littlebourne, involving himself in a multitude of interests, from pub quizzes to wine-making and mini-golf, with a wide circle of friends.

Don's keen sense of the ridiculous and the incongruous developed early. At high school, together with Charles Croot and Ross Grimmett, he produced a clandestine satirical magazine the 'Morgazine,' which might well have ended the school career of the three talented seniors when — eventually — it fell into the hands of the Head. Don's caricatures of staff and others have been used to illustrate the forthcoming history of Otago Boys'.

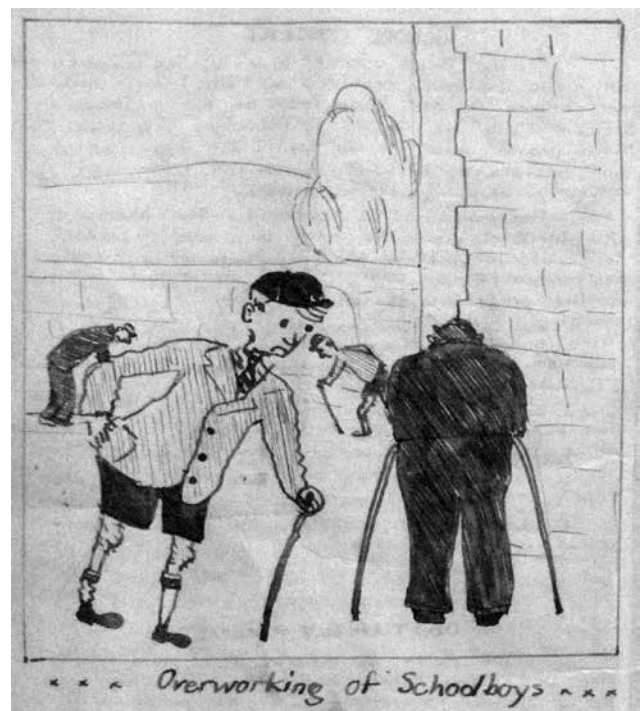
Don began writing for *Otago Settlers News* after his friend Jane Thomson joined the OSA committee in late 1999 and took over the editorship of the newsletter. She gave it a new focus, on well-researched articles by knowledgeable people, showcasing aspects of Otago's history. This focus has been maintained since Jane's death in 2004.

The first of Don's contributions dates from March 2002 and it was joined by around 20 more, several of them substantial leading articles, over the 35 issues of the *News* until 2011. Each piece is well researched and typically wryly amusing. Don liked to find a tantalising snippet of information and then work with determination and imagination to find its context, interest and a story line. His first piece, for example, entitled 'The Brewer Who was a Novelist,' began with his finding, among a collection of old books

at Speights, a *Handbook for Australian Brewers*, written in Dunedin by JC MacCartie. Failing to discover anything about him locally, except the surprising fact that that the Public Library held a novel he had written, Don went further afield, found some information in the State Library of Victoria and finally managed to track down some of MacCartie's descendents. He was the youngest son of an aristocratic Irish family who trained as an analytical chemist and brewer and set out to make his fortune in the colonies. He settled for a time in Dunedin, completing the *Handbook* in 1884, but the brewery he worked for closed. Fortunately the *Handbook* proved successful, enabling him to embark on a second career as a journalist, in London and later Sydney. His novel *Making His Pile*, published in 1891, drew on MacCartie's own Dunedin experience. It gives a vivid if unflattering picture of life here in the 1880s seen through the eyes of an aristocratic newcomer.

Among other forgotten people of our past Don brought to life was Black Bob Craig, so called to differentiate him from his kinsman the red-headed Red Bob Craig. Both were Otago coachmen in the brave old days. And Dunn of Dunedin, champion wrestler of the world around 1900. Don also enjoyed locations — there are a couple of wonderfully evocative pieces on Farley's Arcade — 'the wildest place in town,' as well as one on Henry Farley himself. His last contribution was a series about some better-known people, seven gentlemen who lived around Littlebourne and who were knighted for their services to New Zealand. This series was picked up by the *Otago Daily Times* and published for summer reading.

A final footnote: Don's book on Dunedin's Robbie Burns statue (which includes a hilarious account of disputes among the Committee that planned it) was launched at Speights. It was an occasion memorable for its excited, fun atmosphere. It may well also have been unique in that that the launch took place in a venue named in honour of the author, the Don Gordon Bar.



Above: A caricature by Don Gordon from the 'Morgazine'.

The Annual General Meeting

The 114th Annual General Meeting of the Otago Settlers Association was held in the evening of Thursday, 19 September. About 80 members attended, and Ann Barsby welcomed them with punch and orange juice before the business of the evening started. The officers and committee members were re-elected unanimously and unopposed. The committee was joined by a new member, Mandy Butler. She was Linda Wigley's Personal Assistant before her second child arrived, and when a broken leg forced our Secretary Sue Gow to take leave, Mandy took on this role with her customary efficiency.

President Phil Dowsett presented his annual report, thanking Barry Clarke for his years of service to the Association as Treasurer. Keith Clifford has agreed to take over the role, but Barry will remain a member of the committee and organise fund-raising for the Museum redevelopment. Barry presented the summarised financial statements, which were accepted unanimously. He drew attention to the long-term decline in membership numbers and the problem of getting people interested in 'old-fashioned, lovely history that is not sexy like share-broking'. Membership subscriptions have remained unchanged since 2008 while the consumer price index has risen about ten per cent in that time, so it was agreed unanimously that subscriptions be increased from 1 July 2014 by approximately the rate of inflation.

Phil Dowsett read to the meeting a message from Barry Paterson in Auckland regretting not being able to attend and expressing his hope of soon visiting the newly redeveloped Museum. Under General Business, new member Dr Rory Sweetman made the point that the Museum's archives should have been more accessible to scholars during the recent redevelopment, emphasising 'that a fundamental purpose of the Museum is to make its vital archival material available and accessible.'

After Acting Director Jennifer Evans read her Annual Report, reprinted above, Phil Dowsett made a presentation to Linda Wigley, who was to leave for her new job as Director of Voyager, the National Maritime Museum in Auckland, just a week later. Phil expressed the Association's sadness that she was leaving, and thanked her for her generosity with her time in matters relating to the Association: she 'has been a delight to work with: we will miss her ... lucky Voyager!' Linda was presented with a gift and flowers, and in thanking the Association said it had been an emotional week. Her four and a half years as 'Director of such an august institution' had been 'an honour and a privilege.' The redevelopment had been a wonderful experience for her, and the Association had been a huge support personally as well as to the Museum. Linda was also pleased to note that the 100,000th visitor since the reopening had by coincidence come from her home city in central England, Birmingham.

The speaker for the evening was well-known broadcaster and historian Jim Sullivan, who spoke entertainingly and informatively on the pleasures and perils of writing commissioned histories – a full report will be in the next issue.

Studying in the Archives

Jill Haley, whom many readers will know well, has just marked ten years as Toitū's archivist. She presented a paper at the Colonial Objects Conference held at the Museum in February about her research into a photograph from the Museum's collection of the Webb Cottage at Waipori. The buzz of doing in-depth research and presenting at an academic conference prompted her to consider returning to university. Long ago Jill started work on a PhD in American history, but gave that up when she moved to New Zealand and settled into her museum career. However, fifteen years later, she felt she was ready to try again, and was recently accepted by the History and Art History Department at Otago University.

Jill's thesis is tentatively titled 'Developing Dunedin: Photography and the Rise of New Zealand's First Great City, 1848-1890.' She plans to investigate 'vernacular photography' (everyday photographs, as opposed to those created as works of art) alongside the story of Dunedin's development from settler community to gold rush town and then to New Zealand's leading city. Toitū's rich photographic collections, of course, will serve as the starting point for her research. Jill will continue as Archivist full-time and work on her thesis in her spare time – so no doubt many of you will find her haunting the Archive on late-night Thursdays and at the weekends. Just don't ask her too often if her thesis is finished yet.



Seán's Quarter Century

Where would the Museum be without Seán Brosnahan? Known affectionately as 'Wikipedia on legs' and recently inducted in Ireland as *Ceann-Fine* or chieftain of the world-wide Clan Brosnan, Seán recently marked 25 years at the Museum. He joined the Early Settlers as curator in 1988 and has been responsible for a huge range of projects and exhibitions over the years, as well as several scholarly publications. The Association is particularly fortunate to have had Seán as its own historian: *To Fame Undying*, the history of the OESA and its Museum, was published for its centenary in 1998 and an updated edition appeared ten years later. Seán has also published *The Kerrytown Brosnahan*s about his East Kerry ancestors who emigrated to South Canterbury in the mid-nineteenth century.

A young Seán Brosnahan conducting research in the Museum's old archives room in the early 1990s.

For Your Diary

The Association's Christmas meeting will be held earlier than usual this year, on Tuesday, 3 December at the Museum.

The e-Mail of the Species is Deadly to the Mail

Her Majesty the Queen sent her first electronic message in 1976, and many of her subjects have in recent years caught up with her example. If you are among them, the OSA would very much like to know what your electronic address is so we can get in touch quickly when necessary. Please send a message to the Secretary at otago.settlers.assn@xtra.co.nz.

Shop News

RA Lawson: Victorian Architect of Dunedin by Norman Ledgerwood (Dunedin: Historic Cemeteries Conservation Trust of New Zealand, 2013) Paperback, 256 pages. Price \$74.99 (with 15% OSA members' discount: \$63.74)

The Museum's original building may have been designed by AJ Burnside, but the architect most closely associated with nineteenth-century Dunedin these days is RA Lawson. Few New Zealand architects helped determine the character and look of their cities more than Lawson, except perhaps BW Mountfort in Christchurch, most of whose designs are now either wrecked or gone entirely. Many Otago and Southland towns too have buildings designed by Lawson. He even designed the impressive octagonal desk from the former BNZ head office now in the Museum. This attractively designed and profusely illustrated biography by former architect Norman Ledgerwood comprehensively examines Lawson's life and works, from his early years in Scotland, to Victoria, then from 1862 in Otago. It includes Lawson's own drawings and many historic photographs. Graham Warman has photographed many of Lawson's buildings especially for this book, including

First Church, Knox Church, the Municipal Chambers, Otago Boys' High School, Larnach Castle, and the Banks of Otago and New South Wales in Oamaru. This book is complemented by an exhaustively researched, comprehensive list of Lawson's works by Peter Entwisle available free in electronic form at www.cemeteries.org.nz/lawson.pdf

'Above the City': A History of Otago Boys' High School 1863–2013 by Rory Sweetman (Dunedin: OBHS Foundation, 2013) Hardback, 440 pages. Published 21 November. \$75; with 15% OSA members' discount: \$63.75

One of Lawson's best-known works was the second building for Otago Boys' High School. Well-known historian and new OSA member Dr Rory Sweetman has written the first ever full-length history of the country's fourth-oldest boys' secondary school. Many of the founders of the Otago Early Settlers' Association were also prominent 150 years ago in the creation of the province's first secondary school. Its start was inauspicious, the founding Rector drowning with his family the day after they arrived from Scotland. The untimely demise of several of his successors gave to rise to the 'curse of the rectors': as 'Civis' wrote in 1877, 'what an extraordinary thing it is that every Principal the High School has yet had has come to grief somehow or another. The first was drowned – the second driven from the place by a band of howling fanatics — the third was worried to death – and now the fourth has resigned in a huff!' Read about the days when schoolboys were trusted with canons and machine guns, and how the school coped with the effects of the two world wars. This history provides for the first time a detailed account of how the entire staff rose up against the Rector in the 1950s, the controversy over the possible demolition of Lawson's buildings in the 1970s, and the 'Randy Rector' scandal of 1983. A highlight for many will be the colourful caricatures from the 'Morgazine,' a 1950s schoolboy parody of the school *Magazine* written and illustrated by Charles Croot, Don Gordon and Ross Grimmett. The book contains more than 470 photographs and illustrations, and has a superb index.

The Museum shop stocks a wide range of books, postcards, tea towels, cushions, coasters, jewellery, toys and other gifts. There is also a further range of books displayed near the Archive, where the old shop was situated before the rebuilding. Members of the Otago Settlers Association qualify for a 15% discount. For further details, contact the Museum shop on (03) 477 5052; cheques should be made payable to 'Toitū Otago Settlers Museum.'



Editor: Austin Gee; Designer: Tim Cornelius; Publisher: Otago Settlers Association.

This newsletter was produced by the Otago Settlers Association, founder and supporter of the 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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