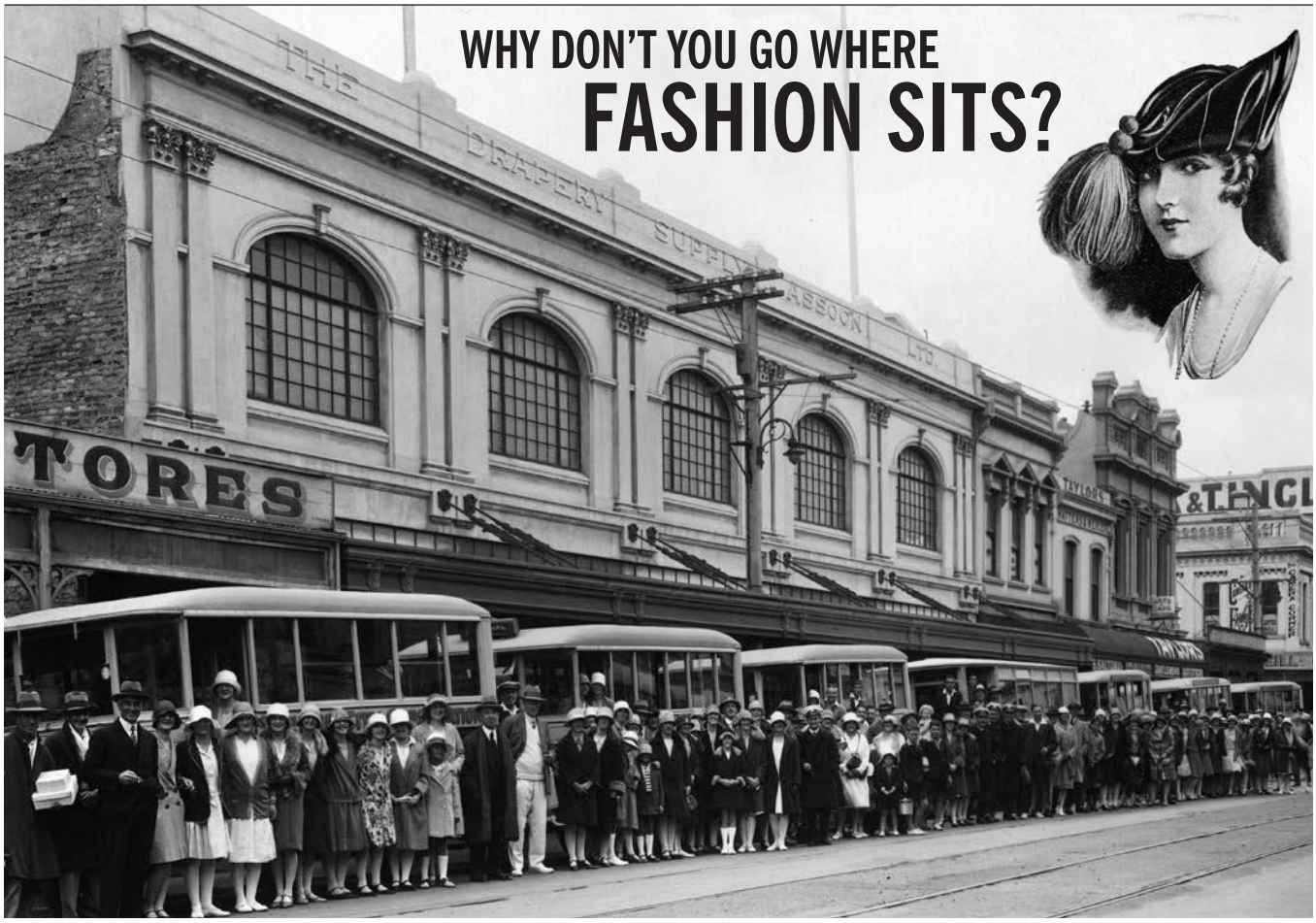
OTAGO SETTLERS NEWS

OTAGO SETTLERS ASSOCIATION *proud to be friends of* toitū OTAGO SETTLERS MUSEUM **WINTER 2019** ISSUE 141

WHY DON'T YOU GO WHERE FASHION SITS?



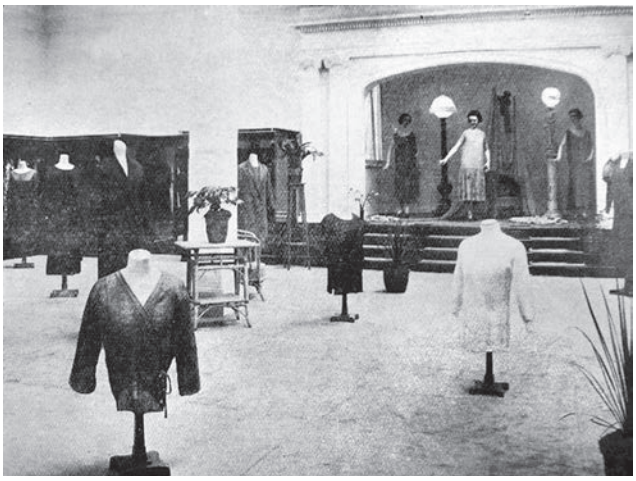
From modest beginnings, the Drapery Supply Association grew to become one of Dunedin's major department stores, noted for its high-quality fashion, fabrics, millinery and personalised service. It was originally named Dick & McKechnie, after its young founders James Dick, an apprentice draper from Scotland, and David Hunter McKechnie, also of Scottish descent. The business opened in a small, 'furbished-up' George Street drapery in March 1890. The partners were brothers-in-law whose wives were the daughters of Captain Best, presumed drowned at sea when his ship, the SS *Kakanui*, disappeared on a voyage between Macquarie Island and New Zealand in 1891.

The expectation for the new store was that it would 'attract to its doors the custom of the ladies of Dunedin, particularly those resident in the north end of the town.' Reporting on the opening, the *Otago Daily Times* wrote: 'The right hand side of the shop is to be occupied by the dress and manchester departments, and the left hand side by the fancy department, under which designation are included gloves, hosiery, laces and ribbons; while a commodious showroom at the rear is furnished for the display of mantles, millinery and ladies' underclothing. There is a large extent of accommodation upstairs, where the workrooms for milliners and dressmakers are to be provided.'

The fashion of the day was tailored, requiring a personalised fit, so it was customary for department stores to offer fabric and a dressmaking service. A South Dunedin branch of the store, opened in 1895, also had a sizeable dressmaking workshop. When the DSA moved to larger premises on the opposite side of George Street in 1900, Miss Broome, 'a dressmaker who is well-known and appreciated,' was listed as one of the main attractions. This was such an important part of the business that even when fashion was less fitted and ready-to-wear clothing became more plentiful, most stores, the DSA included, continued to make to measure.

In 1920, the DSA held a Summer Fair and sent a 32-page booklet out to customers, detailing the bargains throughout the store. Chic Hats for Young Ladies were advertised alongside Hats and Toques for Matrons and Imported Model Gowns at Half Price. Mail-order customers were informed that orders for millinery and similar goods requiring boxes were subject to a charge of nine pence extra for the box.

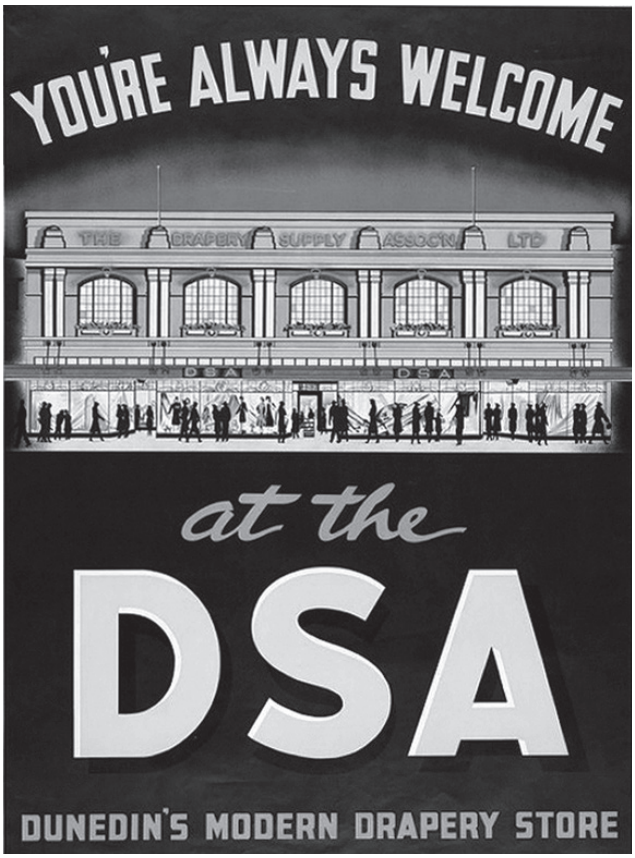
Well-dressed staff members and their families outside the DSA in George Street, probably about to set off on their annual picnic on Saturday, 5 February 1927.
Inset: Velvet hat with tassels from the DSA Summer Fashion Catalogue, 1920.



In the course of expansion, the DSA purchased several adjacent properties and, in 1925, the store was extended to twice its size and completely restructured. The colonnaded Gown Room, or Grand Salon, came in for much praise. Situated at the far end of the salon, framed by a decorative arch, was a miniature stage fitted with a revolving model stand. The stage formed the backdrop for fashion parades and, in later years, became a ladies' lounge. Three massive overhead windows set into an outdoor roof garden lit the Grand Salon with natural light, prompting a reporter on a local newspaper to write: 'The customer does not now get into dimmer shades on advancing into the interior. The lighting is quite special.' Large double island windows on the street frontage were another notable design feature. Window-shoppers could walk around them and view the displayed items from every angle.

The excitement generated by the DSA's 1925 rebuild was reflected in the celebratory tone of that year's Summer Fashion Catalogue. It featured 'A Brilliant Assemblage of Fashion Costumes, Frocks, Coats, Jumpers, etc' and 'Very Dressy Styles in Hats.' Those wishing to trim their own hats were invited to visit the Flower Department where a good selection of 'Silk, Organdie, Velvet and Silver and Gold Tissue flowers' awaited their inspection. The typical DSA customer was the well-dressed woman for whom good quality, good fit and good taste were paramount.

Early advertisements make little mention of fashion labels, but Camcraft, Classic, Fashionbilt, Kingsmoor, Ladies Pride, Eastex and Pacemaker, 'the dresses that never stay at home,' were among the better-known local brands stocked by the store at a later date. Imports included Glamis, Wolsey and Holyrood knitwear, Polly Peck and tailored suits by Matita of London, a member of the Model House Group whose primary function was to promote the export of high-end British fashion. The Matita label, which featured regularly in British *Vogue*, was exclusive in Dunedin to the DSA. In 1956, a checked all-wool Matita suit cost £33 (about $750 today) while a similar Betty Hartford design by Classic was priced at £13 16s ($310 today). The full-skirted, printed cotton dresses, produced in their thousands in the 1950s by Betty Barclay, Roystyles, Horrockses, Southwell and Jonathan Logan, provided an informal alternative. They were popular with all age groups, particularly teenagers. Recognising



teenagers as a separate demographic group, the DSA opened a Teen & Twenty Shop in the early 1960s.

The DSA's association with swimwear began in the 1920s. When mixed bathing became acceptable and both sexes flocked to the beach to swim and bask in the sun, it was one of the first Dunedin stores to stock bathing costumes for men, women and children. The same singlet-style one-piece, with striped, belted and colour options, was worn by all. Three decades later the store claimed to have 'the biggest selection of swimwear in town.' Catalina, Rose Marie Reid, Jantzen and Cole of California, which produced sundresses and playsuits as well as swimwear, were four of its key brands. Organised and compèred by Joan Wilson, principal of the Joanne School of Charm, swimsuit parades were held in the 1960s in what was formerly the Grand Salon.

Barbara Clarke (nee McKechnie), a grand-daughter of co-founder David Hunter McKechnie, has memories of visiting the store as a child. 'There was a lovely hairdressing salon upstairs that had a little red car in which children sat to have their hair cut. I also recall sitting on the Haberdashery counter, when I was little, attempting to sell a pair of gloves!'

Hats were always a big part of the business. Sourced from independent milliners, imported from overseas or made in the store's own millinery workroom, styles ranged from expensive one-off creations (model hats) to more basic cloches (1920s), trimmed felts (1930s) and berets and Jacoll felts (1957) 'priced so sensibly that even your husband won't object.' In

Top left: The Gown Room, or Grand Salon, with stage, in the newly expanded DSA, 1925.
Top right: DSA promotional poster, 1940s.

1953, the DSA was one of the stores chosen to host the Queen Mother's milliner Aage Thaarup, here to promote his hats in a series of parades throughout the country. His visit preceded by three weeks that of Queen Elizabeth II and Prince Philip, on their first overseas tour since the Coronation. It was hoped the hats would find favour with society figures and the wives of dignitaries attending the royal events.

By the time Colleen Leith began work as a junior in the millinery showroom in 1963, hats were no longer made on site. She remembers the workroom as a fascinating place from a bygone era. 'There were shallow drawers bursting with all sorts of trims, flowers, feathers and so on. Two steam blocks, once used to fashion and stretch hoods, and a commercial machine to stitch brims, were lying idle.' She describes the showroom then as being spacious and elegant with large wall-mounted mirrors and smaller free-standing mirrors in which seated customers could view their image while trying on hats. The hats were displayed on wooden stands and model heads on low, felt-covered tables and in glass cabinets. Deep drawers accommodated the rest of the stock.

In 1965, the DSA celebrated its 75th anniversary. Special in-store events and fashion parades held to mark the occasion gave no indication that the business, still owned and run by the founding families, was in trouble. When the staff were assembled by the management on 11 July 1966 and told that the store would be closing permanently that day, the news came as a complete surprise. According to Jim Sullivan's centenary history of Arthur Barnett's, the Invercargill retailer H & J Smith had bought the total DSA assets by a transfer of shares and planned to dispose of all DSA stock within weeks in conjunction with Arthur Barnett's. Interviewed by the media, the DSA's managing director J Gordon Dick gave the reasons for the closure as 'competition, ever-increasing import controls and the high incidence of company taxation.' Barbara Clarke offers a personal perspective: 'Gordon Dick, his brother Bob and my father Will McKechnie seemed "to go with the flow." They got into a groove and were perhaps too "nice" and unadventurous to be "ruthless" businessmen. Competition is not always easy to cope with.' The interior of the DSA building was subsequently dismantled and repurposed as a small shopping mall, Harvest Court. All that remains of the old store are five high arched windows on the upper level of the George Street frontage.

Cecilie Geary

This story and many others appears on the New Zealand Fashion Museum website: www.nzfashionmuseum.org.nz This is a truly modern, online museum dedicated to the curation of New Zealand's rich fashion past, making it relevant for the present and future. Established in 2010 as a charitable trust, it records and shares the stories of the people, objects and photographs that have contributed to the development of New Zealand's unique fashion identity, making them visible and accessible to a broad audience through pop-up exhibitions, publications and the online museum. Access to the museum is free, made possible through the generosity of all contributors, individual and company donors, supportive sponsors, public grants and revenue generated by publication royalties and sales. The New Zealand Fashion Museum is a charitable trust and relies on the generosity of its supporters. You can help by becoming a Foundation Supporter, or even just sponsor a new collection item under their 'Sponsor a Frock' initiative: www.nzfashionmuseum.org.nz/support

Top left: Model hats by Condor and Webflex of London - *Otago Daily Times*, 1956. **Bottom, left-right:** Imported knitwear was a rare luxury during import licensing (1938-83). *Otago Daily Times*, 1956; Classic, manufactured in Auckland, was one of the DSA's most frequently promoted labels. *Otago Daily Times*, 1957.

WASTING AWAY

Maungatua in West Taieri, near Woodside, was briefly the centre of attention in the early 1870s. More precisely, the 20-year-old Wilhelmina Ross was the object of fascination, not for what she had done but what she had not been doing: eating. The 'Taieri Fasting Girl' was our version of a world-wide craze that was short-lived, as were in some cases the fasting girls themselves. Since about the age of five Wilhelmina had suffered from neuralgia on the side of her head, accompanied by muscular spasms in her face. In her late teens she became prone to convulsive fits which were followed by hours in a coma-like state. On one occasion she was out for an entire week yet remained fully conscious. On coming round, she confessed to that very Victorian fear of being buried alive. (This fear had led to some coffins being fitted with alarm bells in case the dearly departed revived once underground.)

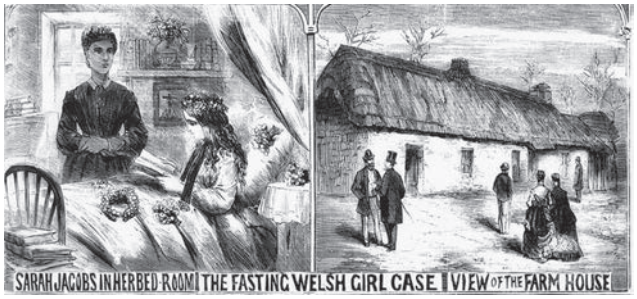
Poor Wilhelmina's condition gradually worsened to the extent that she had difficulty talking and eating. In mid-1870 she fell into a state of suspended animation interspersed with convulsions, which lasted for many weeks. She was able to swallow a little water, beef tea and chicken soup, but could not stomach wine or brandy. We know all these details because Dr Adolph Weber of Tokomairiro relayed them to the editor of the Milton newspaper, the *Bruce Herald*, who shared them with his readers. Patient confidentiality clearly did not count for much in those days. Dr Weber found Wilhelmina to be greatly emaciated, though not as bad as he expected. Her skin was cold and pale, her muscles flabby, and her pulse weak and irregular. 'A limb, when lifted up or bent, sinks back, according to the law of gravity.' The doctor rather indiscreetly added that there had been no 'passage of the bowels' for three weeks. He concluded from the symptoms' resemblance to epilepsy, tetanus and trances, the patient was suffering from 'a material disease of the brain.' Another local doctor, James M'Brearty of West Taieri, gave his account of the unusual case to the *Otago Witness*. He found Wilhelmina's 'hysterical epileptic' attacks persisted 'even under the most judicious medical treatment' — that is, his own. On a good day she could eat about an ounce of biscuit, and on occasion she could suck an orange or two. Dr Weber had once managed to revive his patient by administering a blister of foul-smelling Croton oil on her head. Wilhelmina's father regularly tried the same during one of her long unconscious spells, but without success, until suddenly after four days she cried out 'Why do you torment me?'

Miss Ross' complaint persisted for several years, and by late 1872 some were beginning to suspect that her parents were exploiting the situation. She had become a 'quasi-public institution:' copies of a photograph of the Fasting Girl serene on her bed taken in September 1871 were sold by the Burton Brothers, and 'at times hundreds come in to her daily,' sitting on a long form at her bedside. A newspaper reporter joined one large group who called to see her, and assured his readers that the Rosses 'appear to be a decent, worthy family of hard-working farmers' without any ulterior motive. They expected no donations, though several young women brought sweets and oranges. The reporter found Wilhelmina's 'expression at first glance was of that mild, contented, reconciled nature, as to dispel at once any disagreeable emotions.' When he took his leave, 'she said she hoped we should meet in heaven,' at which 'an electrobiological spark seemed to go through me as quick as lightning.' 'In her lucid intervals she prayed and sang psalms and hymns with great fervo[u]r and expression,' exhorting her visitors 'to be earnest Christians, [and] advising them to pay more attention to religious duties.'

Burton Brothers sent several of their photographs of Wilhelmina to the *Evening Star*, which found them 'not only interesting on account of the peculiarity of the case, but [also] because of their being pleasing pictures ... The face is that of a handsome girl resting on a pillow. There is no appearance of wasting, but, on the contrary, one might imagine she was very plump; and, from the quiet look of repose, content, cheerful, and happy. We have no doubt these photographs will be added to every album.'

As the years passed, interest began to wane, though Wilhelmina showed no signs of improvement. Though physically weak, her 'mind is unimpaired ... she can converse intelligently, but her voice is very weak, and her breathing thick and painful.' She took a turn for the worse in June 1886, and it was assumed the end was near. A lady 'possessed of the gift of faith healing' paid her a visit, commanding her to get out of bed and stand up. This did the trick: she made a 'wonderful recovery' from her partial paralysis and never looked back. When she died 53 years later 'at a hale old age' in 1923, obituarists recalled her as 'one of the strangest cases of prolonged trance known to medical history.'

A bedridden Wilhelmina Ross of Maungatua.



Other Fasting Girls were far less fortunate. The year before Wilhelmina's case came to public attention, the newspapers were full of reports of the fate of Sarah Jacob, the 12-year-old 'Welsh Fasting Girl.' She attracted a great deal of publicity, claiming not to have eaten anything for more than two years. Donations and gifts poured in, but the medical profession began to take a sceptical interest. Sarah's parents agreed for her to be kept under medical observation, and for a fortnight she was seen to eat nothing at all. By that time she was clearly in an advanced state of starvation, but her parents refused to believe she was in danger as they had seen her like that before. Sarah died a few days later and her parents were convicted of her manslaughter in October 1870. This was the reason the motives of Wilhelmina's parents Neil and Barbara Ross too came to be suspected. As a post mortem showed, Sarah had been eating small amounts of food on the sly. Her American counterpart, Mollie Fancher the 'Brooklyn Enigma,' very sensibly avoided rigorous testing. She had lost her sense of taste along with her sight in two serious accidents in her mid-teens, and claimed to be able to do without food for weeks on end. By the late 1870s Mollie was said to have eaten virtually nothing for 14 years. But then she claimed to be a clairvoyant and to be able to read despite her blindness, so perhaps this needs to be taken with a grain of salt.

There was a long history of Fasting Girls, stretching back centuries. In 1807 Ann Moore of Tutbury, Staffordshire, claimed to be so poor she had not been able to afford to eat for the past year. Bedridden, she told her many visitors that trying to eat a mere biscuit had given her great pain and caused her to vomit blood. Two local doctors investigated, and concluded she was indeed surviving on air. Ann too dispensed religious wisdom to her visitors, who usually left her a donation. She managed to keep up this lucrative sham for four years before being rumbled by another pair of doctors in 1813. They weighed her and kept her under close observation for nine days, by which time she was clearly wasting away. Ann finally came clean and admitted she had been snacking on apples and tea all along. Most nineteenth-century Fasting Girls got a similarly hard time from a sceptical press and hard-nosed medical men, quite unlike the experience of their mediaeval sisters. In distant centuries, the ability to survive lengthy periods without sustenance was seen by the devout as a sign of saintliness, most famously in the case of St Catherine of Siena.

Top left: Sarah Jacob, the ill-fated 'Welsh Fasting Girl'. **Bottom left:** Millie Fancher the 'Brooklyn Enigma.'
Right centre: Mollie Fancher and her aunt, Miss Susan E Crosby, in 1886. **Bottom right:** Anne Moore of Tutbury, Staffordshire.

PEACE AT LAST

The eleventh hour of the eleventh day of the eleventh month of 1918 is remembered as the end of the First World War. Yet this Otago Early Settlers' Association badge bears the date 28 June 1919, the day the peace treaty with Germany was signed at the former royal palace of Versailles, near Paris. (It was five years to the day since Archduke Franz Ferdinand had been assassinated in Sarajevo, setting off the conflict.) William Massey signed for New Zealand, the first time the Dominion was party to a major international agreement in its own right. Yet right up to the day itself it was uncertain when exactly the German government would agree to the terms, bringing an end to the armistice. If they had not agreed by the deadline, the fighting would have resumed.

Planning began a few months in advance for three days' official peace celebrations in Dunedin. 'A number of ladies connected with the Otago Early Settlers' Association' made arrangements to run a tea room in the Early Settlers' Hall at which tea, biscuits and cheese were provided 'at a moderate price' along with lemonade and other soft drinks. For visitors from the country, a cloak room was provided 'with experienced ladies in charge.' In early May the ladies of the Otago and Southland Patriotic Association were already busy in the Hall making flags to be distributed on Peace Day. Soldiers and sailors of the Returned Soldiers' Association then nailed them onto sticks. At the rate of about 2,500 a day, they hoped to have as many as 20,000 ready for the big day. The RSA had the exclusive right to sell flags, badges and other mementoes, some of which survive in the Museum's collection along with this OESA badge.

The big event of the first day of the peace celebrations, Saturday 19 July, was a grand procession. 'It was sufficiently comprehensive to embrace all classes ... spectacular enough to please the most critical; novel enough to arouse the interest of the most blase; beautiful enough to appeal to every aesthetic taste and instinct.' This 'strikingly spectacular sight' drew huge crowds, and the procession was so long it took 45 minutes to pass any one spot. More than a thousand returned soldiers marched behind a banner presented to them by 'the admiring women of the Patriotic Association,' while their wounded comrades, 'cheerful and happy "Diggers",' followed in lorries. Among the various patriotic tableaux was a replica tank which made machine gun noises and an armoured train with a firing field gun, both made at the Hillside railway workshops. The Otago Motor Club provided an armoured car. Among the allegorical tableaux was a pagoda and an enormous yellow dragon made by the local Chinese community. Prominent local businesses provided displays relating to the various allied nations: Hudson's for example adopted Arabia and the Minerva Art Depot Japan, while the DSA celebrated Serbia.

Illuminations were a major feature of the peace celebrations and drew large crowds. There was a serious coal shortage throughout the country in mid-1919, so gas was in short supply. This curtailed plans for illuminations in less favoured cities, but the Waipori power station meant George and Princes Streets could be illuminated with an 'elaborate and gorgeous' display of coloured electric lights. The main public buildings and many shops and business premises were lit with strings of electric bulbs. With its illuminations and decorations of foliage the Octagon was said to resemble 'a veritable fairy bower.' To enhance the effect, householders on the hills who had electricity were asked to switch all their lights on and leave the blinds open for a few hours each evening to present 'a brilliant effect.'

The city's Chinese residents mounted a 'most pleasing and effective' fireworks display, while the Fire Brigade held a 'bizarre and striking' torchlight procession through the streets, managing to avoid accidentally setting fire to anything on the way. The newspapers noted how the orderly the crowds remained throughout: 'there was no buffoonery or unbecoming tomfoolery of any kind;' 'the cracker evil was noticeably absent' and 'there was an entire absence of mafficking,' the boisterous celebrations that had greeted the news of the Relief of Mafeking during the Boer War nearly twenty years before. Though the peace committee had ensured that the official celebrations were conducted in the best possible taste, this did not extend to the pork butchers Barton & Trengrove on the corner of Manse and Stafford Streets, who displayed an effigy of the Kaiser which 'prov[ed] a source of much merriment.' The residents of Bannockburn went one better, building a huge bonfire on which they burnt an effigy of the Kaiser for their fireworks display a month later.

Top: Peace celebrations in the Octagon, 1919. The signs on the tram power poles carried the names of places of battles associated with the New Zealand forces. **Bottom:** A brilliantly illuminated tramcar, 1919.

A Grand Day Out

A full coach of 48 members and friends left Dunedin on Friday, 8 February bound for the goldfields of Otago with Seán Brosnahan from the Museum as our guide. First stop was Waipori Cemetery, where morning tea was available. Seán told us about the important goldfield in the area, and why it was flooded by the waters of Lake Mahinerangi, which was formed to create the hydro-electric scheme to generate electricity for Dunedin. The lake was named after Dorothy Kathleen Mahinerangi Burnett, the daughter of William Burnett, Mayor of Dunedin in 1911–12. The cemetery is the only visible part of the town left, and still a functioning one. At the cemetery there is a memorial to Wilfred Victor Knight, the first New Zealand soldier reported to have been killed at Gallipoli. Some of our members took the opportunity to lay a knitted poppy on the memorial.

A brief stop at the EE Stark bridge over the lake enabled Seán to tell us about Mr Stark and his role as chief engineer for the power project, as well as his subsequent dismissal by the DCC, probably for being right in an argument with the council. A picturesque drive took us to Lawrence where we had a guided tour of the local museum. Then members dispersed to the various eating establishments for lunch.

Our next stop was the Chinese camp just past Lawrence on the road to Beaumont. It consists of the Chinese Empire Hotel

and stables plus the relocated Poon Fah Joss House. These buildings are familiar to many driving to Central Otago, but their history is probably unknown to them. Now, thanks to Seán, our members know their importance and the Chinese influence in our goldfields. We continued on to Gabriels Gully and the greatly modified landscape there. We stopped at the Gabriel Read memorial, where our members sought shade under welcome trees while Seán told us about the history of Read, the area, and its importance to Otago.

The coach arrived back at South Dunedin at 5pm, everyone having had an interesting and enjoyable day. Huge thanks to Seán Brosnahan from the Museum for his wit, wisdom and knowledge, and to Gemma Murphy, our new Administrator, on her first outing, for her efficient overseeing of the day.

Anzac Day

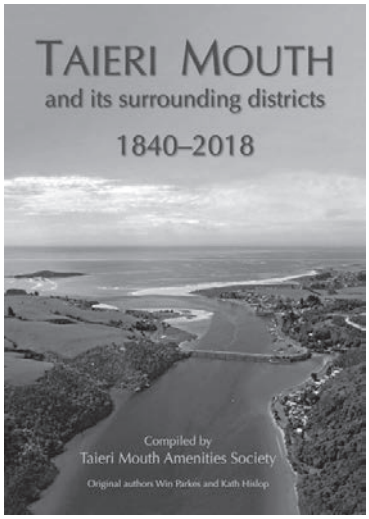
It was a bright cold day in April and the clocks were striking ... seven. Acting Director Cam McCracken represented the Museum at the Anzac Day dawn service, and afterwards many of the crowd were served an early morning tea with Anzac biscuits by members of the OSA and some of the Museum staff. President Pete Smith and the Committee send their thanks to everybody who helped.

Another Journey

Following the success of the Museum's documentary films the *Journey of the Otagos* and *Journey to Lan Yuan*, Seán Brosnahan is to research the Scottish origins of Otago settlers and trace the journeys of a selection of immigrants. The OSA Committee has offered $20,000 towards the expenses, and hopes members will donate to this promising project.

Photos from the OSA outing to the goldfields in February.

Book News



Taieri Mouth and its surrounding districts 1840–2018 (Auckland: AM Publishing, 2018) 170 pages, paperback. $55.50 (With OSA members' 15% discount, $47.18 plus $5 packing and postage. Please make out cheques to the DCC.)

A town named Hull was surveyed at the mouth of the Taieri River in 1863, and there were hopes that it would one day become a major shipbuilding centre. The prospective streets were named after places in Yorkshire, two of them after small towns in the North Riding with connections to the early life of James Cook, Stokesley and Great Ayton. Very little of this came to pass, but the area nonetheless has a rich history. Win Parkes and the late Kath Hislop published the original edition of this history of Taeri Mouth and its district in 1980 and now, nearly 40 years on, members of the Taieri Mouth Amenities Society have republished it and brought the story up to the present. It is profusely illustrated, with many of the more recent photographs in colour.

Everything is covered, from sports fishing and walking tracks to Mum, the Hooker's sea-lion matriarch. Coastal shipping, the pilot station, the river trade and the Taieri ferry all feature, as of course do the bridges of 1912 and 1978–80 that replaced it. The variety of community life is shown by the activities of the Taieri Mouth Social Club, the Indoor Bowls Club, the Taieri Mouth Players and the Taieri Mouth Amenities Society. Memories of special events and occasions include Anzac Day commemorations, and the book includes a roll of honour of the district's soldiers. Among the many locals who feature are members of the Campbell, Craigie, Fraser, Geary, Gibb, Hislop, Hughan, Jeffrey, Joseph, Knarston, McIntosh, McKegg, McLeod, Mirams, Morgan, Palmer, Sinclair, Warburton, Whalan and Wilson families.

For Your Diary

OSA Midwinter Meeting

The names Spear's, Holdsons and Chad Valley hold a special resonance for those of a certain age, and this midwinter's eve you can revive memories of rainy childhood Saturday afternoons by playing good old-fashioned board games. Some of them are very old indeed: Ludo (or Uckers) has its origins in the ancient Indian game of Pachisi, acquiring its new Latin name in England in the 1890s. The Game of Life dates from the 1860s and Halma from the 1880s, but other familiar board games are comparative newcomers: Cluedo and Scrabble first appeared in the late 1940s. If your geographical knowledge is based on playing Holdson's Educational Tour of New Zealand, your lexicographical proficiency is the legacy of Funworder, or your TAB addiction can be traced to childhood games of Steeplechase, then come along to join the fun and games on the evening of Thursday, 20 June: 6 for 6.30pm. If you can, please let Gemma know in advance how many intend to come, either by telephoning 4778 677 or writing to her at admin@otagosettlers.org.nz by Friday, 14 June.

Members of the Association are entitled to a handy discount of 15% on the cost of books and other items from the Museum shop.

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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.nz

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