



# OTAGO SETTLERS NEWS

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

WINTER 2020 ISSUE 145

## The Dream Factory



All but the oldest part of the Cadbury Fry Hudson factory is to face the wreckers soon, but there is some consolation for chocolate lovers. Substantial parts of the original Hudson's chocolate factory still exist, tucked away near First Church. The firm claimed to have manufactured the first chocolate in the southern hemisphere there, before it moved to its new Cumberland Street buildings in 1900. But what about the Aztecs? They don't count as they were north of the Equator, but also their chocolate was a drink. The Spanish conquistadors sweetened this foul-tasting aphrodisiac, but it was not until Casparus van Houten in Amsterdam worked out how to make cocoa powder in 1828 that solid chocolate became possible. Nearly twenty years later Fry's of Bristol

worked out how to add cocoa butter to this powder to make a solid chocolate bar. The market took off in the 1850s, and chocolate manufacturers sprang up throughout Europe and North America.

Richard Hudson was well established as a maker of biscuits in Dunedin when he started to look round for something to coat them with. He sailed to England in 1885 with the express purpose of purchasing chocolate-making machinery and recruiting skilled workers to bring cocoa- and chocolate-making to the South Seas. Mr and Mrs Hudson 'visited all the principal centres of the chocolate trade in England and the Continent.' He saw the latest improved machinery at the

A detail from a mid-1870s Burton Brothers panorama. The 'H' on the chimney in the centre foreground marks Hudson's factory buildings.

Antwerp Exposition Internationale, and 'purchased a large plant with all the modern improvements' in Paris and Dresden. He returned with nine experienced workmen who got the machinery running, and on Friday, 2 October 1885 turned out his first chocolate creams. The lucky *ODT* reporter 'had the pleasure of inspecting the goods turned out' and concluded that 'the industry is likely to develop into a large affair if properly supported, as we have no doubt it will be.' Within a month 'every variety of "fancy" chocolate' made by Hudson's was already on sale in many parts of the country.

Hudson (né Bullock) had arrived in Dunedin in 1868 and set up as a confectioner and baker first in Princes Street near the Moray Place corner, then in a purpose-built factory in lower Dowling Street. There R Hudson & Company baked sponge, savoy, pound and Madeira cakes, 'all machine made,' as well as barley sugar, rose rock, almond toffee, Everton toffee, acid drops and coconut ice. Before the advent of chocolate coating, the plain old biscuits on offer were macarons, Abernethy biscuits, lunch biscuits, cabin biscuits, ship biscuits and brown digestives 'recommended by the faculty' (of medicine, that is). Hudson's water biscuits were 'celebrated,' though presumably only by those who led lives otherwise

devoid of excitement. The firm quickly ran out of space so bought and converted the elegant Masonic Hall in Moray Place and added some adjoining buildings as a flour mill, bakery and biscuit factory. The porticoed hall on the street frontage was replaced in 1881 with the four-storey Coffee Palace, a private hotel and restaurant. Not long before it opened, it was damaged in a fire that started in Hudson's factory, but the building was soon repaired. In its final decades the Palace was known as the Criterion Hotel; it is now gone, along with the City Hotel next door on the corner, to make way for the glass-fronted tower block Otago House.

Yet the rest of Hudson's factory is still there, now used as a covered car park. It was converted into a cinema which survived until the turn of this century. It adjoins the former Café Vedic, latterly a TAB, described in Cecilie Geary's article in the Summer issue of this newsletter. It too is now used as an indoor car park. It is the surviving fragment of the original Queen's Theatre, the Princes Street frontage of which was replaced by the present Queens Building in 1927. To its left, a 20-foot wide, 72-foot long lobby led to the fragment of the old Hudson's factory, renovated and renamed the New Queen's Theatre in 1912. It was 'a perpetual picture palace' that



The Hudson chimney is again visible in this detail from a late 1870s Burton Brothers photograph [Te Papa C.012119]. The Burton Brothers did not need to go far to take this photograph. Their building on the corner of Princes Street and Moray Place is one of the few in this picture that still exists.

showed films continuously for 'the best part of the day and night.' Since picture-goers could come in at any point in the show and stayed until their starting point came round again, this gave rise to the phrase 'This is where we came in.' Early on, the management complained that many patrons sat tight and watched the whole programme several times over. The films, which were changed twice a week, comprised a variety of comedies, dramas and newsreels, and the programme lasted about an hour and a half. The *Evening Star* thought this arrangement 'should provide a long-felt want to those who have to wait to keep an appointment or catch a train, and should pass away many tedious periods during the day when there is nothing else to do.' One of the first films shown was a coloured depiction of the historical development of French hairstyles over the centuries, which presumably helped to pass the time. A commissioner paraded in front of the cinema 'proclaiming with the aid of loud clanging from [his] handbell the merits of the current programme.' The picture theatre was modernised in 1928 giving it 'an atmosphere in keeping with the pictures to be screened.' It was renamed the Strand and specialised in showing extended seasons of 'super pictures' with its own orchestra. Exactly a year later the writing was on the wall for the musicians when its new rival, the Regent, screened its first talkie.

The cinema's owners Fuller-Hayward were taken over by Kerridge-Odeon in 1946, who remodelled and renamed it three years later: 'The Embassy was modelled on the lines of a prominent British Philharmonic Hall.' The prosaic reality was that the screen was given illuminated festoon or 'waterfall' curtains. The gala opening was a screening of 'The Winslow Boy,' starring Robert Donat and in the title role the largely forgotten Neil North; he also appeared in the 1999 remake, though no longer as the eponymous boy. Russell Campbell, who worked for several Dunedin picture theatres, remembers the Embassy well as it was there he had his first full-time job, in 1960. He described the interior to Cecilie Geary: the ticket booth was on the right-hand side of the foyer, and a third of the way along was a seven-foot wide staircase up to the circle. Beneath the staircase were a staff room, a storage area for cleaning gear, and the manager's office. On the left-hand side of the foyer were a sweet stall and the men's toilets, which were actually part of the hotel next door. In the auditorium both the circle and stalls had wooden panelling and there was pink 'Wunderlich' pressed metal decoration on the upper walls. Fragments of this survive today. A staircase from the circle to the stalls gave access to the exit on the left of the auditorium. This led out to Moray Place and is now the vehicle entrance beside the former RSA building. The present false ceiling hides a glass dome which used to be lit up in different colours. The fireproof projectionist's booth still exists, though it is now a store room for the electronics repair firm Service Plus, which now occupies the former foyer and service rooms.

Russell points out that before Kerridge-Odeon took over, the Strand had become a B-grade theatre, showing double features. Revived as the Embassy, it showed single, better-quality films, and its heyday lasted until at least the end of the fifties. The Embassy 'began a downhill run' in 1967, first moving the matinees to 5.15 pm and then dropping them

altogether. As with other aspects of the decline of civilisation, television was probably to blame. In an attempt to revive its fortunes the Embassy was renovated in 1970 and renamed the Odeon. It was by then the oldest surviving picture theatre in the city and, more esoterically, was the only one with 'a built-in garden.' In its final years from 1997 the now independent cinema acquired a jazz moderne frontage and a new name, the Metropolis Empire. By the end, Jaffas were perhaps the only reminder of the site's link with Hudson's.

With thanks to Cecilie Geary and the staff of Service Plus.



The Hudsons High Class Chocolates mirror currently on display in the *Brought To Light* exhibition at Toitū Otago Settlers Museum.



My prior knowledge proved to be somewhat lacking as I was not entirely aware of the historical forces in Scotland that came together to produce settlement in Dunedin. I lacked knowledge of the immigration patterns and settlement development that occurred before the gold rush. Seán provided several sources that proved valuable in expanding my knowledge of Dunedin history.

The script for the upcoming film being made by Toitū about the early settlement of Otago, titled *Journey to New Edinburgh*, was an excellent source on the settlement scheme. *The City of Dunedin* by KC McDonald was a good source on the politics of early Dunedin and the issue of infrastructure. Alexander McLintock's *The History of Otago* was a great source for more detailed accounts. Throughout the internship I kept reading and developing my understanding. The information used in the biographies built my knowledge for the subsequent biographies.

Before writing any biography, a settler would have to be chosen from the more than 400 portraits that hang in the Smith Gallery. I would go to the gallery with a printed spreadsheet of portrait information, so I knew which biographies had already been written. I attempted to do a mix of working-class and wealthy settlers but often I was attracted to a particular portrait by an unusual face or an uncommon name. As the internship went on, I found myself choosing uncommon names more often as it was easier to locate the specific settler amongst people with similar names. This led to me selecting perhaps the only two German settlers in the Gallery to write biographies on.

Once I had selected a settler, the first step was to search the individual on the OASES database used at the Museum. This source would usually give good raw data such as date of birth, marriages, children and when the individual died. The online births, deaths and marriages register was also a valuable source for basic information. Papers Past, an online newspaper archive, was perhaps the most important of all the sources. The ability to search for a specific individual made using physical newspaper archives redundant during the internship. Seán did, however, show me how physical newspaper archives work at the city library, which may prove valuable in my further historical work. The most important aspect of Papers Past was obituaries. Substantial obituaries are biographies in themselves, giving me the full overview of the settler's life, their achievements and crucially interesting information that adds flavour to the biography. For instance, the obituary of prominent businessman James Taylor Mackerras mentions his love of rose gardening. Online resources such as FamilySearch and Ancestry were useful to get information from records in the United Kingdom and for reading wills. *A Return of the Freeholders of New Zealand ... October 1882* was a very useful source for gauging the prosperity of settlers. This information would either confirm or contradict the historical narrative of settlers migrating to New Zealand for a better life. Toitū records such as indexed passenger lists and church marriage information were also valuable.

Occasionally a descendent will have written a family history which could give great detail, but possible bias needs to be acknowledged. Some of the more prominent settlers would have biographies written in the *Cyclopedia of New Zealand* (1897–1908) or the *Dictionary of Otago and Southland Biography* (1998).

# BRIEF LIVES

As the OSA Summer Intern for 2020, my time at Toitū was spent primarily on two biographical research areas. The first was on Otago's early settler period. Specifically, I was writing biographical accounts of the lives of the early settlers that have their portraits hanging in the Smith Gallery. These biographies will eventually be displayed on the Museum interactives for the public to read. The second project was to write biographies of the Dunedin Roll of Honour soldiers that died in the First World War. These biographies will eventually be assembled in a published Roll of Honour book by the Museum. A significant part of the internship was shadowing a curator to learn the workings of a museum. Throughout the internship I worked alongside Eilish McHugh-Smith, an intern from Victoria University's Museum Studies programme. I appreciated working alongside another person in a similar position to myself who worked on the same projects as I did.

## Smith Gallery Biographies

As a student of history, and a lifelong resident of Dunedin, I believed I had a reasonable understanding of Otago's early settler history. I had an understanding of the course of settlement and the effect of events like the gold rush on the economy and demography of Dunedin. On the first day of the internship Seán Brosnahan gave me a detailed tour of the Museum, explaining the various periods of Dunedin history. Seán also showed me the various sources I would later use in order to write biographies of the Smith Gallery settlers.

Seán walked me through the first biography, illustrating how the various sources and data points work and how to craft it into a narrative. The second biography I wrote was about seeing that I understood the sources and could use them myself. By then it was clear that I could handle the sources, but an increased knowledge of the early settlement period was required before writing more biographies.

NZ Expeditionary Force Service Certificate for Otago soldier John Turtle Reynolds of Nelson Street, South Dunedin.

There were some challenges encountered while writing early settler biographies. First, there are very large amounts of recorded information for many prominent individuals. While a good thing when compared to those where there was an acute shortage of information, prominent individuals often required a lot of information processing before being able to write a biography. For example, Thomas Edwin Dick, an early political figure, required a lot of distilling of appointments and positions he held before I could write the few sentences I intended to write on his political life.

As mentioned before, common names was a major issue when writing early settler biographies. The central role of Scottish immigrants in the early settlement was an issue when trying to locate information back in Scotland. When there was little information to help triangulate the individual, looking up birth records could sometimes produce hundreds of individuals. Several times I read newspaper articles believing it was my settler only to discover it was another person with the same name. Hence having an uncommon name made the settler more desirable.

Word count was an issue with several of the biographies. Some settlers had such large amounts of information on them that it was challenging to fit it all into a 300-word biography. Many of the portraits in the gallery are of married couples, which often compounded the issue. Having 300 words for two people practically halved the word count.

I found that it was difficult to write biographies on settler women that did not reduce their lives to their interactions with men. This was due to a lack of sources that identified these women as individuals. Without the required sources it was not possible to write a lot on many of the women in the gallery.

A final issue with settler biographies is the spelling of names. The majority of our indexes are taken from handwritten records so there is room for human error in reading old handwriting. I found with the two German settlers I did, John Pietersen and Henry Schluter, that the ignorance of German surnames in nineteenth-century New Zealand meant that their surnames were often recorded significantly differently than the correct spelling. It was always worth checking spelling variations of settlers' names to account for those issues in the records.

### **Roll of Honour Biographies**

At the start of the third week of the internship I began work on biographies for soldiers on the Dunedin Roll of Honour. This was a significant shift in time period, focus and skills. We decided that it would be best to focus on just one campaign of the First World War, Gallipoli, as following the whole war would require too much research.

To place the soldier within the right context the events at Gallipoli needed to be understood at a very specific and detailed level. To acquire that detail, it meant a lot of reading. I spent two days reading several books about the course of the campaign. I was learning which points resulted in the largest increase in casualties for the Otago units. I started my research with the documentary made by the Museum, *Journey of the Otagos*. Other good sources included *The August Offensive at ANZAC, 1915* by David W Cameron;

*Johnny Enzed: The New Zealand soldier in the First World War 1914–1918* by Glyn Harper and *The Ottoman Defence against the ANZAC Landing* by Mesut Uyar. A detailed timeline document put together by the Museum was of great help in locating engagements on specific days and giving a chronological sequence to events.

I needed to learn new skills to approach the soldiers' biographies. The records and sources I had learned to use for settlers had limited relevance to soldiers. Learning how to interpret the military records was the most significant skill for the soldiers' biographies that Seán taught me.



Once I understood the major battles and the course of the campaign it was simpler than the settlers to write the biographies. Much of the information I had could be recycled for two soldiers that died at the same engagement. For example, Bruce Harvey and George Waite both died on the approach to Chunuk Bair on 7 August 1915. The research I had done on the first soldier easily applied to the second. The soldiers for whom I was writing biographies were young and had short lives. This meant that their biographies were not going to have large sections on their family or achievements. Most of the information in the narrative of the biography was always going to be the soldier's military service, which came directly from the digitised military records. The amount of research needed to complete soldiers' biographies was, therefore, much less and made writing them quicker.



The first step to write a soldier's biography was to choose a soldier from the Museum spreadsheet list. This process was relatively random. The only guiding factor was I selected a soldier from each of the major battles that Otago soldiers were involved in. These battles were Baby 700, the second Battle of Krithia, Chunuk Bair and Hill 60. There are hundreds of soldiers to do, so I selected the few that I wrote after the first four with no real process.

The most important source to use was the digitised military records through the Archives New Zealand website. These records gave a large amount of the information I needed: date of birth, occupation, next of kin, date of enlistment, unit, health issues, rank, places served and date of death. A detailed knowledge of the history of the campaign was needed to link the dates listed in the military record to specific events in the campaign. The military record would list the date of death but not that it was part of wider events. I would add to the military record newspaper obituaries from

The Narrows as seen from Chunuk Bair, where Lieutenant George Waite lost his life on 7 August 1915.

U.S. Military Form - 31, 11  
Army Form - B. 103

ANNUAL CONFIDENTIAL REPORT FOR 1913-14

For Officers of all Arms

Rank and name (to fill): **1<sup>st</sup> Lt. Col. Arthur Bauchop**  
 Regiment or corps: **New Zealand Staff Corps**  
 Name and address of relative: **Wife (Mrs) Clair Dunedin**

1. Date of rank: **1871**  
 2. Is he in every respect physically fit for active service? **Yes**

3. Has he been promoted? **Yes**  
 4. Has he obtained a special certificate?  
 5. Has he been held in the employment?  
 6. Has he been employed?  
 7. Do you recommend him for:  
 (a) Retention in military service?  
 (b) Promotion to higher rank?  
 (c) Discharge from service?  
 (d) Staff employment, etc., if he has other particular talents to be noted?

*A keen soldier & good leader of mounted troops. His forte is work in the field. He has not the business training or knowledge necessary for administrative work, nor do I think he is at present qualified for very high command.*

*A. Rodley*

Casualty Form - Active Service. Army Form B. 103

Regimental No. **7532** Rank **1<sup>st</sup> Lt.** Name **Arthur Bauchop** Other **Arthur Bauchop**  
 Enlisted (a) **12 2 88** Terms of Service (a) **12 2 88** Service reckons from (a) **12 2 88**  
 Date of promotion to present rank **12 2 88** Date of appointment to lance rank **12 2 88** Numerical position on roll of N.C.O.s

Re-engaged		Qualification (b)		Place	Date	Remarks
Date	From whom received	Record of promotions, re-entrants, transfers, etc., during active service, as A. 30 or in other official documents. The authority to be quoted in each case.				taken from Army Form B. 213, Army Form A. 30, or other official documents.
1913-14	Wairoa	slightly wounded		Wairoa	12 2 88	
1914-15	Tararua	wounded		Wairoa	12 2 88	
1915-16	H.S. Delta	about 9 AM of fine dust of wounds & buried at sea		Wairoa	12 2 88	Presumably cable from NZ Head dated 10/1/15 / 12 2 88

*A. Rodley*  
 G.C.D. 1915  
 G.E.Q. 1915

Papers Past. The obituaries gave the chance to add some personal information about interests, schooling and family members to an otherwise bureaucratized military biography. If there was some context about where the soldier served or died that I did not fully have I would consult the previously mentioned books and the New Zealand History website (nzhistory.govt.nz). For the location of the grave or memorial to the soldier, the Commonwealth War Graves Commission website was invaluable.

One issue with writing the soldiers' biographies was that the military records give very limited information about the soldiers' personal lives. As mentioned, I was reliant on obituaries to provide information that might make the biography more than just a statement of military service. Some of the time there would be an obituary that described hobbies, friends and interests, but often that information would not be provided. Most obituaries were short and only mentioned basic information about the soldier.

As every biography involves a young man losing his life, writing multiple soldiers' biographies in a row could often be a rather sobering affair. For that reason, I tended to write a soldier and then do a settler or some more background research. I believe that is part of the reason why I wrote many more settlers' biographies than soldiers'.

Another issue with soldiers' biographies was how to write a biography that was respectful but was also not ignoring historical fact. One particular biography where this was an issue was for Private Bruce Harvey. Harvey was court-martialled for theft during his short service and was sentenced to Field Punishment No 2. This was one of the most detailed pieces of information in his record. However, I did not wish to be disrespectful towards him or his descendants by writing extensively on one instance of

punishment at the expense of the rest of his life and service. Linked to being respectful of the soldiers was the incredible detail available in the medical records. Information about the spread of sexually transmitted infection amongst the soldiers was meticulously written down. There was a sense of intrusion in reading about the private affairs of these soldiers.

Discrepancies in information were often an issue. The date of enlistment for the soldier was often hard to pin down, as several forms would have different dates. This was due to different forms being recorded by different people at different locations. Another discrepancy would often be the date of birth. This is explained by the fact that many men lied about their age in order to enlist. Using the births, deaths and marriages register was valuable in separating the genuine date of birth from the date listed on the enlistment form.

### Learning Outcomes

Working at Toitū has deeply enriched my understanding of the nineteenth-century settlement of Otago and the course of the Gallipoli Campaign. The background reading and information given to me from Seán alone would have increased my knowledge substantially. However, it was the application of that knowledge through writing biographies that really entrenched the information I had learned. I have learnt the importance of specific, detailed and personal history. My experience as a history student has been focused on much broader events than the experience of an individual in a trench or someone emigrating to the other side of the world. I have developed an understanding and an appreciation for specific history. I know that understanding will be immensely useful in my future historical career.

Commanding Officer's Report and Casualty Form for Lieutenant Colonel Arthur Bauchop of St Clair.

Alongside new historical knowledge I have learnt new practical skills in primary source research. While I have done some primary source research, as an undergraduate student using primary sources is much less crucial than interpreting secondary sources. For post-graduate study, which I wish to embark on once I finish my BA, primary sources become vital. The skills I have learnt at Toitū will be directly applicable to my post-graduate endeavours. The research skills I have learnt at Toitū include the knowledge of and skills to navigate a multitude of online research sites. I have also learnt about physical sources and archives. Seán took me to the Hocken Library and Dunedin Public Library archives. He also taught me how to use the Museum's archives which included sources such as the *Return of the Freeholders* and passenger ship lists.

As well as new skills in research I have also learnt the fundamentals of biography writing. I had never written a biography before working at Toitū so learning how to construct a narrative from raw data about an individual was new to me. The most rewarding aspect of writing biographies was being able to place the story of say an individual settler into the wider historical narrative of Otago. In the future, the skills of writing on individuals rather than just events will be important historical skills for me. I cannot help but think I have gained an advantage in entering post-graduate research with the experience I have had here at Toitū. I have learnt new skills in researching and writing with primary sources, the key skills needed in post-graduate studies.

Lastly, through shadowing Seán, I have witnessed the inner workings of a museum and gained practical work experience. Witnessing the process of item acquisition was of particular value. By following the process with a First World War leather jacket I gained insight as to how a museum manages and expands a collection. We left the Museum to see the jacket and take photographs before Seán researched the item. Once he deemed it genuine, and of importance within the collection, we took the item into the Museum. The jacket was catalogued, wrapped and quarantined. I gained several insights such the importance of researching items, being aware of how people donating items might attempt to dump other items in their possession on the Museum, and the importance of taking items through the proper bureaucratic process. I also got to sit at the Museum's monthly collection desk where members of the public can come to the Museum and Seán, his fellow curator Pete Read and conservator Fiona McLaughlan would assess and photograph items.

### **Conclusion**

The internship at Toitū has been an incredible experience that I am honoured to have been awarded this opportunity. I have gained invaluable skills and knowledge for my future studies. I have gained inside understanding of museum work and my mind has been opened to the possibilities of working within such institutions. I am very grateful to Seán Brosnahan for working with me and teaching me those valuable historical skills. I am thankful to the Otago Settlers' Association and the University of Otago History Department for letting me have this experience.

### **Max Riddle**

OSA Summer Intern



## **When the Going was Good**

In the early morning of Friday, 6 March, 46 members of the Association took off on their annual outing, this year to South Otago. On the way to morning tea at the Balclutha Museum we drove by the prison ('corrections facility') at Milburn, the former Bruce Woollen Mill and, later, the former pottery works at Benhar. The self-appointed tour guide, President Pete, handed out some research information on these, as we slowly passed by. From an old photograph of the former pottery works it was amazing to see how large and thriving the works had once been. All that remains is the kiln chimney, after a fire forced the works to close in 1990.

A sumptuous morning tea was provided by the volunteers at the Balclutha Museum. They had set up a long table absolutely laden with food. The curator Roz McKechnie then gave us an entertaining talk about the local scandal concerning Amy Bock. Posing as Percy Leonard Carol Redwood, an affluent Canterbury sheep farmer, Bock holidayed at Port Molyneux on the South Otago coast, where 'Percy' wooed Agnes Ottaway, the landlady's daughter. They even married on 21 April 1909, the bride suspecting nothing until three days later when the 'groom' was arrested just before they were due to leave on honeymoon. Bock was taken to the Dunedin Supreme Court, charged with forgery and false pretences, and became the first woman to be declared an habitual criminal.

After the morning tea we headed to Owaka, passing by the Finegan freezing works and the Telford Farm Training Institute. Members were able to explore Owaka and the museum in their own free time and dine at one of the several eateries or have their own packed lunch. It is doubtful however that much was eaten at lunch after the huge morning tea. After lunch we headed to Pounaweia and met the museum manager Mike McPhee who gave a very interesting talk about the origins of the Catlins region. It is named after a whaler, Captain Edward Cattlin, who in times before the Treaty of Waitangi was signed bought up large tracts of land from local Maori. He lost most of the land when new land laws were passed after 1840. The remnant bush reserve adjacent to the Pounaweia motor camp is the only remaining portion of his land.

We then headed for home, stopping on the way back at the former railway tunnel at Hunter's Hill, better known locally as Tunnel Hill. The railway line ran 57 km from Balclutha to

Association members on the summer outing enjoy morning tea at Balclutha Museum.

Tahakopa. Construction began in 1879, but it did not reach Tahakopa until 1915. The main freight was timber and the line was in trouble once the logging industry began to decline, and it closed in February 1971. The tunnel remains the southernmost in the world: Chile has railways that go further south and certainly plenty of mountains, but no tunnels, apparently.

President Pete would like to thank Gemma Murphy and Charlotte Morris for their help in putting the trip together.



## Corrections

In the editor's eagerness to include a good anecdote from Ron Palenski's new history of the *Evening Star*, he overlooked that Julius Vogel was editor of the *Otago Daily Times*, not the *Star*. Unfortunately, high demand meant that the initial print run of *Star of the South* sold out quickly.

In the report of the event for Eleanor Leckie, Dr Hocken's mistake regarding the Burns family was not with regard to the Revd Thomas Burns' wife but instead his daughter in law: in *Contributions to the Early History of New Zealand: Settlement of Otago* (London, 1898), he lists Arthur John Burns as having arrived in 1848 with his wife Margaret Dickson, whereas in reality he married Sarah Scott Dickson, in 1861.



## Creative Curators

While the Museum has been closed, Seán Brosnahan and Peter Read have been busy in their enforced exile producing a series of short talks on aspects of the collection. *Curator's Corner* and *Talking Pictures* can be watched on the Toitū Otago Settlers Museum channel on YouTube.

For the kids and grandkids, our Educator Sara Sinclair has been producing a series of shorts entitled *History From Home* where she encourages children to explore their own family history through the objects and stories around them. Public Programmes Developer Phoebe Thompson has been creating some kids' craft activities in her *History in the Making* series. All these productions (and more) can be found by searching for 'Toitū Otago Settlers Museum' on [www.youtube.com](http://www.youtube.com)

Also, if you're interested in some more reading material, why not peruse the fascinating articles in the newly revitalised Toitū newsletter *Toitū To You*. At least five issues have already been produced by staff working from home during the Level 3 and 4 Lockdown. All the latest issues, plus details on how to become a subscriber, can be found at <https://hail.to/toituosm>



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 **Otago Daily Times**

*The Otago Daily Times supports Toitū Otago Settlers Museum*

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**Above left:** Exploring the former railway tunnel at Hunter's Hill, north of Owaka.

**Top right:** Toitū Curator Seán Brosnahan at the desk from which he has been producing the *Curator's Corner* series during lockdown.