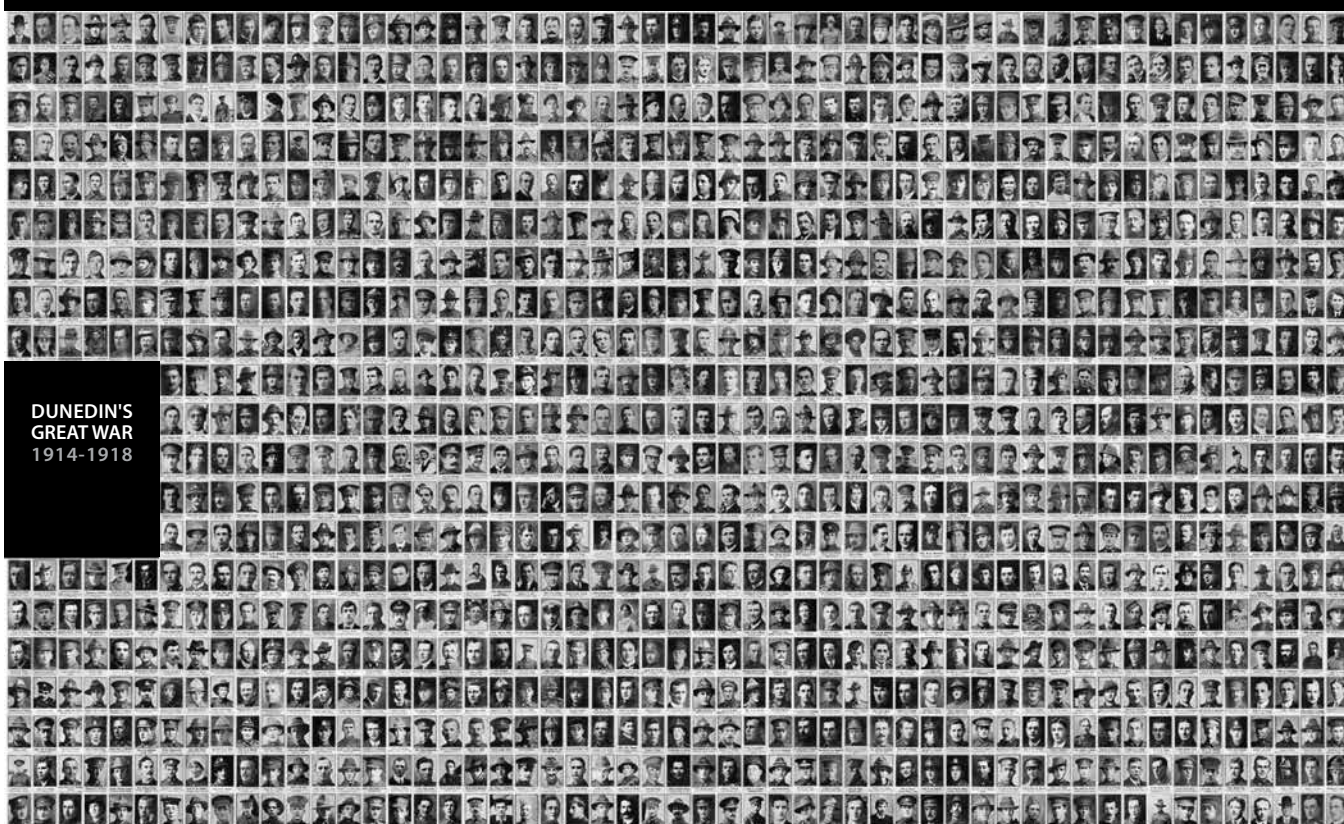


## From the Uttermost Ends of the Earth



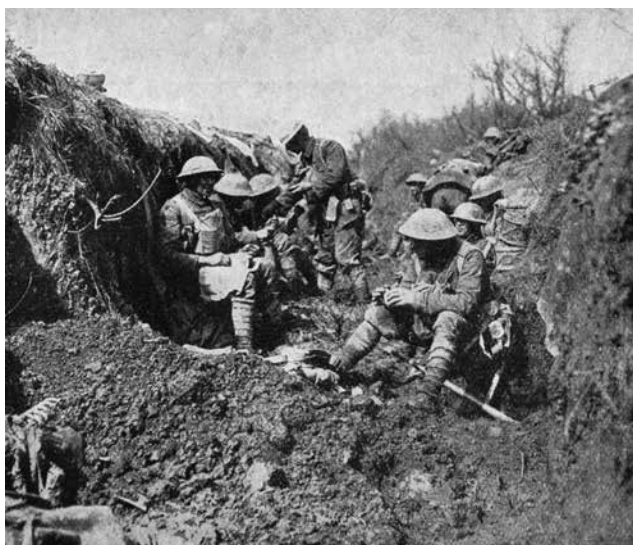
As the centenary of the Great War is upon us (the Dominion of New Zealand was officially at war from 5 August 1914), there are a myriad projects here and worldwide to remember this defining event of the twentieth century. At Toitū the first major effort to commemorate the war is an exhibition, *Dunedin's Great War 1914-1918*, that offers an overview of the war from a distinctly Dunedin (and Otago) perspective.

In a similar style to the Second World War retrospective that was mounted in 2005, the exhibition examines the war at home, as well as the war experienced by those Dunedin men and women who went overseas to participate in New Zealand's war effort. This temporary exhibition will be followed in succeeding years by rolling change-outs in the permanent military display that

will focus on each year's major campaign commemoration: Gallipoli 1915; The Somme 1916; Third Ypres 1917; war's end 1918.

The Toitū collection is very rich in war-related material but this tends to present a paper-based record of events and experiences — diaries, letters, maps, souvenirs and ephemera — and while these things are very important as records of the war, they do not lend themselves to a particularly exciting display. Uniforms, weapons, trophies of war and the like are only sparsely represented in Toitū's holdings. The Museum has therefore reached out to local collectors and institutions to complement its own items with artefacts that tell the story in a more three-dimensional way. One of the most important

The cost of war: *Otago Witness* photographs of nearly 1100 of those who died.



examples is the German heavy machine gun that forms a centrepiece to the case of war trophies. This is on loan from a local collector and enables the Museum to showcase the brutally industrialised nature of killing on the battlefields.

Not for nothing was the German MG-08 heavy machine gun known as 'the devil's paintbrush.' Able to fire 350 rounds per minute, it was a fearsome weapon that could wipe out whole companies of infantry in minutes. The German army invested heavily in these weapons and their presence in large numbers on the Western Front explains the enormous death toll of battles like Passchendaele. On that infamous occasion the New Zealand infantry (including men of the Otago Regiment) found themselves stuck in the mud before uncut barbed wire at Bellevue Spur on 12 October 1917 and exposed to German fire. They took 3700 casualties, including more than 800 dead, in just a few hours. Most of these men were killed by the German machine guns sited in concrete pillboxes at the top of the ridge.

The most devastating developments of the war, however, were in the use of artillery. More New Zealanders were killed or wounded by shellfire than by bullet or bayonet. This is represented in the exhibition by a German *Minenwerfer* or trench mortar, on loan from the Antique Arms Association. Trench mortars lobbed their shells in a steep trajectory high into the air so that they fell into the trenches where they exploded, to devastating effect. One New Zealand soldier remembered the fear the *Minenwerfers* created: 'One of the things we were very afraid of was *Minenwerfers*, a trench mortar the Germans had. They could fire it from their trench and send it right up high, and when it came down it was a terrific explosion – blow your trench to pieces.'<sup>\*</sup>

Dunedin's casualties are a strong focus of the exhibition. There are numerous powerful graphics to convey just how heavy the cost of the war proved to be for the city. At the entrance to the display area, for example, there is an alphabetical sequence of nearly 1100 portraits of Otago men who died (shown overleaf). These portraits also appear randomly on 26 television screens on the other side of the gallery. Inside the exhibition there is a large

map of Dunedin in 1917, marked with crosses to show some of the addresses to which casualty notices would have been delivered. The crosses are colour-coded to the year in which they occurred. This demonstrates graphically how universal the war's impact was. Hardly a street in Dunedin escaped news of a death or wounding.

The exhibition is also enlivened by a series of mini documentaries that interpret the war from an Otago perspective. Called 'Journey of the Otagos,' these programmes examine the wartime odyssey of the men of the Otago Infantry Regiment and the Otago Mounted Rifles. Part-funded by the OSA, 'Journey of the Otagos' includes commentary by local military experts, intercut with archival photographs and contemporary footage of curator Seán Brosnahan on the battlefields of Gallipoli and the Western Front. Uniquely, the perspective is on Otago's men, the places they served, and the ups and downs of these two particular units of the New Zealand Expeditionary Force that were so closely aligned to the province.

Life on the home front is also recalled, particularly the work of the women of the Otago & Southland Women's Patriotic Association. This is a reminder of the proud wartime heritage of the OESA. Its building — now part of the Museum complex — was given over to the OSWPA for the duration of the conflict to use as its base of operations. Sewing and the preparation of 'comfort packs' for the soldiers was undertaken in rooms now used as Museum display galleries. Large functions were also organised to entertain the troops before they departed for war, and to welcome them home on their return. Miss Jean Burt, the redoubtable secretary of the OSWPA, was awarded the MBE for her leadership of patriotic activities in Dunedin. Her papers in the Museum collection are full of ephemera and photographs documenting its activities and some of these also feature in the exhibition.

**Dunedin's Great War 1914-1918**, 1 August 2014 to 3 May 2015, in the Museum's Special Exhibitions Gallery.

As a joint venture between the Museum and the Globe Theatre, Keith Scott's play *1917: One Year, One Story, One Great War* will be given a staged reading at the Globe on 25 and 26 October.

<sup>\*</sup> Leslie Sargeant, *NZ Rifle Brigade*, quoted in Jane Tolerton, *An Awfully Big Adventure: New Zealand's First World War Veterans* (Penguin, 2013).



**Top left:** New Zealand troops just 150 yards from the German lines on the Western Front – *Otago Witness*.  
**Above right:** Busy scenes at the Early Settlers' Hall, centre of patriotic activity in Dunedin during WWI – *Otago Witness*.

# The Fantastic Mr Fox



In the early years of the twentieth century motor-cars were the preserve of the wealthy and technically minded. Benz had been producing cars in quantity since 1883, but it took until 1901 for the first machine to appear in Dunedin. It was a steam-powered American Locomobile, owned by Thomas Kempthorne of the chemical and pharmaceutical business of Kempthorne Prosser. Then as now you could buy a motor-car from Cooke Howlison, but among the well-heeled motoring enthusiasts of Dunedin was one who became a car dealer himself, Charles James Fox.

Born in Dublin in 1870 and educated in England, he served an apprenticeship with the Shaw, Savill & Albion shipping line. He became a third officer on the P & O line, spending about ten years at sea. Charles James married Jessie Annie Taylor in 1895 and they emigrated to New Zealand. The couple were in Dunedin by early 1896, living at Sunnyside, Roslyn, and Charles had set himself up as a share broker, with an office in the AMP buildings. He subsequently became one of the chief shareholders in the Waipori Consolidated Dredge Company and chairman of directors of the Jutland Hydraulic Company which operated a similar hydraulically powered dredge. The Dunedin firm J Sparrow and Sons provided the gear for it, such as ladders, buckets and winches; Cossens and Black made the Pelton wheel; and HF Nees and Co built the pontoons and installed the machinery. It was launched in January 1902, but sank the following year when its bucket chain got out of kilter and tore a hole in the pontoons. It was soon repaired, however.

How was Mr Fox to get easily to and from the dredges at Waipori? A motorcycle was one possibility, and he was a keen early motorcyclist. Local bicycle shops began branching out into motorised cycles, and the first to do so was Cooke Howlison in 1902. The first motorcycle race in Dunedin was held in March 1903, but Mr Fox was reported to have been 'unavoidably absent.' Near the end of the year Robert Murie rode Fox's Clement Garrard in the Dunedin Cycling Club's sports, winning first prize in a three-mile motor handicap race. In early September 1905 Fox took his Rex motorcycle on a run from Oamaru to Dunedin. Despite the rain, he rode non-stop except for refreshment breaks. When he got to the Shag River, though, he had to get some help from a horse and dray to get across.

Fox had branched out into motor-cars in 1904, giving up on stockbroking and becoming a motor agent at 14 High Street. His General Motor Company was the local agent for Humber motorcycles, Humberette cars and several other, shorter-lived brands. They included the Rex motorcycle, which according to its advertising hype was 'The King of Motorcycles.' Among Fox's rivals was Hayward and Garratt, the Oldsmobile agents from 1903. (Humber expired as a brand name in 1976, but Oldsmobile survived until a decade ago, in 2004.) The firm provided one of its cars, driven by Mr Ferguson, for an 'Old Identities' picnic run by the Taieri branch of the Otago Early Settlers' Association in February 1904. Rides were intended to be free, but proved so popular that a small charge was imposed. The money collected was presented to the Association as a donation towards their Building Fund.

Pioneer Dunedin motorist CJ Fox, his wife Jessie and son Jack at Waipori, about 1907.

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Charles Fox was an early member of the Otago Motor Association, established with about 40 members in June 1905. It seems he was rather hardier than the rest: when in September a run to Lawrence had to be postponed due to bad weather, Fox carried on regardless, setting out on his Rex motorcycle on the Saturday afternoon and returning the next day. In November the Association staged a hill climbing contest up the Kilmog. Fox headed out to take part, but while he was on his way to the starting point at the Evansdale Hotel a dog rushed out at him and he fell off his bike. He wasn't seriously injured, but the machine was knocked about a bit and he was unable to compete.

The Otago Motor Association's first president was Sir James Mills of the Union Steam Ship Company. He had imported his first car in one of his own ships in 1902, and by 1905 had purchased an Oldsmobile which he promptly took to Tasmania on holiday. He boasted to a friend about how he had driven it 150 miles between Hobart and Devonport at an average speed of 19 mph, pretty impressive given the state of the roads and the quality of tyres at the time. He then shipped the Oldsmobile to Auckland, but got a nasty shock when he found out how much he'd charged himself to transport it in one of his own vessels.

Charles Fox moved on to bigger things when in January 1906 his new, large seven-horsepower Peugeot arrived. He used it to visit the Waipori Consolidated and Jutland Hydraulic dredges, and it was such a powerful machine that he had a trailer built for it to pull and was soon carrying passengers up Saddle Hill with ease. Later in the year Fox added extra air intakes to further improve the performance. In 1907 he was one of the Otago delegates to the Automobile Associations' Conference in Wellington, where they decided to join all the motoring clubs in the country under one umbrella. That year, he went into partnership with George Sievwright and moved to Princes Street. Fox remained loyal to powerful French cars, importing a Renault in September 1908. He was not to enjoy it for long as he soon put it up for sale and returned to England at the end of the year.

The Early Settlers' Association continued its connection with motoring by staging, together with the Otago Motor Association, a Motor Gymkhana and Floral Fete at Tahuna Park in 1908. The first event was a 'Turk's Head' competition: 'The heads and posts were ranged round the barrier and the motors came on like living creatures eager and palpitating. The driver made a backward cut with a singlestick as he shot by and either knocked off a head or nearly wrenched his arm from its socket and threw it [the 'head'] among the crowd.' The driver who knocked off the greatest number of heads in the best time was the winner. (Readers can be reassured that no actual Turks were harmed in the course of the competition.)

Next was a competition for steering around barrels; Fox won the small car section. A Potato Race was held in which kerosene tins were placed at intervals, into each of which the drivers dropped a potato as they passed. Then came Musical Chairs. The chairs were placed inside a ring, and the cars had to stop when the band stopped playing; the female passengers then ran to the chairs. One of Cooke Howlison's cars took first place, and second place went to Sir James Mills' Daimler, driven by his aptly named chauffeur, Mr Carr.

The next unlikely game was Sash and Bow Tying. Each car was driven to the place where the female passenger was seated on a chair; the driver got out and tied a sash around her waist, while she tied a necktie round his neck. The car was then restarted and the couple returned to the starting point, the one with the best time and the best-tied bow and sash winning. Somewhat more practical was the Avoiding Danger steering competition. The car was driven round a track, and a dummy thrown in front of it without warning. The car with the best time and the fewest flattened dummies won. In practice, this did not work well, as the dummies kept bouncing off the track and out of the paths of the cars.

An Obstacle Race was held in which a boy had to hop off the car to climb gates, crawl through barrels, push a wheelbarrow and jump in a sack at various points along the course. Finally came the Two-Mile Race, which given the limitations of the track became more of an exhibition than a race. A prize was given for the best-decorated car, won by Percy Sargood's Argyll. However it was said that EE Stark's Vulcan should have won but he arrived only after the judges had already finished their deliberations. After the fete Donald Reid, President of the Early Settlers' Association (and after whom a wing of the Museum is named), offered to entertain members of the Association at his residence at Salisbury, North Taieri, and the Otago Motor Association arranged for cars to take out all the ladies who had helped with the day's events.

Two years later another motor gymkhana was staged — the potatoes became turnips; tying sashes and bows was replaced with eating a bun and drinking a glass of water; the dummies and the obstacles were gone; a puncture race, a brake test, a towing event and driving whilst blindfolded were introduced; and bad weather spoiled the day.

**Peter Read**  
Curator

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## 'Och Aye' or the 'Noo'?

For the past few months a touch-screen display in the temporary DUNedinburgh exhibition has asked visitors whether North Britain should remain part of the United Kingdom or not. 5202 votes were cast, though sources close to the Director can neither confirm nor deny rumours that some voters may have registered their opinions more than once. The percentages here were almost the reverse of what recent opinion polls in the land of brimstone and oatcakes have been indicating: 2895 (56%) outs and 2307 (44%) ins. (Excluding the undecided, the YouGov poll of Scots in late June found 39% wanted out and 61% preferred to stick with the devil they know.) This temporary exhibition marked the fortieth anniversary of the sister city connection between the Athens of the North and the Edinburgh of the South — there is no chance that connection will be severed any time soon. Union Street will not be renamed Devolution Drive.

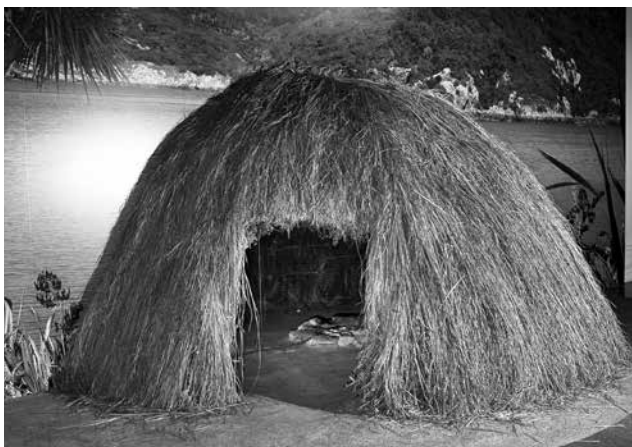
## Getting the Builders In



A traditional Maori hut or *wharerau* has been built in the Museum, or rather a large slice of one has. Constructed in the traditional manner in the course of April and May, it is representative of the sort of temporary dwellings used in the south for an extended period while camping at a food-gathering site.

Rua McCallum, the Project Manager, explains the '*wharerau* was not only used as a dwelling, but functioned as a place of learning through the medium of storytelling. Stories were the vehicle in which ancestral histories could be related including creation narrative and *whakapapa* (genealogy). These were very important aspects of traditional life and remain so even in contemporary society.'

They were also known as *whare porotaka* and remained in use by muttonbirders on the Titi islands as late as the 1940s. These snug huts would be repaired at the start of each season, the waterproof exterior being layered with ferns, tussock and sedges. For the Museum's recreation these had to be fireproofed and insect-free in case the creepy-crawlies took a liking to some of the other exhibits.



Top and above left: The *wharerau* in the early stages of construction showing the hand-tied framework, then in its completed form.

## Taking Up the Reins



Jennifer Evans, who has been Acting Director since the departure of Linda Wigley in October last year, is now Director proper. Her first major public occasion in her new role was the formal opening of the 'Dunedin's Great War' exhibition on 31 July. Jennifer came to us at the start of 2010 as Visitor Experience Manager, having previously worked for Landcare Research and the Otago Museum. She comes from Dunedin and studied Anthropology at the university, becoming Director of the Te Awamutu District Museum in the early 1990s before heading for Scotland. Jennifer was Senior Officer Visitor Services at the Paisley Museum and Art Galleries for a decade, then returned to Dunedin almost ten years ago.

After seeing through successfully the massive rebuilding programme here, our former Director Linda Wigley left last year to become Director of Voyager, the National Maritime Museum in Auckland. She is on the move again, this time back home to England to become General Manager at Woburn Abbey, the stately pile of the Russell family, Dukes of Bedford. It is among the top ten 'Treasure Houses' of Britain, and Linda will manage the historic eighteenth-century building, its landscaped gardens and its renowned art collection. The latter includes Mortlake tapestries made in the 1660s to designs by Raphael, and she is particularly interested in historic textiles.

## Archival Deaccessioning



In June the Museum farewelled Jill Haley, who has been archivist for just over a decade. She has helped many members over the years with their research and oversaw the transition to the new premises for the Archives. Jill has resigned to spend more time with her thesis, and has moved north to Lincoln.



Jill's successor is Emma Knowles, who comes to us from the Museum Theatre Gallery in Napier. There she had a range of experience including working with the archival and photographic collections, assisting researchers and moving the archive collection during their redevelopment.

Take advantage of your free access as members to pay Emma a visit. The archive is open from one to four each afternoon, Mondays to Fridays, and Emma will be assuming the Archivist role full-time from 25 August.

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## In the Bleak Midwinter

This year, the OSA's Winter Meeting was held on Wednesday 9 July, a windy day though not a particularly cold one. More than 120 people gathered in the Museum's foyer to hear the Red Cross choir, which includes our own Sue Gow. They sang two popular songs of 1915, 'Good-bye-ee' and (appropriately) 'The Red Cross Nurse,' to a tune written by Harriet Beecher Stowe. These were followed by two songs of the Hitler war made famous by Dame Vera Lynn (happily still with us at the age of 97): 'The White Cliffs of Dover' (1941) and 'We'll Meet Again' (1939). After refuelling on Ann Barsby's excellent mulled wine, members moved on to the auditorium. Dr George F Davis, well known to many as an historian and former teacher, spoke on the subject of his doctoral thesis and recent book, the origins of Anzac Day in New Zealand and that other place the first 'A' stands for. Anzac was one of the first acronyms to gain common currency, and indeed predates by 25 years the coining of the word 'acronym' itself.

George's erudite and informative talk was followed by Seán Brosnahan, who described his recent tour of sites in Turkey, France and Belgium associated with soldiers from Otago in 1914-18. He gave us a preview of some of the unedited short films taken by his son Joseph that form the basis of the audio-visual displays in the Dunedin's Great War exhibition. If you would like to follow Seán's journey in detail, see his illustrated diary: [journeyoftheotagos.wordpress.com](http://journeyoftheotagos.wordpress.com) Among many other interesting events, you will find his account of tracking down (purely in the interests of historical research, naturally) Madame Yvonne's, an establishment much frequented by New Zealand soldiers on leave in Paris. For those who have the chance to visit the battlefields in Flanders, Seán recommended the new Mesen Historical Museum at Messines and the Memorial Museum Passchendaele 1917 in the old chateau at Zonnebeke. In the centre of Messines there is a new statue of a representative Kiwi soldier. Visiting New Zealanders are asked to pose in front of the statue; Seán and his son were photographed just a week or two after a fellow-filmmaker had also been snapped there, Sir Peter Jackson.

Danny Knudson thanked both Seán and George on behalf of the Association. He let slip that George has a holiday home in Dunedin: the Hocken Library in Anzac Avenue. Anyone else interested in the history and art of Otago is welcome to visit this former cheese factory. Our Vice President Susan Schweigman then thanked Sue Gow for all her hard work as Secretary to the Association these past eight and a half years. The Association gave Sue a locally designed and made brooch, a leather wallet for her holiday travel documents, and a very fine pashmina shawl to help see her through the rigours of an English summer.

Some members of the Museum staff at the meeting were wearing commemorative badges in the form of a white cross bearing a green fernleaf superimposed with a Flanders poppy. (New Zealand soldiers were sometimes known as 'Fernleaves'.) They are made for the Fields of Remembrance Trust, a charity formed by the Passchendaele Society, the Royal New Zealand Returned and Services Association, and the Auckland RSA. The badges can be purchased for \$10 from the Association's office.



## Sue Gow — not really Good-bye-ee

The recent departure of our popular Secretary Sue Gow from the OSA office marked the end of an era for the Association as well as for Sue herself. Appointed as sole charge part-time Secretary to the Association in October 2006, Sue served in this capacity for eight years. They were exciting years for the Museum and for the Association. There was the celebration of the Museum's centenary in 2008. There was the appointment of a new Director, no longer shared with the Art Gallery. Above all, dominating these years, there was the Museum's redevelopment programme. We watched in fascination as a sequence of major projects built, restored or renovated one section of the Museum after another. For a time it had to be closed to the public before it emerged at the end of 2012 as the enlarged, redesigned, rejuvenated Toitū Otago Settlers Museum. Exciting as it was, the building programme was also disruptive to the running of the OSA office. Sue handled the noise, dust and inconvenience of being attached to a building site with good-natured calm. Access to the office for members was virtually impossible for a time. When we had to go off-site for our members' evenings she worked with the OSA Committee to find a satisfactory temporary home at Burns Hall and to make the changes to our customary arrangements that the different venue necessitated.

Sue is above all a people person and her interaction with our wider membership has always been her strength. Whether she was organising a group of volunteers to package and send out our *Settlers News* four times a year, answering queries by phone, or chatting with members on social occasions, her open manner and warm personality won her friends. Sue suffered personal crises over these years, borne with stoicism. We all grieved with her when her husband Peter died suddenly. We were shocked when a serious fall late last year left her incapacitated for many weeks and are relieved that she has almost fully recovered. One of the parting gifts OSA gave Sue was a life membership of the Association — and, typically, she has already offered her services as a volunteer with the newsletter group she used to organise. Welcome back Sue.

Mandy Butler, who stepped in when Sue had her accident, has now moved back to the Museum proper in the newly created position of Administrator. We are all grateful for her friendly and cheerful assistance. Many members will have taken the opportunity to welcome our new Administrator, Kerry Hendry, at the Winter Meeting.

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## For Your Diary

### Annual General Meeting

The 115<sup>th</sup> Annual General Meeting of the Otago Settlers Association Inc will be held at 7.30 pm on Wednesday, 17 September 2014 at Toitū Otago Settlers Museum, Dunedin. Business to arise will comprise the presentation of the Annual Report and Financial Statements for the year ended 30 June 2014; the election of officers; and the Report from the Director of Toitū Otago Settlers Museum, Jennifer Evans. Bookseller Warwick Jordan will be the guest speaker. He will be well known to those members who have had no difficulty finding his emporium in lower Dowling Street, Hard to Find Books.

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### We Don't Want to Lose You, But We Think You Ought to Go

If you thought the centenary commemorations of the Great War would be all over by Christmas, think again. On Sunday, 28 September the departure for the fray of the first body of Otago and Southland troops will be marked with a march through the city. All recruits are welcome, so dust off your puttees and slouch hat. Medals will be worn. With the OSA banner proudly flying in its midst, the march will start at the Oval at 11 am and proceed to the railway station by way of the Octagon. There will be a contingent from the armed forces, as well as brass and pipe bands. In the paved area by the preserved locomotive Ja 1274 between the Museum and the station there will be a puppet theatre, a magician, musicians, street theatre, food stalls and an Edwardian antiques and collectibles market. Call in to see the OSA's rooms set up the way they might have been in 1914 when they were used by the Otago Women's Patriotic Association to make up kits and care parcels for the soldiers.

You will get more exercise than the men did a century ago, but at least it will be at a more civilised hour. The soldiers spent six weeks encamped at Tahuna Park in 1914 and after seemingly endless delays they set off for the troopships on Tuesday, 22 September. The six hundred cavalymen turned out and saddled up in the pouring rain at 3 am. They left for Port Chalmers before sunrise, while the infantrymen stayed tucked in until 4.30. Despite official secrecy, word got out that they were leaving at last, and about 10.30 a small crowd watched the 1115 men march down Victoria Road to the Ocean Beach railway line where a train was waiting to take them to the two troopships at Port Chalmers. There, the farewell contrasted with the low-key exit from Dunedin. Despite the efforts of the authorities to keep the embarkation quiet, people got wind of what was happening and by the time the ships sailed late that afternoon a large crowd had gathered. Banners were displayed reading 'Soldiers of the Southern Cross, the Empire calls you,' 'British blood tells on land or sea,' 'God Save the King,' 'Good luck to our soldiers,' 'Sons of the Southern Seas, the Empire needs you,' 'Disarm the oppressor,' and 'God-speed to our boys.' In his farewell speech to the troops, the Mayor of Port Chalmers, Thomas Scollay, singled out the local men for praise, among them the commanding officer, Colonel Arthur Bauchop, 'a Port Chalmers boy.'

The atrocities committed by German troops against civilians during the invasion of neutral Belgium in August had been widely reported in New Zealand newspapers. The hostage-taking and killings were part of a deliberate campaign of intimidation, or as the Kaiser put it, 'frightfulness'. Mayor Scollay reminded the men that they were 'going to Europe to fight a barbarian enemy, who, by rapine and assassination, is fouling the history of civilisation. It is unnecessary to state that it was impossible for the British people to ignore the claims of honourable obligations, and that in consequence thereof our Empire is at war with a despotic militarism which started its warlike operations by scorning the honourable obligations of neutrality, and then proceeded with a programme of murder, outrage, and assassination, in comparison with which crude cannibalism is but as a child's pastime on a summer's day. Could Britishers tolerate such barbarian brutality? Could the Mistress of the Seas turn a deaf ear to the call for help? Emphatically no. We should be unworthy of the traditions of our race did we do otherwise than fight to maintain the liberty and civilisation that our forefathers bequeathed us.'



Members of the Otago Infantry march through the Octagon, September 1914.

# Introduce a Friend to the OSA



## Otago Settlers Association Membership Application Form

Please return this section with payment to

**Otago Settlers Association**, PO Box 74, Dunedin 9054, New Zealand

Phone/Fax: (03) 477 8677 Email: [otago.settlers.assn@xtra.co.nz](mailto:otago.settlers.assn@xtra.co.nz)



### Annual Membership

**1 July to 30 June.** Discounts are available for those joining during the year.

Receipts for Subscriptions and Donations of \$5.00 and over may be attached to your Tax Rebate Claim.

Family and Family Life Membership include two adults and children under 18 at the same address.

*Please complete personal membership details below.*

### Subscription Category (Please tick as appropriate)

ANNUAL		LIFE	
<input type="checkbox"/> Adult	\$55.00	<input type="checkbox"/> Adult	\$550.00
<input type="checkbox"/> Family	\$75.00	<input type="checkbox"/> Family	\$750.00
<input type="checkbox"/> Over 60	\$40.00	<input type="checkbox"/> Over 60	\$350.00
<input type="checkbox"/> Two Over 60	\$55.00	<input type="checkbox"/> Two Over 60	\$500.00
<input type="checkbox"/> Junior (U18)	\$12.00	<input type="checkbox"/> Endowment	\$1,550.00
<input type="checkbox"/> Company/Firm	\$80.00		
<input type="checkbox"/> Non-Profit Organisation	\$60.00		

## I/We wish to join the Otago Settlers Association Inc.

PLEASE PRINT IN BLOCK LETTERS

'Two Over 60' members, please give family name and first names of both proposed members.

Title: .....

Family Name(s): .....

First Name(s): .....

.....

Junior Members, please give date of birth: .....

Address: .....

Suburb: ..... City: .....

Postcode: ..... Telephone: (0\_\_)

Email: .....

**Please note:** EFTPOS and Credit Card facilities **not** available.

### Privacy Act Declaration

I understand that the information I have given will be used for the general purposes of Association administration and membership benefits. The Privacy Act gives the right to access this information and to correct if necessary.

Signature: .....

Signature: .....

Date: .....

Please either mail, email or fax this form to the OSA Office to confirm payment.

Internet Banking to:

**BNZ 02-0900-0068975-00**

Reference **OSA Sub** and **your surname**.

Cash/Cheque enclosed for \$ .....

**(must be made payable to Otago Settlers Association)**



**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](mailto:otago.settlers.assn@xtra.co.nz)



The Otago Daily Times supports Toitū Otago Settlers Museum

### OTAGO SETTLERS ASSOCIATION

31 Queens Gardens  
PO Box 74 Dunedin 9016  
Ph / Fax 03 477 8677  
email [otago.settlers.assn@xtra.co.nz](mailto:otago.settlers.assn@xtra.co.nz)  
[www.toituosm.com/about/otago-settlers-association](http://www.toituosm.com/about/otago-settlers-association)

### TOITŪ OTAGO SETTLERS MUSEUM

31 Queens Gardens  
PO Box 566 Dunedin 9016  
Ph 03 477 5052 Fax 03 474 2727  
email [osmmail@dcc.govt.nz](mailto:osmmail@dcc.govt.nz)  
[www.toituosm.com](http://www.toituosm.com)