



OTAGO SETTLERS NEWS

OTAGO SETTLERS ASSOCIATION *proud to be friends of* **toitū** OTAGO SETTLERS MUSEUM

SUMMER 2019 ISSUE 143

CAFÉ SOCIETY It Seems Like Only Yesterday



In August 1939, Madame Stella Rubinstein, who, according to the *Evening Star*, 'had advised queens and the leaders of Continental society and purveyed beauty advice to America's brightest stars of stage and screen,' was welcomed by the Dunedin Travel Club at a morning tea reception at the Café Vedic. The *Star* also noted that Madame Rubinstein, sister of cosmetics guru and entrepreneur Helena Rubinstein, in Dunedin to give talks on beauty at Brown Ewing Ltd, was a guest at the City Hotel.

For many years, both the *Evening Star* and the *Otago Daily Times* ran regular social columns that reported the comings and goings of Dunedin society and the arrival of prominent

visitors from abroad. Engagement parties, bridge parties, birthday parties, going-away parties, welcome-home parties, afternoon tea parties to raise funds for charity — the social round was inexhaustible, and many of these events, as evidenced by the newspapers' reportage, took place at the Vedic, a café-cum-reception lounge adjoining the Strand (later Embassy) Picture Theatre in Princes Street.

Attention was often paid to what attendees were wearing, as in the case of a Miss Myra White who wore 'a black crepe dress and ostrich feather jacket' to the bridge party held in her honour at the Vedic in 1939, prior to her departure for Wellington.

Lunch Hour (Vedic Tearooms) from Brian Miller, *Moments in Time: Ralph Miller — Artist* (2013), page 183.

The Vedic, described variously as the Café Vedic, the Vedic Tearooms and the Vedic Lounge, opened for business in 1928. It was reconstructed in the main part of what, in the early days, had been the Queen's Theatre but was now an annexe to the newly erected Queen's Building designed by the architects Messrs Salmond and Vanes. Located at the rear of the new five-storey building, and accessed down a wide passage from Princes Street, the Vedic's spacious rooms were connected to the latter by a large lounge lit from above by an elaborate leadlight dome.

In a composite advertisement in the *Evening Star*, made up of smaller adverts promoting the contractors involved in fitting out and decorating the Vedic, the name C Sonntag & Co appears. Responsible for the electrical installations throughout, this company is still operating in Dunedin today, but under new ownership. Not so The Chic, the George Street frock specialists who designed and made the frocks for the Café Vedic staff and also had a way with words:

*For Coats and Dresses, Lovely Frocks,
'THE CHIC' you ought to try.
Our aim and motto is to sell
The best cash can supply.
To wear a Dress bought at 'THE CHIC'
You'll find it quite a pleasure.
You'll tell your friends at last you've bought
A perfect gem and treasure.*

With its dark wood panelling, silk lightshades, silk draperies and burnished gold pillars, the Vedic had a special ambience, hence its popularity for wedding receptions, displays and private events as well as casual morning teas, lunches, afternoon teas, light evening teas and suppers catering to Friday late-night shoppers and the 'picture' crowd.

In terms of location, the Vedic was in good company. The new University Club, described by the *ODT* as 'palatial', occupied

CAFE VEDIC

SPECIAL XMAS DINNER

WEDNESDAY, 19th DEC.

MENU From 12 to 2 p.m.

- Consomme Royale
- Pure Tomato
- Fried Fillet Sole Herr
- Roast Turkey Supreme
- Crumbed Lamb Cutlets
- and Green Peas
- Or Tapi Jardiniere
- Stuffed Tomatoes and Beans
- Roast Lamb and Mint Sauce
- Baked York Ham and French Beans
- Roast Pot and French Salad
- Cold Baked Fowl and York Ham
- Or Sausage York Ham
- Green Peas Vegetable Marrow
- Roast and Baked New Potatoes
- Plum Pudding and Brandy Sauce
- Black Currant Pie & Whipped Cream
- Compo Raspberries and Spanish Cream
- Strawberries and Cream
- Chocolate Ice Cream
- Coffee
- Ice Orange Punch

2/-



The Pattison Ede Co. Ltd.,
Manufacturing Furriers.



"Pattison-Ede" Bring Direct Selling Policy to Dunedin

ENCOURAGED by the unqualified success of the Direct Selling Policy in Christchurch and elsewhere, THE PATTISON EDE CO. ARE NOW OPENING UP IN DUNEDIN under the management of Mr R. T. Simpson, who enjoys a long experience in the "better class" fur trade.

Formerly, the Dominion's leading manufacturing furriers supplying the best retail trade, this Company is now selling direct to the public at prices based on manufacturing costs. You are cordially invited to inspect the special opening show and see the comprehensive range of furs displayed.

NOW OPEN

With New Low Scale of Fur Prices

From Thursday, 4th, the Dunedin public will enjoy a new low scale of Fur Prices at the Pattison Ede Co. Ltd. Prices that will show a remarkable reduction on the present level. Owing to the extent of the firm's business, and the large scale to which they buy in the overseas market, prices cannot be equalled elsewhere for furs of equal quality.



THIS BEAUCO COURT SEAL MODELS, with BEAUCO COPENHAGEN outer and fur, is absolutely ideal with long-wearing and soft. As low as—
£8/18/-



SABLE FURTRAIL KID GOAT, with COPENHAGEN outer and soft of DELICIOUS looking. Absolutely ideal with most evening wear.
£15/10/-



From the illustrations you will recognize the excellence and value of these magnificent fur garments. They are being offered at a very low price range. Do not fail to make an early visit, and become acquainted with these unequalled fur values.
£23

Visit the Showrooms

Visitors to the Showrooms will delight in the display of quality furs. Choice samples of the furriers' art, are being offered at a very low price range. Do not fail to make an early visit, and become acquainted with these unequalled fur values.

The PATTISON EDE CO. LTD.

MANUFACTURING FURRIERS

R. T. SIMPSON, Manager

2nd Floor, Queen's Buildings.

Save Entrance—Take the lift.

VEDIC CAFE

55 Princes Street, Dunedin

BUY DIRECT—We pay less, you pay less

FUR NECKLETS and COLLAR and CUFF SETS

Necklets of the type illustrated are among the most popular of our large selection of accessories. Prices being as low as—
52/6



For the winter and spring, a fur necklet and collar set is a delightful gift. Prices as low as—
19/6

Our latest collar and cuff sets are a large assortment of delightful fur sets. Prices as low as—
10/6

the fifth storey of the Queen's Building. A fashion manufacturer (The Parisian Mantle Company) and furrier (Pattison-Ede) had their showrooms on the second floor. The shop to the right of the Queen's Building, going towards the Exchange, housed Elizabeth & Co, one of the city's most exclusive millinery salons, and the City Hotel was just a brief walk away.

In August 1929, Mr George Claridge, owner of the Parisian Mantle Company, organised a mannequin parade at the Vedic. Featuring model frocks, ensembles, evening dresses, afternoon frocks and coats, and costumes in tweeds, silk and worsteds (all produced in the Parisian workroom), it was hailed by the *Evening Star* as 'exceeding anything previously seen in Dunedin'. At the conclusion of the show, Mr Claridge invited all those present to visit his showroom on the second floor and view the rest of his Spring fashion collection.

Left: Café Vedic advertisement. *Evening Star*, 18 December 1934. Right: Pattison-Ede advertisement. *Otago Daily Times*, 4 February 1932.

When compared with consumer items available at the time, the Vedic's offer of a three-course Christmas dinner for two shillings in 1934 seems very cheap, even during the Depression. The meal could be had for the same price as a double tube of Ipana toothpaste or two issues of *The Mirror* magazine. Noticeably absent from the extensive menu was any mention of alcoholic refreshments. Not until the liquor licensing laws changed in 1961 was alcohol allowed to be served with food, other than in hotels, so the Vedic patrons on this occasion had to be content with Iced Orange Punch.

The Café Vedic was well known for its ever-changing musical repertoire. The noted Dunedin contralto Gwenda Burt frequently performed there in the mid-1930s, often accompanied by the Vedic Trio. At one stage, an eight-piece resident dance band put on five shows a day to entertain diners, and a late-night show for supper dances.

The Vedic took the credit for introducing the supper dance to Dunedin. In the 1930s, under the direction of Miss May Wallace, modern ballroom dancing classes were held at the Vedic, with 'private tuition by arrangement.' In 1939, the *Evening Star* photographed the principals of the Town Hall School of Ballroom Dancing, Mr Jack Robinson and Miss Betty Anderson, Dunedin's answer to Astaire and Rogers, posing in the Vedic Lounge Studio. OSA President Pete Smith remembers Jack Robinson 'used to teach us gangly fellows at OBHS.' He was known to the boys as 'Greasy Jack' due to the 'gallons of Brycreem' he applied to his hair.



Lunch Hour (Vedic Tearooms), a pencil, chalk and wash drawing by Ralph Miller in the collection of the Dunedin Public Art Gallery and pictured on this issue's cover, offers a glimpse of early 1950s' café culture, and of an era when dressing up to go to town, wearing a hat and gloves and carrying a handbag, was de rigueur. Similarly revealing, from a fashion perspective, are photographs of guests attending wedding receptions at the Vedic. At the wedding breakfast following the marriage of Agnes Haig to Harold Hodges at Mornington Presbyterian Church in 1954, fur collars, capes and jackets were much in evidence, as were pearl necklaces and small hats, unassuming off-the-face shapes decorated with flowers, sequins or bows. Male guests showed a preference for single or double-breasted pin-stripe suits and sometimes a jaunty tie. At the dance in the evening, young women in fashionable long



gowns and diamanté necklaces (the bling of the Fifties) lined up for the camera with band-leader Lex Knight.

With the arrival of the coffee-bar, and a new informality in both lifestyle and dress, places like the Vedic became passé. The TAB purchased the premises in 1960, and the Vedic company was wound up in 1964. Today, the former Vedic and the auditorium of the picture theatre next door, which ended its life as the Metropolis Empire, have been repurposed as private car parks with entry from Moray Place.

Nobody knows now why the Café Vedic was so named. The Vedic religion was the ancient form of Hinduism derived from the four holy books, the Vedas; 'Veda' comes from the Sanskrit word for knowledge. Dunedin being a university city, it is possible input may have come from a Sanskrit scholar. Another possibility is that the name was inspired by a ship. The *Vedic*, an ocean liner of the White Star Line, which commenced service on the Australia route in 1926, was much in the news. Perhaps the café owners liked the sound of the name, or its association with luxury travel.

Cecilie Geary

Left: Mr Jack Robinson and Miss Betty Anderson in the Vedic Lounge Studio. *Evening Star*, 25 February 1939.

Right: Agnes and Harold Hodges at their wedding breakfast, Café Vedic, 6 November 1954. Photograph courtesy Agnes Hodges.



Director's Annual Report

Highlights

2018/2019 has been a productive, if unusual, year at the Museum. While our many visitors will not have noticed, it has not been exactly business as usual behind the scenes. Our back-of-house staff have been working on a number of projects designed to address long-standing issues with the collection. They have accessioned a backlog of thousands of items, processed uncatalogued parts of the collection and rehoused many of the items previously not stored safely. This work is to enable better understanding and management of our collection holdings and will allow us to better care for them and share them with the public. Before undertaking this collection project, the team also delivered two significant temporary exhibitions: 'Suffrage and Beyond: 1893–2018,' to mark 125 years of women's enfranchisement, and 'Object • Affection: Dialogues with Ancestors,' a photographic exhibition looking at Chinese cultural identity.

Visitor Numbers

290,291 visits were made to Toitū in 2018–19, 40,291 over our target of 250,000. This is slightly down on previous years, but nonetheless an excellent result.

Collections

As a team, much of our attention this past year has been devoted to addressing long-standing issues with our collection. Over the past 12 months staff from the Collections and Visitor Experience teams have managed to clear a six-year backlog of more than 5,000 donated items which had built up since the redevelopment in 2013. As part of the wider project, our large collections store has been completely reorganised, missing items have been catalogued and seismic protections have been

installed. Great progress has also been made to reorganise the Costume and Textile store and to sort through this collection — again, recording many items that were previously uncatalogued. It has been a similar story in the Archives, where we have taken on three assistants to help process photographic material from our large subject collections.

Exhibitions

'Suffrage and Beyond: 1893–2018' opened in early September in the Special Exhibitions Gallery. This exhibition was drawn mostly from the riches of the Toitū collection and focused on the suffrage movement in the late nineteenth century, especially in Dunedin, as a chronological starting point. The exhibition also highlighted the achievements of many notable Dunedin women, as well as the many societal changes that have taken place regarding gender attitudes over the past 125 years. The exhibition was opened by Dame Silvia Cartwright and was part of a co-ordinated national celebration. These national events culminated in Dunedin — as the city where more women signed the suffrage petition than anywhere else — with a 'KATE' talks evening (modelled on the TED talks initiative) at Toitū on 28 November, marking the day women voted in the 1893 general election. This event was organised in collaboration with the Ministry for Women and the Otago University reference group, and was part of a nationwide celebration of the anniversary overseen by the Ministry for Culture and Heritage.

'Object • Affection: Dialogues with Ancestors' was an important collaboration between the photographer and historian King Tong Ho and members of our local Chinese community, resulting in a series of photographic portraits which explore aspects of religion and culture that have shaped, and continue to shape, the lives of people of Chinese ancestry in New Zealand. From



15 March to 28 April the touring Mount Felix Tapestry was on display in the former NZR bus station 'bullnose' lounge. During the First World War, 27,000 wounded New Zealand soldiers were treated at No 2 NZ General Hospital in Walton-on-Thames in Surrey, near London. This community embroidery project commemorates those soldiers and the hospital staff who cared for them, celebrating the links forged between Walton and New Zealand.

Learning Experiences Outside the Classroom

During the past year, 6,720 pupils have taken part in an LEOTC programme at the Museum, 5,056 of them primary and 1,654 secondary. Highlights have been programmes that focused on housing and domestic life in early Dunedin; Chinese Otago settler history, incorporating a visit to Lan Yuan; women's suffrage; the gold rush; and a number of programmes encouraging the use of drama in the Museum. Funding is provided by the Ministry of Education as part of contestable funding. We are pleased to report that our current LEOTC contract has been extended until the end of 2021.

Commercial and Operations

The retail space experienced its best year since the redevelopment, reaching \$40,000 above the annual sales target. This favourable result was achieved by maintaining our 'best sellers' through the busy tourist season and diversifying the selection of brands on offer. There were strategically timed discount sales throughout the year, which also boosted revenue in the shop. December was a highlight on the sales calendar, which coincided with the ever-popular Pixie Town. Functions and commercial events were steady throughout the year, with the Josephine Foyer and Auditorium a popular choice for bookings. There was notable repeat business from both local and national clients. Staff attended the Conventions and Incentives NZ meetings event in Auckland in May 2019 and met a number of interested parties who will bring their business to Toitū over the coming year. Toitū hosted an excellent number of visitors for pre-booked tours, with groups of more than 80 people on a number of occasions.



Partnerships and Collaboration

The Museum continues to work with Kāi Tahu through our Iwi Liaison Group, which comprises representatives of Puketeraki, Moeraki, Ōtākou, Hokonui and Waikoau rūnaka. This group advises the staff on appropriate tikanga or when we are working with taoka, or treasures. This year we have worked closely with the group as we move nearer to the installation of the new carved *waharoa*, or gateway, into the Museum's gallery spaces. [Carved by James York, this was unveiled on 2 October.]

Awards and Media Coverage

The Museum is very active on a number of social media platforms and is thrilled to be ranked the number one visitor attraction in Dunedin on the Trip Advisor website for the sixth consecutive year. We qualified for their Hall of Fame last year. There has been great coverage of the Museum during the past 12 months, including many articles in the *Otago Daily Times*, local television and the national media.

Staffing

It has been a year of reorganisation, both in terms of our staffing and of our collections. In embarking on the huge collections project in October 2018, we have been able to recognise and capitalise on strengths within the Toitū team and call upon outside colleagues for additional support during this challenging and rewarding time. Our colleagues from the Dunedin Public Art Gallery's collections team Genevieve Webb and Jay Hutchinson worked alongside Toitū's AV technician Chris Kwak to completely gut, recatalogue, repack and rehouse the contents of our large collection store. We were in danger of failing a building warrant of fitness, so it was vital that this work was carried out quickly and efficiently. Cross-team and interdepartmental relationships have been key to the high level of success back of house during the past 12 months, with Curator Seán Brosnahan and Registrar Claire Orbell concentrated in the Textile Store, Exhibitions Designer Tim Cornelius, Collections Assistant Beth Rees, Exhibition Developer Will McKee and Curator Pete Read working collaboratively and cohesively on the donations backlog. This sterling effort has not gone unnoticed and sets the tone for a new era, post-redevelopment.



We have been fortunate enough to secure funding and welcomed additional assistance in the Archives, with Archivist Emma Knowles overseeing a group of three fixed-term, full-time staff who are cataloguing a multitude of backlogged archival items. We have asked that members of the public are patient whilst the Archive has been closed as we undertake this important work. Back of house there have been few changes. We have welcomed Yvette Billot to the Commercial Manager's position. Yvette is working across the Toitū, Chinese Garden and Art Gallery group, and we look forward to the contribution she will be making in the Museum's commercial sector. Ellie Nicholas has joined the organisation as the Visitor Host Team Leader. She has proved to be a strong asset to the team in this time of change and we look forward to her making a positive contribution to leading the Visitor Host team in the next year. The period has not been without its challenges. We undertook a review of the front-of-house operation during the last 12 months and as a result there have been some changes to the members of the Visitor Host team. We look forward to a new focus in 2019–20 as we embed a number of changes which will enhance our visitor experience and commitment to customer services.

Conclusion

This has been a positive year in many respects, with outstanding progress made in addressing the legacy issues in the collection; several outstanding exhibitions and public programmes; the continuation of our high tourism impact; and good visitor numbers. The team and I would like to acknowledge the Association, your president and committee, as well as you, the members, for your ongoing support for our activities, events and programmes.

Cam McCracken
Director

This is a slightly edited version of the full report, copies of which are available from the OSA office. It contains a full list of public programmes and events, statistical graphs, and details of the operation of the Chinese Garden.

Annual General Meeting

The substitutes' bench had to be called on for the 120th AGM of the Association on Thursday, 5 September, at which 52 members were present. President Pete Smith was indisposed so the Immediate Past President Susan Schweigman performed his duties. Another former President, the Chairman of the Museum Board Phil Dowsett, presented the Annual Report. He welcomed our recently appointed Administrator Gemma Murphy, calling her 'a real treasure.' Bob Hopkins summarised the unaudited financial statements, standing in for Treasurer Keith Clifford, who was out of the country. The amendment to the constitution permitting an annual review assignment instead of a full audit was passed without opposition. Also unopposed were the officers and committee members of the Association, who were declared re-elected without the need for a vote. The committee now has only six members and there is room for more, so if you have, in Susan's words, a 'burning desire' to get your hands on the levers of power, please get in touch. Kerry Moir, Alex Lucas-Fyfe and Jennifer Evans have all had to withdraw from the committee because of the pressure of other commitments. Susan thanked them for their contribution and said 'we will miss them.' Eleanor Leckie, having served on the committee for all of this century, has decided to bow out after twenty years. She was unable to attend the meeting, but flowers and thanks had been sent to her by the Association.

Cam McCracken, then Acting Director of the Museum, discussed the highlights of his annual report. It had been, he said, 'an interesting year' in which 'long-standing challenges' were addressed. The backlog of accessions that had filled four store rooms had been cleared, an 'enormous undertaking' which has placed 'the institution in a much better place.' The education programmes are 'growing a new generation of museum-loving citizens.' Cam reiterated his thanks to the Museum's staff for their 'energy and effort,' above and beyond the call of duty. He thanked too OSA members for their support: 'You are our advocates; You are our supporters.'

A Further Journey

Hilary Allison then introduced the guest speaker, the curator and roku-dan Seán Brosnahan, who is now in his fourth decade of service to the Museum. So great has been his contribution over the years that Hilary suggested James Macandrew's bust on the plinth outside be removed and replaced with a statue of the *Ceann Fine* of the Brosnans. Seán told us all about the Scottish Project, revealing its official title to be the 'Journey to New Edinburgh: The Story of Otago's Pioneers.' This deliberately indicates the continuity with the Museum's previous video projects, the 'Journey of the Otagos' and the 'Journey to Lan Yuan.' These were nicknamed 'JOTO' and 'CHOTO' respectively, so inevitably the Scottish project has become 'SCOTO.' Like its predecessors, the Journey to New Edinburgh will be a mixture of geography, biography and history. It will take a detailed, 'on the ground' approach, visiting places associated with Otago's pioneers and explaining their context. The topic is right up the

OSA's street, and it will be the core sponsor of the project. The Otago Scottish Heritage Council might also be induced to dip into its poke-nook.

From July to October next year, Seán and his team will visit more than 300 locations in both Britain & Ireland and Otago & Southland. They will also conduct interviews with eminent historians of Scottish and Irish emigration. All going well, the resulting video will be launched on Anniversary Day 2021. Short film clips will be put on social media, and the project will also generate raw material for future audio-visual displays in the Museum. The team will visit so much of Scotland it is easier to list those places they will have to leave out: the Berwickshire coast, the south coast of the Moray Firth and most of the Hebrides.

The Museum's collection comprises a vast range of objects gathered over the past 120 years, and the project aims to capture some part of the stories of the people associated with them. It will try to encapsulate the big picture of mass migration from the Old World to the New in the nineteenth century, a phenomenon that was unprecedented in the history of the world. Europe in general was shovelling out emigrants at a great rate, but Scotland and Ireland in particular usually provided the highest proportion per capita. From the New Zealand perspective, Scotland was of unusual significance, as it provided about a fifth of immigrants at this time, when it had only a tenth of the population of the UK, not bad going for a country with a population now smaller than that of Yorkshire.

The Journey to New Edinburgh will look at the origins of planned migration in the ideas of Edward Gibbon Wakefield, the former King's Messenger who had done time for abducting an heiress. The project will also consider the impact of the Disruption in the Church of Scotland in 1843, which set many Free Church Scots thinking about setting up a Wakefield class settlement of their very own in the South Seas. Seán will revisit St Cuthbert's Church in Monkton, Ayrshire, where the Revd Thomas Burns abandoned a good living for the sake of his conscience. He will call at John McGlashan's law office or 'Writing Chambers' which survives in Hanover Street, Edinburgh. It is now home to Lothian Buses, catering to those who probably don't intend to travel quite so far as New Zealand. Heading up to London, Seán will visit sites associated with William Cargill and the New Zealand Company. All this takes considerable research — for instance, it took two days to track down the exact location of the original New Zealand House in Liverpool Street, now near the railway station familiar to all players of Monopoly. With a change of train at St Pancras, these days you can be down river in 48 minutes at Gravesend, from where many of the New Zealand Company's emigrant ships departed, including the *John Wickliffe*.

The stories of some of those passengers will flesh out the big picture. Seán singled out James Adam of Aberdeen, who sailed in the *Philip Laing* from Greenock in November 1847, as 'a fantastic emigrant.' He had contemplated leaving home for America but found himself greatly impressed by a talk given by Thomas Burns about prospects in Otago. He booked a free passage for himself and his family, but when he eventually got round to telling his wife, he found she was somewhat less enthusiastic. Her attempts to thwart his plans failed, but she was not alone as a reluctant

female emigrant. The Adams did so well in Otago that James was sent back Home on a recruiting drive in the late 1850s and again in the 1870s. Like Mrs Adam, Archibald Macdonald of Stirling was an emigrant who left his home reluctantly, in his case mainly because of the limited opportunities open to him there. He left a diary detailing his journey from Stirling, at first by horse and cart, then by train to Glasgow, then a boat down the Clyde to Greenock, from where there was no turning back. Seán and his team will retrace this route, though they will fly home rather than brave the ocean voyage.

Though the core story of the Journey to New Edinburgh will be Scottish, there will be plenty of Irish and English stories too, and even a few Welsh. The Otago settlement deterred Irish Catholics as far as it could, but, luckily for the Museum's sake, Seán's ancestors were made of sterner stuff and left Annaghdown in County Galway behind them in the 1850s. Luckily too for the drinkers of South Dunedin, Thomas Heffernan left the poverty-stricken Faulmore in County Mayo and eventually settled here and set up the eponymous hotel — so let's raise a glass to the success of the Journey to New Edinburgh project.

For Your Diary

Christmas Meeting

Opera Otago will provide the entertainment at our final meeting of the year on Thursday, 12 December. A raffle will be held, Pixie Town will be open for visitors and the shop will be operating for Christmas shopping. The doors will open at 7pm for a 7:30 start.

We still need goodies to fill the baskets to be raffled to raise money for OSA events, so if any members are able to contribute anything suitable the committee will be very grateful. The items should not be worth more than about \$10; due to health regulations only ready-made items can be raffled, so this unfortunately rules out home-made edibles. Drop them in to the OSA office before 1 pm any weekday until Friday, 6 December.

Summer Outing

The OSA summer jaunt is planned for Friday, 6 March. A bus (fitted with a WC) will take us south to Owaka, the metropolis of the Catlins. We will visit the excellent Catlins Historical Museum, and there may be time to call at Teapotland. There will be stops for refreshments and lunch, al fresco if the weather is good. If this sounds appealing, please register your interest with Gemma our Administrator as soon as possible so she can estimate the numbers.

Book News

Ian Church, *Salutary Punishment: Taranaki Maori Prisoners in Dunedin, 1869-72 and 1879-81*

(Patea Historical Society, 2019) 120 pages, paperback. \$46.99 (With OSA members' 15% discount, \$39.94 plus \$5 packing and postage. Please make out cheques to the DCC.)



Quite a few of the public works in and around Dunedin are the result of hard labour by nineteenth-century convicts, among them two famous sets of Maori prisoners from Taranaki. The first group were warriors of the Pakakohi tribe who were involved in fighting over disputed land purchases in 1860-65. They were defeated and swore allegiance to the queen, but three years later they returned to the fray. Defeated again, they were found guilty of high treason, but their death sentences were commuted to several years' imprisonment with hard labour. 'Considerable excitement was manifested' by large crowds who came to see the 74 men arrive in Dunedin, 'eager to obtain a glimpse of these ferocious rebels.' They were locked up in the recently completed gaol, now the site of the law courts. The men broke stones, made roads, embanked waterways, and levelled and drained land. Their lasting legacy includes the recreation ground of Otago Girls' High School, the level grounds of the Botanic Gardens and the street through the centre of the Octagon. The hard labour gangs worked on several roads around the city and peninsula, one of them the eponymous Maori Road. Some men died of disease, while all of them missed the warmth of home: 'The Dunedin winters punish them terribly, and they are loud in their lamentations at the cold.'

The second band of prisoners were quite a different set of men. The Parihaka ploughmen and fencers disrupted surveyors and road-makers in 1879, and were charged with malicious injury to property, so their sentences were much less onerous. They were seen as 'disturbers of the peace, aimless, mischievous, larrikin louts.' They too worked on roads and retaining walls, and some of them may have stayed in the prison hulk that was anchored in the lower harbour. Like their predecessors, the Parihaka prisoners were supplied with greenstone and tools with which to

make pendants and ornaments to sell for cash or exchange for tobacco. A few stone fragments were found on the site of the old gaol in 2001.

This, the late Ian Church's thirtieth book, is the result of several decades' worth of detailed research, and was brought to publication by his sister Pat Greer. It includes appendices listing the prisoners, and a useful bibliography. Three maps are provided, along with 33 photographs and four drawings. Ian's contribution to our local history has been considerable, and this new publication is a fitting memorial to him.



Räder of Bochum in Westphalia produce a range of stylised Germanic model houses from unglazed biscuit porcelain. This material's translucency means that when a tea light is placed inside them the houses come alive, especially in the evening. A couple of years ago they brought out a two-storey New Zealand state house, now accompanied by an even more distinctively typical neuseeländisch dwelling, a late-Victorian bay villa. House prices are generally on the rise, but in this case the difference is due to the complexity of the moulding, which includes a verandah and a canted bay window with a decorated gable. The shell of the house lifts off a base plate, which can hold a small candle or battery-powered light. Height 14cm; width 13cm; depth 10cm (about 5½ x 5 x 4 inches). Price: \$110 (With OSA members' 15% discount, \$93.50 plus \$5 packing and postage. Please make out cheques to the DCC.)



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 admin@otago.settlers.org.nz

 **Otago Daily Times**

The Otago Daily Times supports Toitū Otago Settlers Museum

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