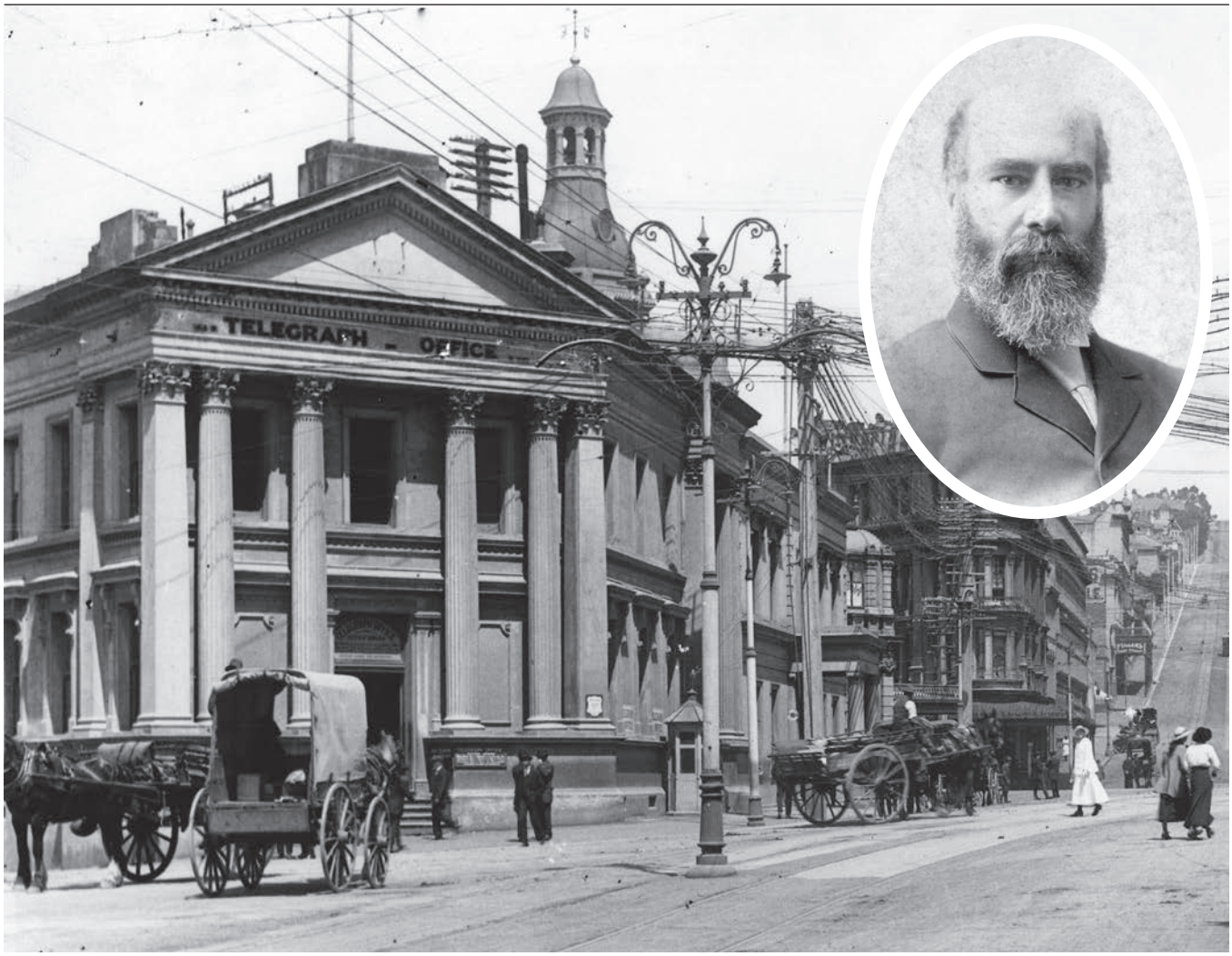
OTAGO SETTLERS NEWS

OTAGO SETTLERS ASSOCIATION *proud to be friends of* toitū OTAGO SETTLERS MUSEUM **WINTER 2018** ISSUE 137



HIS HIGHNESS OF THE TELEGRAPH OFFICE
AND OTHER OTAGO POLES

Otago has a thriving Polish community and the Polish Heritage of Otago and Southland Trust is closely associated with the Otago Settlers Association. Some Poles came to Otago in the 1870s on the Vogel assisted migration scheme and settled at Waihola and Allanton. Others came via Pahiatua as refugees from the horrors of the Second World War. More recently, some came to escape martial law in what turned out to be the final decade of the communist regime. Many more have come in the quarter-century since the demise of the People's Republic at the end of 1989. But the first Polish settler of them all was a prince and a direct descendant of a Viking warlord.

Konstantine Alois Drucki-Lubecki arrived in Dunedin with his wife and two daughters in mid-1863. They settled in north Dunedin, and it is thought he became a bank manager. The prince's reminiscences of his military exploits back in Poland earned him the nickname of the 'talking General.' Unfortunately he was in poor health and died on 7 October 1864, having been here only about 16 months. In his short time in Dunedin, Drucki-Lubecki contributed to the press campaign on behalf of the Poles in their January Rising against the Russian Empire.

The Dunedin Telegraph Officeon the corner of Bond and High Streets. **Inset**: Alois Duffus Lubecki.

It was an earlier such insurrection that was the reason the family ended up at the far end of the earth. The ancient Polish kingdom was unlucky in its neighbours, being surrounded by the Prussians, Russians and Austrians. A succession of land grabs in the later eighteenth century ended with Poland disappearing completely. After the defeat of Napoleon, the area purloined by the Russians reappeared as the Kingdom of Poland, but the catch was that its ruler was the Tsar of All the Russias. Polish patriots rebelled against their Russian overlords in 1830–31 but were defeated and many went into exile. The Polish national army had joined the rising, so as one of its senior officers Drucki-Lubecki had to make his escape. First he went to Dresden, the capital of Saxony, subsequently to France, and eventually England. There he met Laura Duffus, and they married in 1836. Her brother John was an Anglican clergyman and his decision to emigrate to Australia seems to have given the Drucki-Lubeckis the same idea.

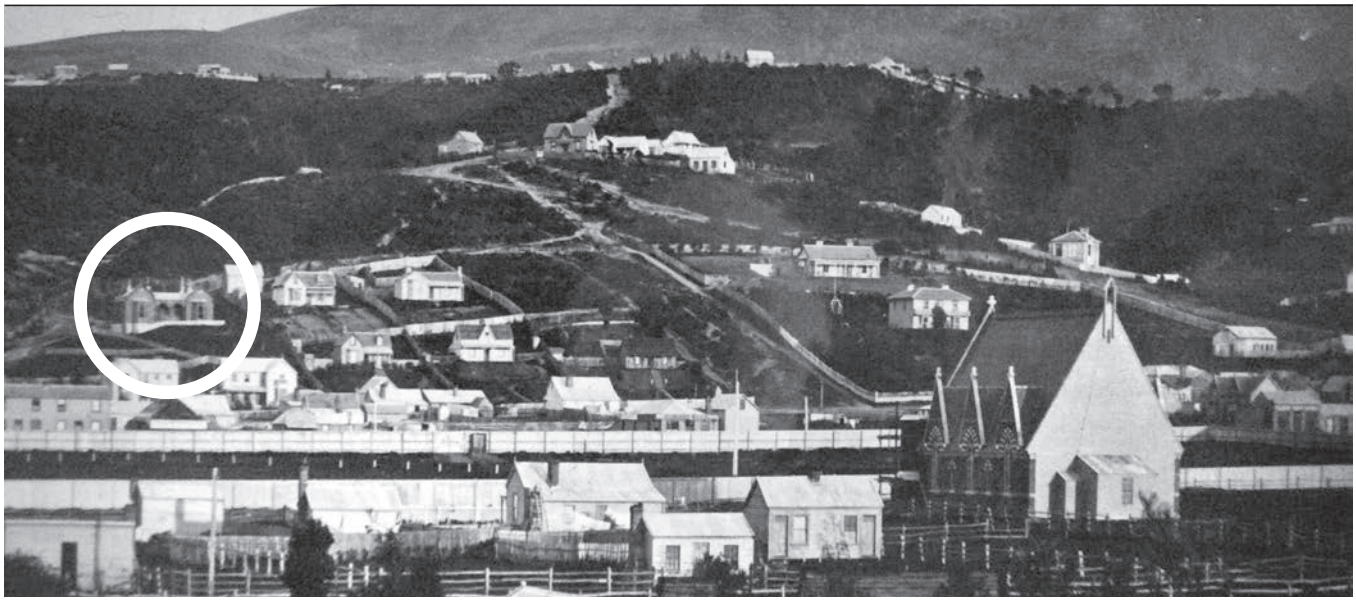
Laura and Konstantine Alois Drucki-Lubecki sailed as steerage passengers, arriving in Sydney in 1838. To make things simpler for the locals, he reversed his Christian names and adopted the name Alois Constantine. He was the first known Polish settler in New South Wales, as he was later to be in Otago. Other Poles soon joined him, including his brother-in-law Count Lucien Plater. Alois could not find any suitable employment, so in 1840 he started a school, in which he was joined by his sister-in-law Susan. She and Laura went on to establish a school for young ladies nearby at Parramatta. Alois' fortunes took a turn for the worse and he was declared insolvent in 1842 and suffered a nervous breakdown. The family, now with a son and two daughters, moved to Heidelberg, near Melbourne, in 1858. Laura continued to teach there, while Alois became a confectioner.

As with so many Melbournians at the time of the gold rushes, Otago beckoned. The couple and their daughters sailed for Dunedin in June 1863. They moved into the new Eden Bank House, a substantial, elegant residence at the top end of Regent Road in the then sparsely populated North End. In June 1864 the family moved nearer town to Gough Cottage on the corner of George and Union Streets, where Alois died. The widowed Madame Lubecki continued her school there until at least early 1882. Eden Bank House later became the home of the brewer Maurice Joel, who had it extended in grand style. In 1905 it became the St Helens maternity hospital, run by the first woman graduate of the Otago Medical School, Dr Emily Siedeberg. When the hospital moved out in 1938 the buildings became a hostel for Home Science students until 1962. It was demolished a few years later and the site is now occupied by yet another dreary block of flats.

The Drucki-Lubeckis' son Alois Duffus Lubecki joined the rest of the family in Dunedin in 1864. He had been a trainee in the Telegraph Office in Victoria, and was to become famous in Otago for his work in telegraphy. Within a year of arriving in Dunedin he was made Officer-in-Charge of the Telegraph Office, which he remained for the next three decades. Alois was involved with the very first, experimental long-distance telephone calls in early 1878. He joined the great and good of the young city, serving as a member of the Anglican Diocesan Synod, Vice President of the Athenaeum and President of the Otago Chess Club. Alois travelled to England three times, and on two of these occasions he also visited Polish territory. He visited Krakow, then part of the Austro-Hungarian empire, in 1883, and met several prominent Polish aristocrats in Vienna. His famous surname was an entrée into high society. Any Pole would have recognised the name Drucki-Lubecki. The family was descended from the Viking chieftain Ruric (Hroerekh) who founded Novgorod in about AD 860. His descendants became princes in Lithuania, which united with Poland in 1569 to form what was then the largest country in Europe.

When Alois retired from the Telegraph Office in 1896 he visited Poland again to see whether it might be possible to recover his father's property that had been seized by the state following the insurrection of 1830–31. He had no luck with this, but while in Warsaw he received an official visit from the imperial Governor of Poland, General Joseph Gourko. When Mister AD Lubecki of the Dunedin Telegraph Office was addressed as 'Your Highness' he demurred, but was told firmly that 'Your Highness cannot disclaim your title when in his Imperial Majesty's Dominions.' The Tsar ordered he be given the use of a carriage, and the College of Heralds presented him with an official pedigree showing his descent from Ruric the Varangian prince. Alois was unmarried, and this illustrious line died out with him. He did become an Otago landowner, though, buying Moutere Station west of Omakau from Watson Shennan in 1882. He lived live long enough to see Poland reborn at last

Top left: The staff of the Dunedin Telegraph Office. Alois Duffus Lubecki is standing third from left. Alexander Turnbull Library 1/1-025835-G
Top right: The Drucki-Lubecki family's coat of arms on a servant's livery button. From 'Livery Buttons Identified' at sites.google.com



as an independent republic in the aftermath of the Great War, dying at the age of 85 in 1926. His name is remembered in the Duffus Lubecki Postgraduate Scholarship in Applied Science at Otago University, which he endowed in 1924.

Some famous figures in early New Zealand history such as Baron Thierry and Gustavus von Tempsky were also from Poland, though not everyone thinks of them as Polish. Earlier still, Georg Forster and his father Rainhold, who accompanied James Cook to New Zealand on his second voyage of 1772–75, came from near Gdansk. They would however have called it Danzig as they considered themselves German and knew little Polish. Yet as subjects of the last king of Poland they were in theory the first Poles to set foot in this country. By the time they got back to Europe, however, the Prussians had snaffled up Danzig.

The first Pole to settle here was Paul Strzelecki in the Bay of Islands, but only for three months in 1839. In the 1860s the gold rushes brought a few more permanent settlers, including Teophilus Dembicki and Sigurd Wisniowski. Hieronim Lasicki, another insurrectionary of 1830–31, settled in Tuapeka, where he died in January 1864. Michal Kassyusz was luckier. He too was lured from Melbourne by the prospect of gold, arriving in Dunedin in December 1864. He sailed for Hokitika, where he established several successful mining ventures and bought a hotel and theatre. Known as Michael Albert Cassius, he was nicknamed 'The Rothschild of Hokitika.' He eventually returned to Poland with his riches, dying in Poznan in 1891.

Samuel Edward Shrimsky from Poznan took the same route to the goldfields via London, Melbourne and Dunedin. He did not strike it rich there, but instead became a successful draper and storekeeper in Oamaru. Elected a borough councillor in 1868, Shrimsky became mayor in 1871. He was a member of the Harbour and Education Boards, and was a founder of Waitaki Boys' High School. Shrimsky served as a member of the House of Representatives from 1876 to 1885, and then a member of the upper house, the Legislative Council, until his death in 1902.

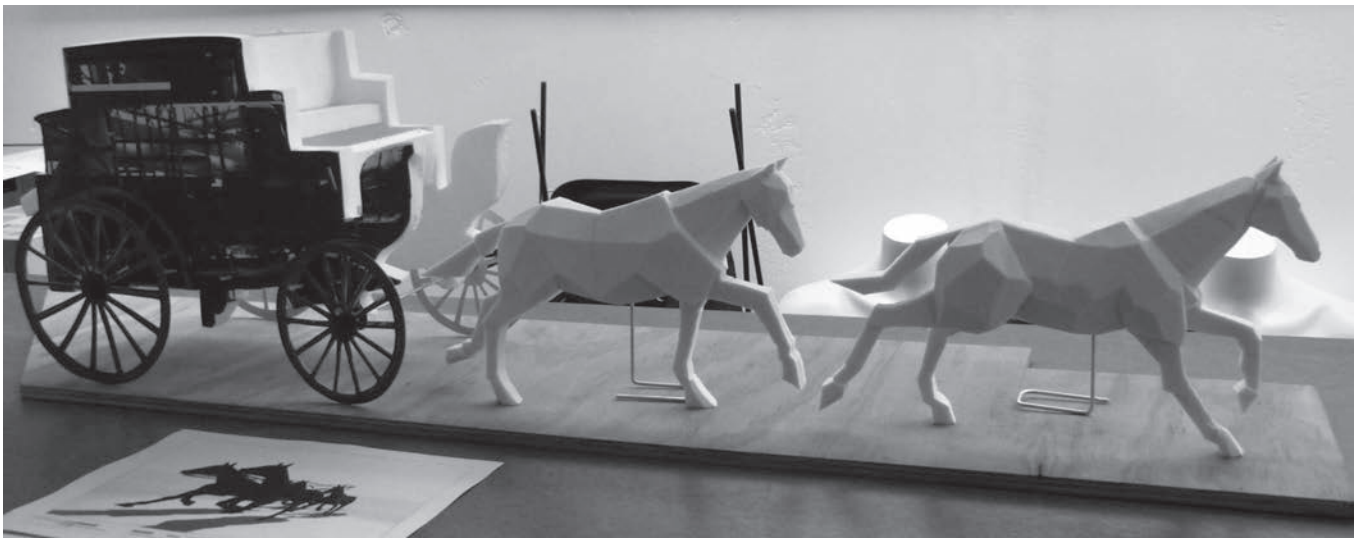
Readers of Dr Rory Sweetman's history of Otago Boys' High School will know all about the eccentric but inspirational Edmond Potocki de Montalk, who taught French and German at the school in 1875–76 as well as lecturing in French and Italian at the University. He was born and educated in Paris, the son of a Polish nobleman, another exile from the 1830–31 rising who was eventually to die fighting in the Spanish–American War of 1899. Fighting was clearly in the blood, for young Edmond joined Garibaldi's redshirts in their struggle for the unification of Italy in 1859, and was made a knight of the military order of Savoy, the royal house of the new kingdom. This military experience was to come in handy for instructing the Boys' High cadets. It also provided material for the dodge familiar to schoolboys of all generations of avoiding lessons by diverting the master onto his pet topic. As one pupil recalled, he 'never tired of relating his experiences in the military campaign in which Garibaldi played so conspicuous a part ... indeed, he was frequently successfully urged to a fresh recital of his campaign during the time officially allotted to the teaching of French.'

Amid unpaid alcohol bills and accusations of injuring the reputation of the school, Potocki de Montalk was dismissed and left Dunedin for the Jackson's Bay special settlement in south Westland in 1876. When the government abandoned this settlement, he moved to Christchurch and returned to schoolmastering. He had however no intention of ever venturing south again: 'I could do nothing for them in the Scottish, cantish Dunedin, where it is useless to teach anything unless your mother has had the wisdom to give you birth north of the Tweed.'

For more on the Poles in New Zealand, see Lech Paszkowski, *Poles in Australia and Oceania 1790-1840* (Sydney: Australian National University Press, 1987) — the Hocken Library has a copy. For details of Eden Bank House, see David Murray's excellent 'Built in Dunedin' website builtindunedin.com

Eden Bank House (circled) as it was when the Lubeckis lived there. The church is All Saints shortly after completion and the fenced area is the North Ground, which is now edged with large oak trees.

SETTING THE STAGECOACH



Decisions, decisions ... the project to rebuild the Museum, which took from 2009 to 2012, involved making large numbers of decisions on an almost daily basis. One of the first and most important was to make the building of a new storage facility Stage One, at the suggestion of the project manager, Bronwyn Simes. It was reasoned that if the other parts of the Museum were rebuilt first, the temptation not to bother with the trouble and expense of a new store would be too great. Instead, the Josephine foyer was to become the fourth and final stage of the project. Sure enough, when it came around to that stage questions were asked if it was really necessary and whether the Museum could make do without it. Since it was to form an important part of the Museum's revenue earning, it clearly had to go ahead. Its pointy end is intended to symbolise the prow of a sailing ship of the sort that brought so many of the early settlers to Otago, and helps draw in visitors who see it in the distance from the railway station.

In readiness for the renovation of the exhibition spaces most of the display items were moved to the newly constructed storage building beside the railway line. Josephine though was carefully slid sideways out of her niche on rails and taken away by road to a secret location. The sight of objects stacked carefully in the store sparked an idea for how to arrange the 20th-century gallery in the former NZR Road Services bus station. The designer's concept drawings of 2012 are strikingly similar to how the actual displays were constructed. A deliberate decision was made to keep the captions to the minimum and allow visitors to spot things they remember themselves, as the items are all within living memory. Grandparents are often seen explaining to their grandchildren such arcana as pressure cookers or wireless sets. The Museum's Director Jennifer Evans herself is able to regale visitors with tales of her youthful struggles with a leaky Hoovermatic washing machine like the one on display. The minimalist approach to labelling exhibits is all part of a wider policy of not spoon-feeding visitors with information but instead trusting to their intelligence to fill in the gaps for themselves.

Areas of the building formerly used for storage or as workrooms were restored for use as galleries. Sometimes this involved structural changes, such as stabilising the creaky sprung floor of the former Early Settlers' hall, which was designed to cope with the movement of dozens of dancers but now has to support large static loads. The ceiling of the neighbouring Hudson Gallery dated from its days as the Public Art Gallery, and originally allowed indirect natural light in through large skylights. Sunlight can seriously damage textiles, paintings and many other delicate items in a surprisingly short time, so a new arrangement of filtered glass with motorised blinds was installed to control the amount of natural light admitted to the gallery. Computers were used to model how the light would fall in all parts of the Museum, and this helped determine for instance how the Cobb & Co stagecoach would be displayed. Light modelling showed up an area which would be unsuitable for the display of museum objects, so that is where the stylised black horses went instead. A real stagecoach would have been drawn by six or even eight horses, but there was space for only four, which is dramatic enough. They were designed to indicate movement and induce a change of pace as visitors enter the gallery. At a more basic level, they show how the coach would have been pulled along to children who sometimes assume there must have been some sort of motor powering the coach. There is no dummy driver and the reins are only hinted at, again to give the impression of movement and leave something to the visitor's own imagination. All this came about as a result of staff seeing the designer's early renderings. It had been planned to have naturalistic horses, but the designer's initial sketches prompted the thought that angular, stylised black horse-like figures might be more effective than attempting to make convincing lifelike models. (The resemblance to the four horses of the Apocalypse is purely coincidental.)

The measure of how well some of the design decisions work in practice can be whether people notice them or not. The more

A small-scale, production maquette of two of the horses destined to pull the Cobb & Co stagecoach.

intuitive a design is, the less people are likely to be aware of it and the more successful it can prove to be. Few visitors notice that each area of the Museum is colour-coded, and that a single, consistent typeface is used throughout. If this 'house style' were to be mixed with other styles the result would be messier, but it would not perhaps be immediately obvious why — the Museum would no longer be seen as a continuum. A great deal of attention was given to the choice of a typeface. It needed to be both distinctive and easily legible, and suitable for external use as well as within the Museum. The double-oval shape of the traditional lower-case 'g' was thought to be a potential impediment to readability for young visitors, but not an insurmountable one, in the choice of 'News Gothic,' a sans-serif typeface. Happily and entirely coincidentally, this was designed the year the Museum opened, 1908, by the prolific American typographer Morris Fuller Benton. (It is 'gothic' or 'grotesque' in the sense it lacks serifs, not that it resembles the black-letter Old English type now associated with the Goths.) This deliberately consistent feel to the Museum is also evident in the design of the display cases. They are intended to be unobtrusive, so the visitor notices the contents, not the case itself. They use dimmable LED lighting that was specially developed for the Museum and is now used elsewhere in museums around the country.

Sometimes the feel of a space became evident only once it had been stripped of its displays. The special presence of the bare Smith Gallery influenced how it was to be restored, with warm, plum-coloured walls instead of stark white, and with minimal furnishing instead of the group of exhibits formerly in the middle of the room. This was intended as a quiet space to contrast with the busier adjacent galleries — a breathing space for visitors. The lack of obstructions also allows the room to be used for occasional performances. Several of the other galleries have also been used by drama students for their course assessments, some of which have been so successful they have returned in the evening to perform for their friends and families. Some areas of the revived Museum were specifically designed for audience participation. The pioneer cottage is fitted out with replicas of the sort of things you would have found in a wattle-and-daub dwelling of the 1840s or 1850s, and visitors are allowed to touch them. Some of the hungrier ones have pocketed the artificial vegetables, which were surprisingly difficult to obtain. A florist's in Australia supplied the fake potatoes, which a local theatrical props specialist then dulled down to make look more lifelike. The cottage's replica eggs soon disappeared, and the plastic peas and beans had to be glued down to prevent visitors liberating them. The cottage itself is constructed from 4 x 2 timber and plywood, covered with carpet. The mud coating was then slung at the carpet by enthusiastic staff members to imitate the original daub — untreated organic materials cannot be used in a museum setting because of the risk of insect infestation.

Round the corner in the next room is another hands-on experience: a crinoline cage is available for modern, corsetless young ladies to try on, so as to get a taste of how their forebears dressed. This was tethered to the floor, but visitors soon managed to detach it and added the Victorian clothing from the dressing-up box in 'Across the Ocean Waves.' Couples have been seen promenading the galleries, the gentleman in a crinoline (like Frederick Park and Ernest Boulton, alias Fanny and Stella, the transvestite sensations of early 1870s London) and the lady in top hat and tails, á la Marlene Dietrich.

The former NZR Road Services bus garage had been used as a storage area, with the rows of inspection pits still clearly visible. It provided a huge display area that was a natural choice for the transport gallery, with the famous Tiger Tea trolley bus no 10 as the centre of attention. Living up to the tea's slogan, 'so good it goes further,' it travelled more than half a million miles in service from 1951 to 1983, acquiring its stripes in 1976. Like many visitors, Jennifer Evans has a personal connection with this bus, having caught it at Forbury Corner many times to travel to the university. Drama teachers gave generously of their time to write the scripts and perform for the film shown inside the preserved bus. Visitors enjoy the sense of movement it provides, but it is intended also to convey to the young how their elders and betters survived the dark, distant days of fuel shortages, oil boycotts, carless days and environmentally friendly electric buses. The oil crisis brought on by the Iranian Revolution of 1979 led to the DCC Transport Department reinstating its recently withdrawn trolley buses for a few more years. Now even the Wellington trolley buses have gone, though Tiger Tea is still going strong.

Adapted from Jennifer Evans' presentation in the 'Staff Reflections' series of talks to mark five years since the reopening of the Museum.

The Cobb & Co coach returning to the Burnside building in 2012 prior the the construction of Stage Four, the Josephine Foyer.

A Journey to Ultima Thule

This year's OSA Summer Outing followed the trail of the early settlers along the coast to Matanaka, Waikouaiti, Karitane and Seacliff. The trip was excellent, informative and enjoyed by all who went on it. Seán Brosnahan was a fund of information and brought to life many stories of the early settlers. Special thanks are due to him for going to so much trouble to make it an illuminating and entertaining tour. It was widely felt that the OSA Committee did a really good job as everyone thoroughly enjoyed themselves from start to finish.

The trip began at the beginning, with Matanaka (once called Matannic) where the first 14 settler farming families were brought over from Sydney by John Jones in 1840. Getting there was an adventure, on a winding, one-way gravel road that allowed the bus driver to demonstrate his excellent driving and parking skills. It was on arriving at this 'Ultima Thule' of the colony in October 1843 that Edward Shortland found his 'ears were astonished at the sounds of a piano, and my eyes at the black "cutaway" [coat] and riding whip of a young gentleman [Edward Stokes], lately of Emmanuel College Cambridge, but now acting tutor to Mr Jones's son and heir.' No such signs of refined civilisation greeted our visitors, who explored the utilitarian old farm buildings and the small school house. The Magnet settlers constructed these with Baltic pine brought with them from New South Wales, and some even have their original 'Patented Galvanised Tinned Iron' roofs. For those who remember the buildings when they were red, the historically accurate dull brownish-red colour scheme was quite a change.

No one dared use the not very private three-seater privy at Matanaka. Instead, some of the party headed for morning tea at a cafe in Waikouaiti, while the others visited the excellent small museum in the former Bank of New Zealand branch. Heading down Beach Street, they visited the historic St John's Anglican church of 1858 and the memorial that marks the arrival of the *Magnet* in 1840. Beryl Maultby, a descendant who took part in the 1990 re-enactment of the landing, spoke briefly there.

Next stop was Karitane, where in lovely weather everyone had a picnic lunch in the reserve by the shore. At the old cemetery nearby, Seán used as his lectern the memorial on the spot where the Wesleyan minister James Watkin gave the first sermon preached in Maori. The Revd Mr Watkin had arrived at Hawksbury in May 1840 to set up the first mission station in the South Island.

The busload of asylum-seekers then headed for Seacliff, where the lunatic asylum was once the largest building in New Zealand, but now only traces of it remain. Norman Ledgerwood, the author of a recent book about RA Lawson, architect of the asylum, shared his knowledge of the site. From there it was back to the madhouse of the big city and the conclusion of a grand day out.

Top: Seán Brosnahan, Kay Lang and other OSA Summer Outing excursionists at the Waikouaiti Coast Heritage Centre.
Bottom: Norman Ledgerwood shares his knowledge at Seacliff. Photographs by Denise Montgomery

Anzac Day

On a calm, mild Anzac Day morning, OSA President Susan Schweigman and the Museum's Director Jennifer Evans laid a large wreath of hand-knitted and crocheted woollen poppies at the Cenotaph in Queen's Gardens, and a matching wreath was placed in the Roll of Honour room in the Museum. A large crowd attended the dawn service, and many of them were served Anzac biscuits and hot drinks by OSA members and Museum staff afterwards.

The colours of the NZ Scottish Regiment were again displayed in the 'Call to Arms' gallery for a fortnight. They will be replaced in May with the flag that was draped over the coffin at the military funeral of Sergeant Dick Travis VC of the Otago Regiment, the 'King of No Man's Land,' who died in July 1918 in northern France. It has been kindly lent by his old school at Pukerau, near Gore. The Museum will become a red-light district in April and May when it is floodlit the colour of Flanders poppies as an acknowledgement of all those who have served their monarch in the nation's wars. To commemorate those who didn't, a multi-media work by the artist Bob Kerr will be displayed at the Museum for three months from 24 May. 'No 1 Field Punishment' depicts the inhumane treatment endured by the Brighton farmer and contumacious conscientious objector Archibald Baxter in Flanders in 1917, which he recounted in his memoir *We Will Not Cease* (1939).

AV Technician Chris Kwak and mountmaker Jon Paterson installing the last in the sequence of displays interpreting each phase of the war from an Otago perspective. '1918: the final year of conflict' opened to the public on Anzac Day.

Life Membership

As an incentive for clean, healthy living you can now sign up for life as a member of the OSA for $1,000. The sooner you apply, the better the deal life membership will become when averaged out over the many happy years to come.

For Your Diary

Winter Meeting

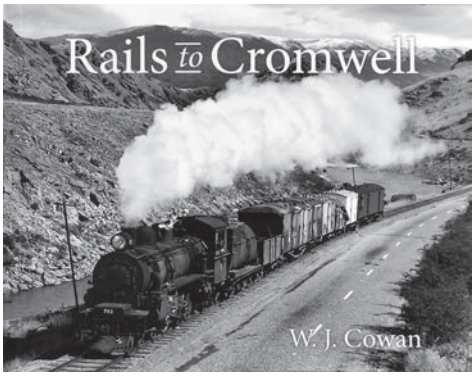
Bob Hopkins and Will McKee did such a superb job with the quiz for the Christmas meeting in 2016 that they have been commissioned to come up with another one. The OSA's Winter Meeting on Thursday, 28 June will include a quiz for the whole family: the questions will be aimed at a range of ages, so bring along any grandchild, great-nephew or niece you can get hold of who will be able to help the oldies with any 21st-century arcana.

Shop News

The State We're In

If you have ever fancied one of the distinctive two-storeyed weatherboard state houses like those in Allenby Avenue in Pine Hill or Stenhope Crescent in Corstorphine, you can have a miniature, illuminated version of your own. Made from unglazed biscuit porcelain, the house comes to life when placed over a tea light. Räder of Bochum in northern Germany produce a range of European-style tea-light houses, but this is their first New Zealand-style one, though it is not an exact copy of any specific prototype. The shell of the house lifts off a base plate, which holds a candle or battery-powered light. Height 14 cm; width 12.5 cm; length 13.5 cm (5.5 x 4.9 x 5.3 inches). Price: $49.95 (With OSA members' 15% discount, $42.46 plus $5 packing and postage. Please make out cheques to the DCC.)

Book News



Rails to Cromwell: The Otago Central Railway in stories and pictures by WJ Cowan (Dunedin: Molyneux Press, 2018) 404 pages, paperback. $90.99 (With OSA members' 15% discount, $77.34 plus $5 packing and postage. Please make out cheques to the DCC.)

It is getting on for half a century since the last scheduled steam-powered train ran on the NZR, and more than a quarter of a century since it was last possible to take any sort of train from Middlemarch to Clyde — now, you have to make it under your own steam. Many readers will have memories of the Otago Central line, not least the huge special trains that used to be put on for the Alexandra Blossom Festival. Many other memories will be jogged by this comprehensive account, which is illustrated with masses of sharply reproduced monochrome photographs and quite a few colour ones.

Those of you who were stumped by the railway map in the 2016 OSA Christmas quiz will find this new book will belatedly provide all the answers. The early chapters describe the construction of the line in the 1880s and 1890s through difficult though spectacular countryside, but the book is mainly about the people who worked or travelled on the railway. It includes reminiscences from the 1930s to the 1970s of journeys by train and everyday life along the route by AH Messenger, Heather Jonker, Paul Powell, Malcolm Ross, Bill and Mike Cowan, Brian Stevenson, Michael Reid and Jack Rutherford. In one short chapter, for example, Jack Fox recalls how he and his siblings were saved a 40-mile bus trip to Hindon School each day in the mid-1960s by being given a lift on a railway jigger instead. Others fondly recall journeys in the Vulcan railcars, with their distinctive silver speed stripes. (These 'go-faster' stripes clearly worked, as in 1940 a Vulcan set the official NZR speed record of 78 mph, or 125 km/h, which still stands.)

Many former railwaymen also recount their working life on the line, as stationmasters, traffic inspectors, signalmen, bridge inspectors, drivers, firemen, porters, guards, cleaners or gangers. Among them are Bill Mattson, Morrie Bryson, Max Kennelly, Don Barrett, Fergus Moffat, Joe McNamara, Bob Reid, Kevin Blair, Les Box, John Turner, Keith Finnie, Maurice Prendergast, Grant Craig, Cecil Bachop, Bryan Shields and Ross Clough. You might wonder why a diesel engine would need a fireman, but Alistair McAlevey recalls an occasion in the late 1970s when as a locomotive assistant he had to wake a driver who had fallen asleep at the controls. Another potential disaster had been averted decades earlier when a driver spotted a rock fall near Hindon and stopped his railcar. He reversed to Middlemarch, where one quick-witted and well-heeled passenger booked a Tiger Moth aircraft to pick him up so he could make his connection with the mainline express.

Many recall the friendliness of the passengers and the camaraderie among the railwaymen, but also the bleakness of the route and bitter winter cold. Cecil Bachop says 'When you were up in Central in the dark, half the time you never knew where the devil you were! It was a black place.' The line was closed in 1990 after the completion of the Clyde Dam, but Bill Cowan takes the story up to the present with the conversion of part of the route as a cycle trail. All these stories are interspersed with a wide variety of evocative photographs of trackside scenes and trains in the starkly dramatic landscape. From the junction at Wingatui to the terminus at Cromwell, the Otago Central Line was an unusually photogenic one, as it remains where not underwater today: the final section of the book comprises more than 150 full-page photographs, among them many beautifully composed scenes from the 1960s and 1970s by George Emerson. Part of the cost of producing this book was provided by the Alfred & Isabel Reed Fund, which is administered by the OSA.

Members of the Association are entitled to a handy discount of 15% on the cost of books and other items from the Museum shop. They also have free access to the archives, and for those living outside Dunedin an hour's free research each year by the Archivist, Emma Knowles.

OTAGO SETTLERS ASSOCIATION

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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 admin@otago.settlers.org

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