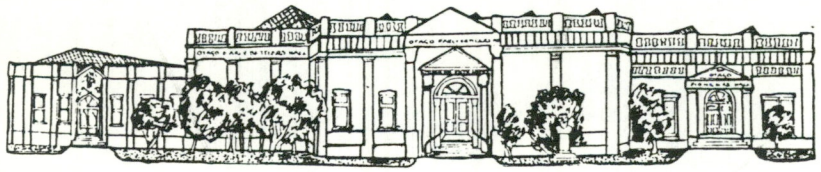
OTAGO EARLY SETTLERS
MUSEUM, 220 CUMBERLAND ST.
DUNEDIN. Phone 775-052

DUNEDIN

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DUNEDIN, N.Z.
PERMIT NO. 23

OTAGO EARLY SETTLERS MUSEUM NEWSLETTER

JUNE 1984
No 26



REGISTERED AT THE CHIEF POST OFFICE, DUNEDIN, AS A MAGAZINE.

"AT HOME" SUNDAYS 2-4

A series of events to be held on Sunday afternoons in June and July has been arranged. They all relate to 19th and early 20th century amusements and pastimes, adding another dimension to our understanding and enjoyment of those times. The full programme is on the back page of this newsletter so that it can be cut off and pinned next to your calendar.

The programme began on 10 June with performances by the Wycliffe Morris Dancers. Many thanks to the Squire and his troupe for a lively and colourful display.





May Holiday Programme

Children visiting the Museum in the holidays were able to roll up their sleeves to churn butter and make girdle scones. Sue Walker arranged equipment and ingredients and with the help of other staff, supervised the butter-making and baking. The delicious aroma of fresh baking wafted through the Museum each day, and parents and grandparents enjoyed it as much as the children did.

For older children there was the opportunity to make marbled paper. John Sutherland set aside an area at the end of the Colonial Hall and provided trays, paint and paper and endless varieties of colours and swirling designs were produced.

MUSEUM NEWS

Elizabeth Hinds, Director

Archives Project '84

It is good to report that work on the archives collection is progressing at a steady pace, although not only has a start been made to transform them into orderly piles of folders in boxes, but we are also becoming aware of the vast amount of work the project will entail.

Margaret Morgan and Felicity Laws, employed for one year on a Labour Department V.O.T.P. Scheme, spent their first 10 days with Rosemary Collier, the archivist from Wellington, whose advice and professional experience set the project in motion. Rosemary will return for a short time in August to check the work already completed and give further training.

There has been an excellent response to our request for donations towards the Archives Project and the several hundred dollars received will go towards purchase of archival paper and boxes for storage of the newly sorted and listed materials.

Art Collection Restoration

The need for restoration of more of the paintings in the art collections has been in the news recently. Most of the paintings we wish to include in the forthcoming exhibition at the end of the year are in need of conservation or restoration, and funds are being sought for this purpose.

Most of the works could be conserved and restored for about $200 each, although quotes vary from less than $100 to nearly $300. Personal or family contributions to the restoration of individual paintings are very acceptable, and anyone contemplating this is welcome to visit the Museum and arrange to cover the restoration cost of a painting, which would then be identified with the name of the benefactor and the date of restoration. A small number of paintings has already been restored in this way, and the contribution this makes to the worth of the whole collection is considerable.

Please give this suggestion some thought and ring the Museum if you would like to discuss it further.

Remember all donations to the Museum are tax deductible.

Fresh Coffee

Perhaps you have already noticed that we are now serving coffee (.35¢ a cup) at the Reception Desk and have rearranged the foyer with seating and a ship's trunk to serve as a coffee table. Stewarts Coffee House provide freshly ground coffee and at present the coffee machine is on loan from them - a generous gesture indeed and we extend our thanks to the firm.



Bathgate Silver Bequest

The Museum has received two fine pieces of silver plate, a coffee urn and salver from the estate of John Bathgate Esquire. They were presentation pieces, given to him in Scotland to commemorate, among other things, his "upright character and public usefulness."

John Bathgate (1809-1886) was a prominent solicitor and banker in Peebles, Scotland, and came to Dunedin with his family in 1863 as first manager of the Bank of Otago. In the succeeding years his career in public life included representing Dunedin in Parliament from 1871-74, holding the position of District Judge and Resident Magistrate in Dunedin, and in 1882 he was appointed to the Legislative Council, a position held until his death.

The silver is on display in the Furniture Room with a silver card case and a cross woven from human hair which belonged to his daughter, Annie Bathgate, and were brought to New Zealand by her in 1863. The latter items are on loan from the Otago Pioneer Women's Association.

Costume Collection

Further work on storing the Museum's collection of costume is being planned at present, particularly for items such as dresses and coats.

Staff would greatly appreciate help with this from anyone who likes sewing, and could spare a morning or two a week. Please ring the Museum if you would like to be involved with the costume collection.

PUBLICITY & MEMBERSHIP REPORT

Bruce MacGibbon

We had a very successful Annual General Meeting on Friday, 23 March which was well attended. This is the time members can approve or disapprove of the Committee's actions over the past 12 months.

Mr N.W. Allan decided to stand down and we record our grateful thanks to him for his work and advice over so many years.

Mr W.D.S. Armitage has agreed to succeed his father, the late Mr W.S. Armitage, as Honorary Solicitor to the Association and we are pleased to welcome him.

Office bearers for 1984/85:-

President:	The Very Rev. Dr J.S. Somerville C.M.G.
Immediate Past President:	Mr J.O. Macpherson
Vice Presidents:	Messrs N.Y. Wales, J.W. Ramsay, B. MacGibbon, Mrs H.D. Young
Secretary/ Treasurer:	Mr W.A.J. Perry
Committee:	Messrs R. Beardsmore, C.L. Croot, J.A. Dangerfield, P.N. Dick, Mrs D.L. Hogg, Messrs A.R. Lewis, A.J. Perry, A.J. Salmond, G.E. Sherriff, W.N.M. Smith, Ms R. Swanney-Macpherson, Mrs C.A. Walker
Hon. Solicitor:	Mr W.D.S. Armitage
Auditors:	Peat Marwick Mitchell & Co.
Director:	Mrs E.A.W. Hinds

Local groups are taking advantage of our evening museum and supper tours. If yourclub or organisation is interested in coming one evening, phone Sue Walker at the Museum, 775-052 for details.

CURATORS REPORT

Angela Burns, Curator

On May 30th we opened a new exhibition of Recently Conserved Prints and Paintings.

These are a selection of some of the more important works in the collection, including John Barr Clark Hoyte, George O'Brien, William Hodgkins, Bries, Webber and Heaphy.

All these works had in the past been badly stored, poorly documented and in urgent need of conservation treatment.

By curating temporary exhibitions, we have been able to conserve, catalogue and research groups of works from the collection and make known to the public and to other institutions the significance of the painting collection.

The first exhibition we held was the water-colours of George O'Brien. We hold the largest collection of O'Brien's work in New Zealand, which consists of thirty five watercolours and two pen and wash drawings. Last year we held two exhibitions; the first in July entitled Parlour and Paintbox - this consisted of works by New Zealand women from 1848-1914 - and in November twenty five watercolours by Samuel Edwy Green and Christopher Aubrey.

Recently conserved prints and paintings is our fourth exhibition since work has been commenced on the painting collection.

These works were selected chiefly because of their significance to the collection but also because of their individual strength and interest. The Hoyte of Chingford Estate is an unique work and quite removed from the "conventional" Hoyte ie the romantic views of lakes, bush and mountains. The Gifillan view of Wanganui in 1847 and the hand-coloured soft ground etchings by Webster represent some of the earliest dated works in the collection and are equally important.

Prue Miller, who trained at the Dunedin Public Art Gallery and who now runs her own Conservation Studio in Dunedin, conserved the works.

Some of the initial treatment can be done at the Museum, for example surface dirt and dust can be removed by lightly using a soft India Rubber or cleaning pad, but the major problem of acidity causing discoloration and foxing needs a trained conservator's care. Acidic cardboard backings must be pared off and the works deacidified and spot bleached.

Works on paper which had been stuck to an acid backing board can be removed by painstakingly peeling off the backing using a scalpel or fine sharp knife. They can then be deacidified by using a spray on chemical which neutralizes acidity and provides a buffer preventing further yellowing. The works are then backed and window mounted by museum staff using imported acid-free materials. Foxing - the brown-rust coloured dots which appear on the surface of works on paper have to be bleached and only a Conservator should attempt this stage of the procedure.

Moulds can be removed by placing the works in a thymol cabinet, which we now have. This consists of a wooden cabinet which contains racks and two light bulbs. Thymol crystals are placed under the light bulbs and the heat from these releases the fumes from the crystals which penetrate the works and kill moulds. However, this will not prevent new moulds growing if the works are returned to the same environment which caused the moulds in the first place, so proper storage and adequate ventilation must be provided.

Every work in the collection needs some treatment which includes removal from acid mounts and backingboards, de-acidification, removal from borer-ridden frames, repair of tears in canvases, holes in paper, bleaching of stains and the removal of moulds caused by leaking roofs and damp storage conditions. We have now worked through about fifty works but, out of a collection of around two thousand including drawings and watercolours in albums and sketchbooks, a major and costly task lies ahead.

The entire collection now however, is much better stored and cared for. Reference files have been compiled on about seventy of the known artists in the collection but there are still many mysteries, including two possible Chevaliers. Many of the works are unsigned and some signatures illegible because of surface dirt and discoloration. We may make some more exciting discoveries.

One of the most interesting aspects of this collection is that, apart from names such as Hoyte, Hodgkins, Heaphy, O'Brien and Gifillan, it also includes many primitive works which, had it not been for this institution accepting such works into the collection, would possibly have never survived, being regarded as inferior and lacking in skill. These works include landscapes, townscapes, portraits and everyday scenes of people and places. They have an unique quality and present us with a very true picture of colonial life painted to record people, places and events. One painting records the first picnic held by a business firm in Dunedin in the mid 1800's. The child-like drawing of the groups of people dwarfed by the surrounding bush and trees present us with a charming view of this event.

It is hoped that, if funds are available, we will be able to have these works conserved also. An exhibition of some of these works is scheduled for late October this year, and in the meantime the search for sources of funds for conservation work continues.

On his opening address at the Exhibition Preview of Recently Conserved Prints and Paintings, Marshall Seifert emphasised how important this section of the collection is, It represents a hithero unacknowledged and perhaps underated phase in early New Zealand colonial art. We are therefore in the position to make a substantial contribution to research on this topic by producing a catalogue of these works combined with the publication of a booklet on nineteenth century colonial painting in New Zealand.



THE GIRVAN WEAVERS

A Little Known Aspect of Immigration into Southland

Girvan, according to Chamber's Encyclopaedia, 1877; Vol IV; page 763, is a seaport town on the river of the same name in the County of Ayr, on the west coast of Scotland. Considerable quantities of coal were exported to Belfast, Ireland, some 65 miles distant by sea. The nearby lands were richly agricultural while the sea coast was said to be most popular with those seeking the pleasures of sea bathing.

But the following, as distributed from the New Zealand Colonial Secretary's Office, Auckland, 30 June 1863, to the various Provincial Governments, gives a very different picture of life as experienced by the working classes in Great Britain:-

"Unto the Honourable the Governor General and Executive Council of the Colony of New Zealand.

The petition of the Girvan Hand Loom Weavers Emigration Society,
HUMBLY SHEWETH -

That your Petitioners are hand-loom weavers in the Town of Girvan, Ayrshire, Scotland, and owing to the depression of trade, and the low rate of wages (being on an average four shillings and sixpence per week), and only partially employed for the last three years past, makes our position very deplorable, and on account of the circumstances we are forced to apply to you for assistance to emigrate to your Colony.

Our district being a rural one, we are all less or more acquainted with field operations, in seed time and harvest; but, being necessitated by the depression of trade, we are accustomed at all times of the year to outdoor labour - viz., such as making of roads, and all other useful employments.

Your Petitioners consider that they would be useful to your Colony in a general way by endeavouring to advance it in prosperity and wealth, and, at the same time, raising themselves in the social scale, and becoming useful members of society.

Under the above-mentioned circumstances, we humbly beg that you will take our case into your favourable consideration, and grant us free passages, or in any other way to you seeming most fit and convenient, further the object we have in view.

We are also willing to come under any obligations and directions which you may consider not only for our interest, but also for the benefit of the Colony, and under the regulations formed by the different associations therein for the purposes of emigration.

And your humble Petitioners, as in duty bound, will ever pray,

Samuel Lyons, Treasurer,
William John Harvey, Chairman,
William Stead, Secretary.

We, the undersigned Ministers and gentlemen of Girvan, knowing the circumstances of the Petitioners to be as set forth in the forgoing Petition, do very cordially support the prayer thereof.

William Cowan, Minister of Girvan,
David Chapman, Minister of South Church,
Adam Blyth, Minister of Free Church,
John Steller, Minister of U.P. Church,
R. Smith, J.P.,
David Andrews, Banker,
Jno. Lusk, Merchant,
Matthew Brown, Ironmonger.

***

All communications on this subject to be addressed to the Parish Minister of Girvan, Ayrshire, Scotland."

The Colonial Secretary, the Hon. Alfred Domett, without commenting on the sad conditions that led up to the writing of the above Petition, followed up the pleas of the residents of Girvan by publishing in the New Zealand Gazette the full text of a Memorial issued from Downing Street, London, on 11 April 1863.

That Memorial, addressed to Governor Sir George Grey by Her Majesty Queen Victoria's Principal Secretary of State for the Colonies, who briefly signed the missive "Newcastle", drew attention to the plight of many residents of the Northern Counties and suggested emigration as a way of giving assistance. The rather wordy Memorial closed with the hope that Governor Grey would forward an early reply.

It would appear that the officials of Southland were the only persons sufficiently moved to offer the hand of fellowship to the needy residents of that Scottish seaside township.

While the exchanges of correspondence have not been located (if they still exist), it has been established that the sailing ship "Sevilla" departed from the Clyde, Scotland, on Thursday 21 July 1864 with 158 persons - 94 over the age of 12 years and 64 under - for the port of Bluff, Southland, which was reached on Monday 5 September after a passage of 46 days.

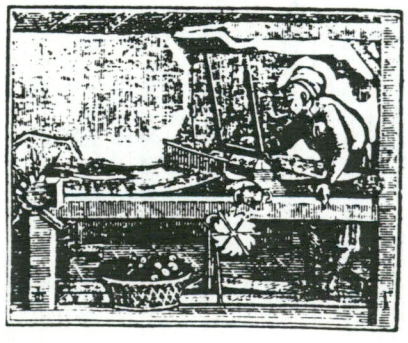
The costs for the passage of the Girvan weavers, £1,113 were met by the Southland Provincial Council.

***

References: Southland Gazette, Volume I, pages 240, 269; Volume II, page 604.

Now comes the mystery. In what way were these immigrants absorbed into the 20 year old settlement? There is no known record of any weaving mills or any predominantly Scottish-based settlement being established in the southern province.

This rather incomplete piece of research by committee member Jim Dangerfield is printed with the hope that more knowledgeable readers of the Newsletter may be willing to provide more information on this humanitarian action of 120 years since.



JOHN IRVINE A.R.S.A.

Keith Furniss

John Irvine was possibly the first professional portrait painter to settle in Dunedin and to attempt to make a living here by his art. Consequently he is an interesting figure who may have some significance for New Zealand Art History.

He was born at Lerwick in the Shetland Islands on 5 June 1805 and lived and grew up there. When he was 20 years old he travelled at first to Edinburgh and then to London where he attended the Royal Academy School 1826-28, winning a medal for drawing from the antique. He must have shown an early facility for portraiture, since he is reputed to have finished for Sir Thomas Lawrence.

Subsequently he travelled on foot through France, living by painting and selling pictures along the way. The Early Settlers Museum holds a passport issued to him by the Belgian Consulate at Boulogne - Sun-Mon, dated 15 May 1831, which may relate to that journey.

He exhibited in the following years at the Royal Academy, the Royal Scottish Academy and the British Institution, and was elected Associate of the Royal Scottish Academy in 1834.

In 1860 he emigrated first to Australia and, then in 1863, to Dunedin. Here he painted the portraits of many of the leading figures of the time and became a founder member and first President of the Otago Art Society. He exhibited regularly with the Society over the years until he was in his late seventies.

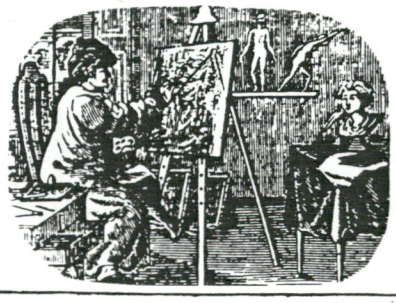
In 22 June 1888 he died in Dunedin and was buried in the Northern Cemetery with his wife, also from Lerwick, who had predeceased him in 1879.

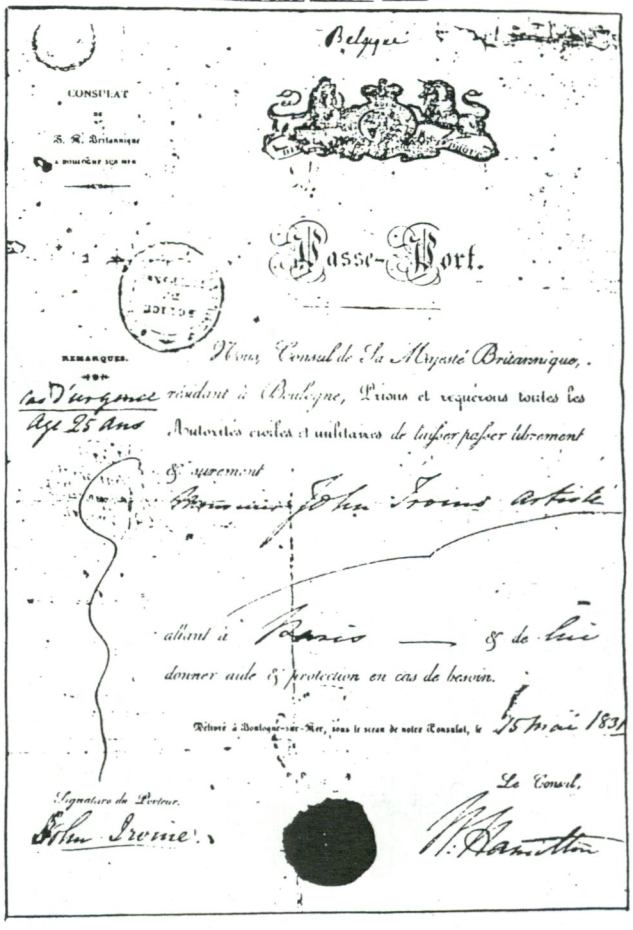
The Early Settlers Museum contains at least two portraits by John Irvine and there may be others, since he often failed to sign his works. The two known works are of Mr and Mrs Cowie. That of Mrs Cowie is signed and dated 1864 on the back of the canvas in his inimitable fashion and both portraits are clearly by the same hand.

In addition to these two works there are authenticated portraits by him in the Hocken Library of Captain Cargill, John McGlashan, Judge Grey and a vast canvas of Dr Burns hangs in the University Council Chamber. There must also be many more works by him in Otago, for in one year alone he exhibited 13 portraits with the Otago Art Society.

To further my research, for an MA in Art History I would be very grateful indeed to receive any information relating to this artist and for an opportunity to read any written or printed matter, correspondence, diaries, newspaper clippings, contracts of commission or receipts connected with him which anyone may possess. And also, of course, to view any paintings, portraits or otherwise, by John Irvine or at least to be informed of their whereabouts.

Keith Furniss
8 Elder St, Dunedin
776-642





John Irvine's passport,
Otago Early Settlers Collection

Ayson Reunion

Clan Ayson have planned a national gathering of the descendants of the Ayson families who came to Otago 1853-56. The gathering will be held in Dunedin, March 15, 16 and 17 1985.

Peter Ayson, with his wife and 10 children, arrived on March 6 1853 on the "Royal Albert". They were the first settlers in Warepa. Alexander Ayson, with his wife and four children, arrived on February 26 on the "Southern Cross". Alexander was a school teacher and he set up the first school in Milton.

The descendants of these pioneers held a very successful Centennial gathering in Dunedin in March 1953. It is hoped that the 1985 gathering will be well supported by as many Ayson descendants as possible. It is intended to have a landing party at Otakou and a Maori welcome to the Marae.

For further information, please contact the Local Branch Secretary: Allan Gold, 68 Grove St, St. Kilda, Dunedin
Ph: 51-245

F.H. Ayson
Clan Chief

SHOP NEWS

Boxed Writing Sets

Still very popular. Four charming watercolours of local scenes by Dunedin artists of last century are printed on the letter sheets.

Cost: Normally $2.90
To members 2.60

Books

"Colonial Tears and Sweat" *

by Julia Millen

This is the fascinating story of the working class in 19th century New Zealand, and gives a valuable insight into their lives.

Cost: Normally $24.95
To members 22.45

"Otago Cavalcade" Series

by Hardwicke Knight *

Three volumes now printed and a fourth underway, these books record the events of particular interest, with illustrations largely from the "Otago Witness".

Volume 1: 1900-1905
Volume 2: 1905-1910
Volume 3: 1911-1915

Cost each: Normally $7.95
To members 7.15

"Houses & Homes" etc. *

by Lois Galer

The three books in the series are all in stock again, so if you missed out earlier, be in quickly!

House and Homes
More Houses and Homes
Bricks and Mortar

Cost each: Normally $6.00
To members 5.40

Teaspoons

Very popular still, the teaspoons featuring our famous "Josephine" are still only $1.98 to members.

T. Shirts

Prices shown below have had the 10% discount deducted from the normal retail price. ATways a popular line in the Museum Shop.

"Josephine" T. Shirts (2 colour printing)

Size 2 years	$5.63
Size 4 years	5.63
Size 6 years	6.53
Size 8 years	6.75
Size 10 years	6.75
Size 12 years	7.20
Size S.M.	9.00
Size M.	9.00
Size O.S.	9.00

"Penny Farthing T. Shirts (3 colour printing)

Size 2 years	6.75
Size 4 years	6.75
Size 6 years	7.43
Size 8 years	7.65
Size 10 years	7.88
Size 12 years	8.10
Size S.M.	9.86
Size M.	9.86
Size O.S.	9.86



SHOP ORDER FORM

NAME: .....

ADDRESS: .....

.....

BOOKS: ..... $ .....

..... $ .....

WRITING SETS: ..... $ .....

JOSEPHINE SPOONS: ..... $ .....

T. SHIRTS: ..... $ .....

OTHER: ..... $ .....

Plus Postage/Packing .60

TOTAL AMOUNT ENCLOSED $ .....

Please post to: Otago Early Settlers Museum,
220 Cumberland St, DUNEDIN

TELEVISION NEW ZEALAND spot on



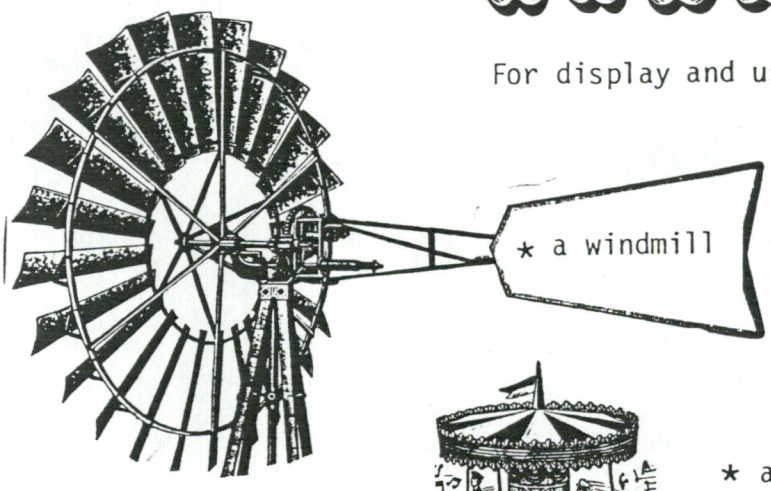
A recent "Spot On" programme featured a number of Victorian toys made at the Museum, and viewers were encouraged to write and request copies of plans for the toys. We received an overwhelming response, and sent over 450 copies to children, parents, grandparents, teachers etc. all over New Zealand!

If any members would like copies of the plans for the toys, please send a stamped, addressed envelope with an extra .50c to cover the cost and we will post you a set by return mail.

DEAD OR ALIVE!

WANTED

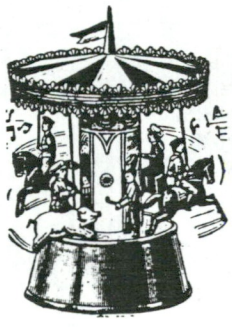
For display and use in our Museum



* a windmill

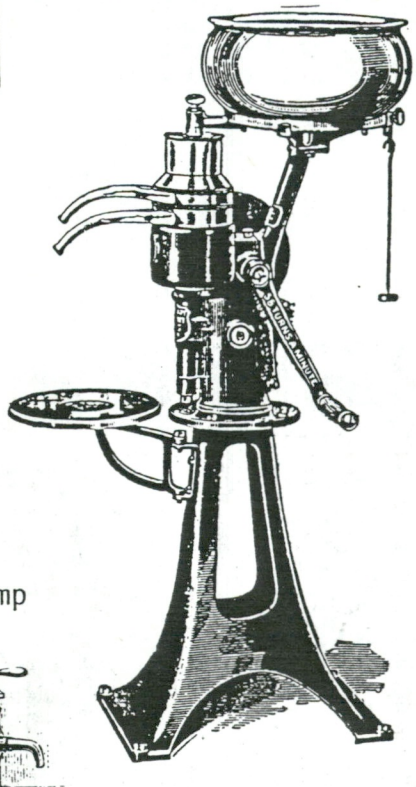


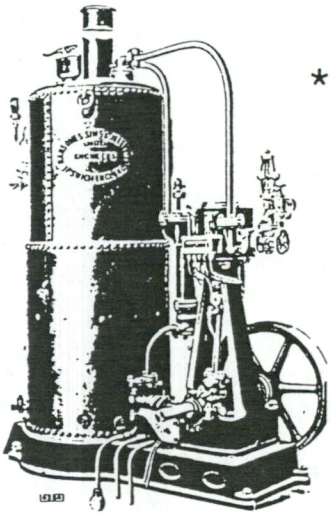




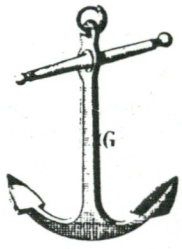
* a merry-go-round

* a butter churn
a separator

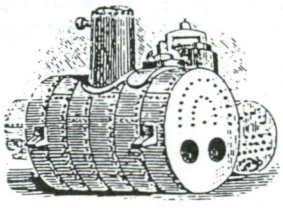


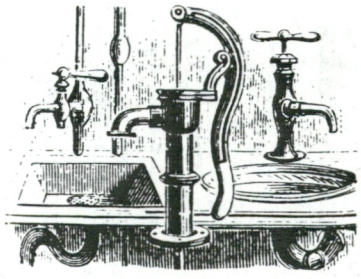


* flags
lifebuoys
an anchor
an old boat or yacht
flagpole and masts
early iron farm gates
ship's railing



* a water pump



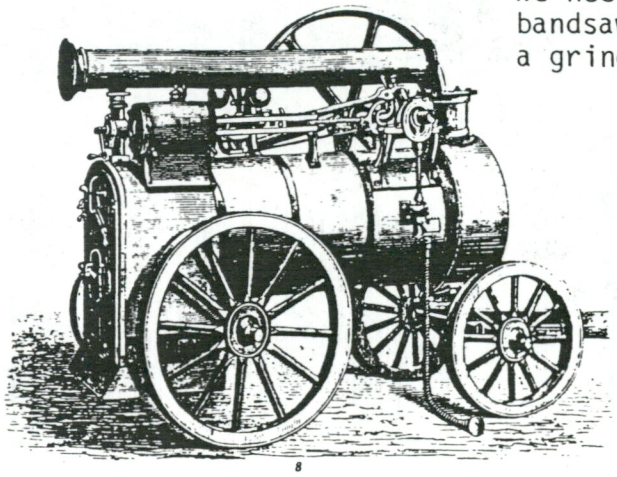


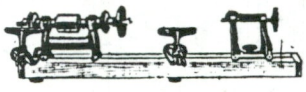
* an old steam boiler

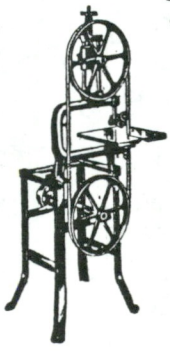
* a hillside plough

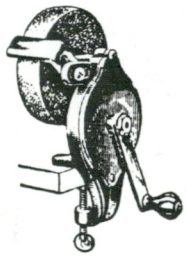


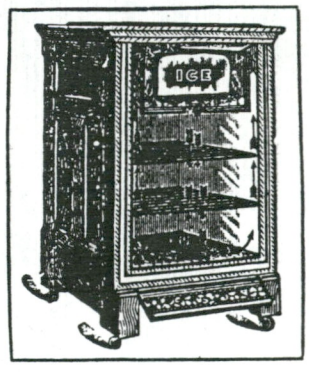
* We need, for our Workshop, a sawbench, bandsaw, wood lathe, woodwork vice and a grinder.











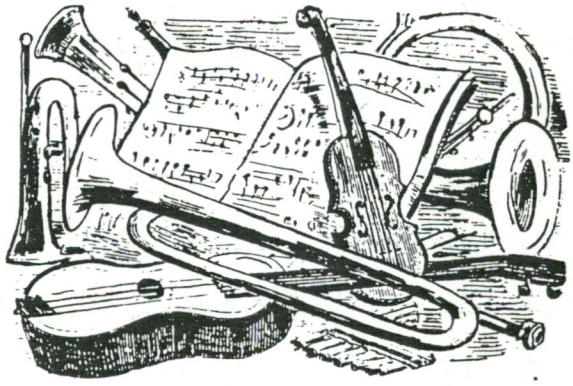
* a small refrigerator for our coffee bar

* IF YOU CAN ASSIST US IN OBTAINING ANY OF THESE ITEMS, OR PARTS OF THEM PLEASE WRITE TO THE MUSEUM, 220 CUMBERLAND STREET, DUNEDIN, PH 775-052 *

AT HOME

at the EARLY SETTLERS MUSEUM

June ~ July SUNDAYS 2 ~ 4



June 10 ~ Morris Dancing

June 17 ~ Silent Movies
PEARL WHITE, CHARLIE CHAPLIN,
"YESTERDAY LIVES AGAIN" & "SCREEN SOUVENIRS"

June 24 ~ Scottish Country Dancing

July 1 ~ Early Printing

July 8 ~ Baroque Bonanza
PERFORMED BY PUPILS OF SYDNEY MANN

July 15 ~ New Edinburgh Sea Shanty Group ~ BALLADS OF THE SEA & FOLK SONGS

July 22 ~ Silent Movies CHARLIE CHAPLIN,
PEARL WHITE, LAUREL & HARDIE

July 29 ~ Bayfield Madrigal Group