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OTAGO EARLY SETTLERS MUSEUM NEWSLETTER

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THE WHITNEY REPORT

In July this year a team of four from the Dunedin City Council staff produced a report 'Review of Cultural and Arts Facilities'. It described the present financing, buildings, activities, visitor numbers and tourist potential of several organisations and institutions and outlined the city's financial contribution to each.

Headed by Bill Whitney, Director of Community Services, the team included Bill Hesson, City Architect, Mick Field, Divisional Officer Recreation; and City Librarian, Michael Wooliscroft. The facilities reviewed were Otago Museum, Dunedin Public Art Gallery, Dunedin Symphonia, Olveston, Regent Theatre, Fortune Theatre and Otago Early Settlers Museum.

The report was an enlightened and far reaching one which made positive statements about the importance of Dunedin's cultural facilities and recommendations for the future involvement of the DCC.

While at this stage it is to be considered as a discussion document, the scene has been set for meaningful discussions between the council and the various organisations.

The report notes the great efforts of OESM to raise funds for necessary projects, but also points out the budget deficits, the low levels of salaries and wages, and other deficiencies due to financial stress. However the two most significant recommendations affecting the museum were:

1) that the DCC contribute funds towards the total salary and wage bill, in increasing annual amounts, until in 1988 the grant would cover that cost. There will also be an incentive grant based on funds raised during the year. Grants from the council in the last financial year total $90,000, a sum enabling the museum to function with increased levels of care for the collections, more and improved displays and exhibitions, and further repairs to the building, both inside and out.

Payment of salaries and wages by the council will mean that all other funds raised from membership subscriptions, admissions, donations, grants, will go directly towards displays and caring for the collection, and attainment of the necessary standards set for these will become a reality.

The OESA committee has discussed these matters very fully, and a submission has been prepared and presented to the Whitney team for Council consideration early in 1987. This includes a proposed budget for 1987-88 with a complement of staff members necessary for the efficient running of the museum, at salary and wage levels which relate to those of staff in similar institutions.

2) that the DCC put $50,000 a year for three years towards full repair, renovation and maintenance of the building, with OESA contributing an equal amount each year. The council would then take over the building and the entire responsibility for its continued renovation and maintenance.

There will be much discussion on this matter. While the Association's ownership of the superb museum collection is in no doubt, the identity with the building is a long and proud one. However, as a repository for the collections its future must be as secure as theirs. Members of the Association will be kept fully informed about these proposals and what they will mean.

The Whitney Report recommendations will secure the future for the museum, while the museum's energies will continue to be directed towards raising funds no less than in the past. The days of crippling budget deficits may be passing, but as an institution relating to a wide community both in Otago and elsewhere, the museum will carry on this positive attitude so that public response will engender funds in return for the knowledge and enjoyment of our rich heritage.

In The Eye of The Beholder

The exhibition of naive paintings from the Early Settlers collection is a most successful show and thanks are especially due to Angela Burns who curated it. Revealing the treasures from the Art Collection has brought to the public's notice for the first time an unusual collection of paintings. These will be recognised as of national significance - portraying a style of painting which is described as naive, expressing sentiments from both the old and new worlds. Indeed, the collection should be viewed 'in the eye of the beholder'.

The excellent catalogue essays by Angela Burns and Louise Wilton provide a depth and range of understanding of the collection and will serve well to launch this style into New Zealand art history.

Secretary / Treasurer

We were sad to farewell Bill Perry as Secretary/ Treasurer in August. Bill managed the financial affairs of the Association for the last 5 years and his wisdom and careful handling of funds have been of the utmost importance to us during that time. We hope his plans to enjoy his retirement without too many interruptions will succeed.

The post has been taken over by Mr J.G. (Bill) Laurenson, who comes from a farming family in the Maniototo and farmed on his own account in West Otago. He comes to us with over 10 years experience as Trust Officer with Perpetual Trustees in Dunedin.

Museum Technician

Ivan Brenssell joined the staff as part-time technician in June. He served his decorator's apprenticeship in Mosgiel, and after interior decorator work in New Zealand lived overseas for 17 years. Among other things he worked on HMS Pukaki as part of Operation Deep Freeze in Antarctica, and in Greece as a travel representative. Ivan has always been interested in local history and the Brenssells are an old Taieri family. His great grandfather was a Master Baker who opened an inn at Whare Flat and later became a waggonner in Lawrence, well-known for his 23 horse team which carried supplies to the goldfields and later the first generators to the Waipori power station. Ivan's mother attended Waitepeka school, a model of which is displayed in the Pioneer Hall.

Ivan has already contributed to new displays, and to our delight is also an expert caterer - our suppers are turning into banquets.

ART STORE

Plans for upgrading the Art Store are now at the drawing board stage, and it is hoped that work will begin soon. The Art Collection is at present in a large room at the far end of the Donald Reid Wing, and in some ways conditions there are suitable for the collection, the area being without windows, adequate lighting or heating, and having a stable environment which suits the works of art but is difficult for humans to endure, especially in the winter.

The redeveloped store will be partitioned to create a curator's workroom (with a window), and also a work table, benches, desk and shelves.

Sliding racks will be installed for large oil paintings, cabinets for boxes of watercolours, and there will also be a viewing area where interested people may see paintings on request. All will be adequately lit with heating and humidity under control.

Funds for this project are from grants given by the McMillan Trust, with a subsidy from the N.Z. Lottery Board.

As the Early Settlers collection becomes more widely known and recognised it is important that the storage area is well-controlled, functional, and allows easy access to the works for both staff and public. Visitors from all over New Zealand come here especially to see our O'Briens, Aubreys, Greens and others, and it is important that we can show them with pride.

University Connection

During the year the museum approached several departments at Otago University and asked for student assistance and advice on various matters. The response was excellent and 7 students contributed reports which contain valuable information which is and will be of use to the museum.

John Bell, Lecturer on Marketing, arranged for three students to assess the museum's needs in this field and a report was produced which covered the areas of Market Description, Competitor Analysis, Research Design and Promotional Plan. Jane Pinney, Gerard Prendergast and Stephen Cantwell came on two occasions to speak about their work to the Association's committee. Their suggestions include questionnaires to gauge the level of public awareness of the museum and what it does, and a promotional plan for the future. The report gives us much food for thought and a greater understanding of promotional planning.

Brett Robson, Martin Bing and Andy Calverly from the Department of Quantitative and Computer Studies, worked in consultation with John Timmins, the Registrar, to assess the museum's needs in terms of a computerised system of cataloguing. Their feasibility study recommends the use of a Local Area Network system to cope with the present data flow, retrieval, and future expansion needs. As finance becomes available this proposal will be persued, as computerisation of the museum's records is the next logical step.

The Design Department at the Home Science School was approached regarding a new plan and decoration scheme for the museum foyer and main front door. Brendon Donovan has produced a thoughtful design in Post Modern style, which will focus attention on the portico with its vibrant colours, and transform the foyer into an exciting entrance to the museum. We hope to proceed with these plans soon.

Otakou -

A New Museum Exhibition

To coincide with Te Maori at Otago Museum, the Early Settlers Museum is planning a new exhibition about Maori and Pakeha on the Otago Peninsula and harbour area, during the first decades of last century.

The exhibition will show scenes at Maori and whaling settlements, artifacts of the time, including trade goods, and photographs of notable chiefs and settlers.

Previously this has been a neglected area of museum display, and there will be a short but informative text to view with the exhibition, as well as a pamphlet with further information.

Research Department

The Museum recently opened discussions with the Dunedin Group of the N.Z. Genealogical Society about joining forces to make the Museum the centre for genealogical research in Dunedin

The museum would provide the group with a base, professional support and access to increased local history resources. So far 3 daytime meetings of a section of the group have been held at the museum, and an introduction to the museum's collection has been given by staff. It is hoped that group members will be able to assist staff with genealogical research enquiries on a voluntary basis, and we look forward to these arrangements next year.

The future for genealogical and local history research is becoming a major leisure time activity in New Zealand and the Museum wants to be a participant in its continuing growth.

A TRIBUTE TO THE VOLUNTARY ORGANISATION TRAINING PROGRAMME

In March 1987 the last of our VOTP workers will complete his year with us at the museum, and the permanent staff will no longer have the extra 6 or 8 co-workers we have become used to over the last 3 years. Eighteen people have each spent from a few months to a year on training programmes at the museum, working in a variety of fields from archives, curators of costume, photographs, and art collection or technology, or as cataloguers or in the darkroom. This year we have also had an Education Officer.

Each one contributed in some way to the overall care of the collection, and some of the trainees achieved major results in their particular projects. For most it was their first full-time job, and experiencing this discipline was part of the general training.

Having several people at a time to train and supervise has been demanding for the full-time staff members, but the benefits of the thorough work which has transformed collections formerly ill-housed and devoid of any kind of cataloguing, to well-ordered and accessible items, has been worthwhile. Costumes, photographs, archives, portraits, paintings and the general collection have all benefitted from the particular care they have received.

While the ending of the VOTP programme in its present form will drastically slow down, and in some cases halt, further work on the collections, the benefits of the scheme while it operated have meant a significant raising in standards of curatorial work at the Museum. We wish all our VOTPs well and hope the time each has spent here will be in some way useful to their futures.

August Holiday Programme

Jane Spears
Education Officer

Twenty children travelled back in time at the Museum over the holidays. Through the programme, they experienced something of the flavour and atmosphere of pioneer life in Otago, 1848. Dressed in caps, knicker bockers and aprons, they had their portraits taken. They baked on a girdle, churned butter and made candles to learn of the hard work that basic survival entailed. For light relief, they played Victorian parlour games and raced around the Museum on a treasure hunt. They tried writing letters "home" with dip pens and ink, experiencing the frustration of blots and smears. Embroidering a sampler on hessian with brightly coloured wool showed them another dimension in the lives of their forebears.

By the end of the week they had absorbed and understood a lot about our early settlers and displayed an interest in learning more. By the smiles in their portraits, quite unlike the dour pioneers they imitate, they thoroughly enjoyed the week.



MUSEUM UNDER CANVAS - Millers Flat

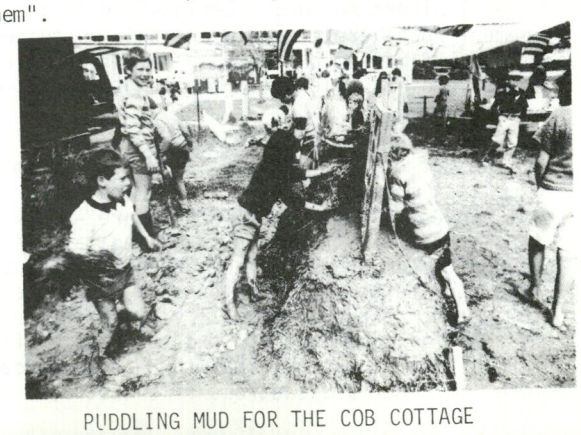
In October, the Outreach team - John Sutherland, Dave Mann and Jane Spears, spent three days under canvas at Millers Flat.

The school was celebrating its centennial over Labour Weekend, and we were asked to run activity sessions with the children to give them an idea of pioneer life. We arrived in hot spring sunshine, but before we had the copper boiling or the first batch of scones on the girdle, a dramatic storm blew up. Sheltering under a none too waterproof tent fly, the children absorbed a graphic impression of the difficulties our early settlers encountered.

When the weather improved, we began to build a cob cottage, put a load of washing to the dolly and scrub board and tightened up the ropes of our battered shelter. The entire area was soon awash with over enthusiastically pumped water and endless mud from the cottage building. Excerpt from a letter from the infant class: "Simon, Dustin and Rhys liked making the mud hut best of all. Alisa liked getting mud between her toes and on her legs". I can guess what Alisa's mother said!

By lunchtime on our last day, spring had returned for the School Picnic. The children were resplendent in starched white pinafores and dandy matching knicker-bocker and cap sets. We dined from our hampers and enjoyed marbles, skipping games, egg and spoon races and folk dancing.

Another excerpt: "We thought the mutton, swedes and potatoes tasted yummy cooked in the black pot over the fire. Kylie and Bronwyn liked the potatoes cooked in hot ashes too, especially with our home made butter on them".



PUDDLING MUD FOR THE COB COTTAGE

IVAN HILL EXHIBITS AT MUSEUM

Angela Burns
Curator

As well as the exhibition of naive paintings 'In the Eye of the Beholder', Ivan Hill is showing two series of paintings depicting characters from local history. These are Henry Garrett, the notorious Maungatua bush-ranger, and William Jaffrey, a pig farmer from Saddle Hill in the 1860s who captured pigs in his longjohns. These works were painted between 1978 and 1982.

Ivan has had numerous group exhibitions including successful shows at the Denis Cohn and John Leech galleries in Auckland. His reputation as Dunedin's own naive painter is now steadily growing.

The strength of his painting lies in the humour he conveys with his portrayal of well-known characters of the past and present, and with his use of colour and bold drawing. We could never look at an Ivan Hill painting without smiling.

He is currently exhibiting a series of works based on Adam and Eve at the Otago Heritage Bookshop. Adam and Eve are put in a New Zealand setting - who else but Ivan Hill could depict them riding moas!

Churchill Travel

Elizabeth Hinds
Churchill Fellow 1986

The three and a half months spent travelling to many museums in the United States, Britain and Europe was a most stimulating and enjoyable time for me. I planned visits to a wide range of museums, although all had links of some kind with the Early Settlers. One important aspect I wanted to study was administration of small city museums, together with their financing, promotion and interaction with the community. Two museums in particular were selected that were similar in outlook and expectations to OESM, and are in cities of equivalent status and relative size to Dunedin. One of these was the Royal Albert Museum of Exeter, in the South of England, and the other was Turku Provincial Museum, in the city of Turku in Finland. Both cities are regional capitals, small by European standards, and of greater importance in former times than at present.

In Exeter the museum is regarded as part of the Exeter City Council's Department of Leisure, and a board of councillors and other representatives, with the Director, administer it on behalf of the Council. The Royal Albert Museum is a traditional museum where entrance is free. It has a world-wide span, including a large stuffed giraffe in a high gallery, but it is now beginning to focus on the prehistory and history of Exeter and the surrounding area. Plans are also being made for a Costume Museum in Rougement House, a lovely 18th century house formerly associated with a wealthy mercantile family. Until recently archaeological collections were displayed here, but these are now to be incorporated into a new hall at the Royal Albert Museum. Designs for period rooms at Rougement House are splendid and this museum will be promoted and marketed widely. An entrance fee will be charged, and its role as an important tourist attraction seems assured.

The Director of Turku Provincial Museum administers 5 excellent museums - fully funded and supported by the Turku City Parliament. The 5 are - Turku Castle dating from the 13th century; Biological Museum, Pharmacy Museum housed in an 18th century house and containing the complete contents of a 19th century pharmacist's shop from a small village in central Finland; Maritime Museum; and the Handicrafts Museum which is part of the original town of Turku dating from before 1827 when a disastrous fire destroyed most of the town. Here traditional crafts and household activities are carried out by museum staff in traditional Finnish dress. A derelict factory has been converted to modern museum offices, administration, staff workrooms, collection stores, workshops and library and research facilities. An exciting project which is being developed at present is a Museum of Living History, which is to be formed on the outskirts of Turku on the site of an Iron Age settlement. This will feature daily life in those times with a chance for visitors to experience it for themselves.

There is a nominal charge to all Turku museums and museum policy is to provide these facilities primarily for the citizen of Turku. However their intrinsic interest and high standard of presentation make them important tourist attractions too.

My visit to Turku was arranged by Martti Puhakka museum photographer at the Provincial Museum, who with his wife and family had returned to Turku after living in Dunedin for the past 3 years. Martti came to know our museum well as during 1985 he worked on a voluntary basis here completing the photographs for an illustrated booklet about the museum. We are now at the stage of arranging for it to be printed, and look forward to a publication of the highest standard.

Other visits were made to museums which held important collections of photographs and photographic equipment, notably the International Museum of Photography at George Eastman House in Rochester, NY, and the Image Permanence Institute at Rochester Institute of Technology. There were also photograph collections in the National Portrait Galleries at the Smithsonian Institute in Washington, and Royal Museums of Scotland in Edinburgh. These gave me the opportunity to see the best of storage and cataloguing systems, and to make great plans for the collection here. Meeting the Curators who work with the collections is also important as they are an advance guard in the care and appreciation of these invaluable records. Pioneering work in the conservation of early photographs is taking place at the Image Permanence Institute, and this is a field that should be developed in New Zealand.

The next newsletter will have an account of yet more museums - the Museum of San Diego which is run by the San Diego Historical Society, a body similar to Otago Early Settlers Association; a series of costume museums in the US and UK; city museums in London, York and Glasgow; Royal Museums of Scotland in Edinburgh where the Chambers Street building has a glass roof and all the problems we experience here with our glass roofs; and there was even a Museum of Mushrooms in the Loire Valley of France to whet your appetite for more from the amazing world of museums.

SCARECROW HOP



Roger Hall

Each time I go to a square/barn/formation dance evening, I think "Why don't I do this more often?" I'm sure everyone who went to the Scarecrow Hop recently at the Early Settlers must have felt the same. It was hard not to have a good time.

The dance was held in the Transport Hall, where, evidently, dances used to be held regularly to raise funds for the Public Art Gallery and later the Early Settlers Association. For many youngsters, it was their first experience of a sprung floor (and in some places it was more sprung than others, providing a trampoline effect - unalloyed rapture).

The Hall was full; there were many impressive scarecrow outfits; there was a good supper; the music from the Pioneer Pog 'n' Scroggin Band was as much fun as ever; and the dancing was great. So.... why DON'T we do this more often? More please.

Cataloguing Unit

John Timmins
Registrar

This year's main project - planning for an automated collections catalogue, is now complete. The Three University of Otago university students presented their excellent final report in early October. All that is left to do is find the finance and call tenders, and within a very short period of time we should have an up and running Museum data base.

Graham McNoe has joined the staff on the VOTP scheme and his job is to catalogue the copied photograph collection and to mount the reprints on catalogue cards. Work is progressing well, but we are having difficulty getting the right type of mounting card. It seems that the paper wholesalers only import once a year and therefore we cannot expect to receive our card until March 1987.

Shirley Napier has volunteered to continue cataloguing the books in the Local History Collection. Shirley has recently retired from the Dunedin Centre of the National Library and brings with her a wealth of experience. Hopefully by mid-1987 this project will be complete.

As 1986 draws to a close the Unit is planning next year's projects - the main one being the commissioning of an interim integrated collection card catalogue.

THE FAIR

John Timmins
Fair Convener

The Early Settlers Museum Country Fair was held on the 18th and 19th October, 1986 amid the usual confusion of the Pioneer Hall. The successful theme of crafts people selling their wares to the public was repeated with some stall holders doing very well. Most of the stall holders put a lot of effort into decorating their stalls and the overall effect early on Saturday morning was quite festive.

The stalls included herbs, Fair Isle knitting, pottery, ceramics, honey, flowers, orchid plants, books, prints, collectables and computer tapestries.

John Steel and the Pioneer Pogg'n Scroggin Band entertained the public on Saturday afternoon and again at the Scarecrow Hop in the evening. Pamela Bryce and her violin students played on the Sunday afternoon and the Wickliffe Morris dancers again captivated their audiences attention with their pagan dancers and haunting rhythm.

Outside on the Sunday the Vintage Machinery Club gave demonstrations of crushing and grinding and the children were wizzed around on a merry-go-round.

Inside on both days the Museum staff made their now famous pikelets - luckily the staff hadn't lost their touch or temperament since the '85 Festival week activities; despite lots of helpful advice from passing American tourists on how to make proper pancakes!!

We had quality wares being sold and demonstrated, live entertainment and refreshments and activities for the children, so where were all the people? Even with the assistance of 4XO Music Radio we only had about 1700 people through the Museum. Never mind, the sun shone and those who did come along certainly enjoyed themselves.



OTAGO WOMEN'S ARCHIVE

Felicity Rawlings
Archivist

The Museum archives, along with the Encyclopedia of New Zealand (1905) have been used as sources for researching women for the Dictionary of New Zealand Biography.

There have been some interesting observations. Approximately 80% of those women identified had only 3 types of occupation (if mother is excluded as an occupation). They are - teacher, nurse and hotel proprietor. Other than the conventional occupations just mentioned, there were but few noted. Some women, however, were employed in local government as post mistresses and telegraphists and some were in the business sector. A number of women were farmers.

Unfortunately many outstanding women have not been recognised, for example - practitioners of colonial crafts. Music was one area where women were able to express their creativity. There was opportunity to perform and teach in this field, consequently a large number of eminent musicians were women.

Unfortunately archives relating to our foremothers are lacking in the Museum's collection. If you have material worthy of preservation and would like to donate it to the museum, it would be greatly appreciated.

Archives Update

Glenn Donovan
Archivist

As the term of employment of the two trainee archivists appointed under the VOTP scheme is almost over, we thought it a good idea to review what has been achieved by those working in the archives up to the present time.

In short, pile upon pile of unordered company records, personal papers and ephemera have been transformed into an ordered and accessible collection. A card index system to the archives is now held in the research library. This refers the user to the exact location of the box holding the appropriate material on the mezzanine floor. For the larger collections, series lists have been made up - these divide a particular collection into smaller sub-groups, e.g. : the James Fulton collection (or group) consists of the following series: private correspondence, land orders, political correspondence, accounts and receipts - thus someone wanting to view Mr Fulton's political correspondence in particular can go straight to that series - each series is held in acid-free folders or envelopes within the boxed collection. The series lists are held on the mezzanine floor and the card index will advise if there is a series list attached to the collection.

We hope researchers take advantage of the fact that this material is open for perusal by the public - archives material seems to be regarded as a more esoteric aspect of the Museum's collection, yet it can tell us as much about the way of life being depicted as can the more tangible artifacts in the Museum:- through style of handwriting, choice of language, topics of discussion in personal letters and diaries we can gain a direct insight into the way of life of a particular era. The elaborately inscribed deeds or the immaculate hand-writing of old company records provide an interesting contrast to today's mechanically printed material.

We are pleased to have had the opportunity of helping to preserve this valuable slice of our heritage and remember, too, that the records and manuscripts of today become the archives of tomorrow - one day those things which we presently take for granted and regard as up-to-date will be the curios of a bygone era to future generations, so that offers of archival material which this Museum can preserve as indicators of our life-style are always welcome.

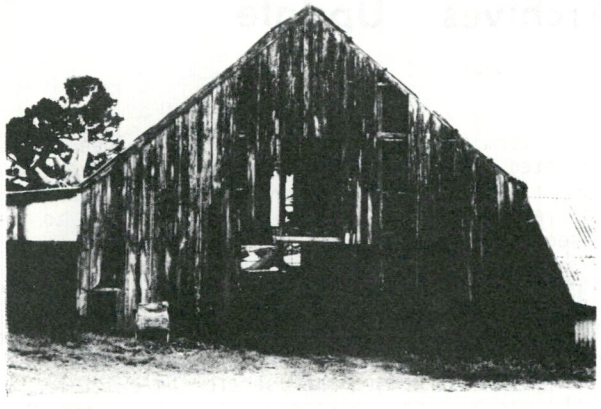
Agricultural Display for Pioneer Hall

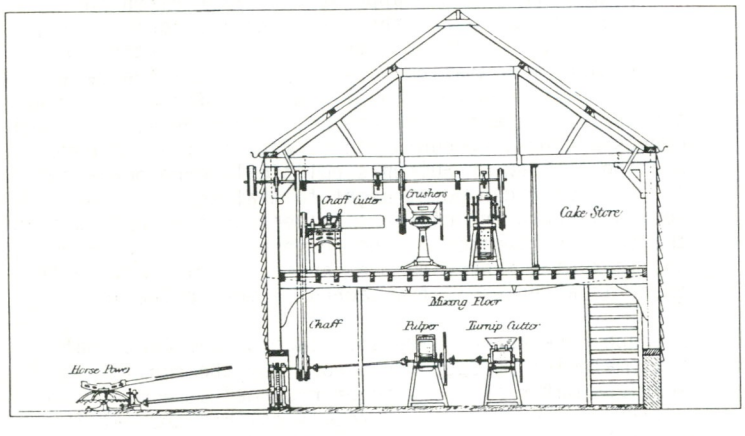
John Sutherland

We are on the lookout for the skeleton remains of an ancient weatherbeaten barn or byre, a portion of which could be re-erected inside our Pioneer Hall to house and explain restored barn machinery. The chaffcutter, winnower, thresher and Bentails' unchokeable turnip cutter (which we still have to locate) would be connected by pulleys and overhead shafting to a source of power, horsewheel or stationary engine, at ground level. A hidden electric motor may be used to activate at a slow speed one or two of the less dangerous machines thus recreating the sounds and rhythms made by mechanical contraptions at work on the farm.

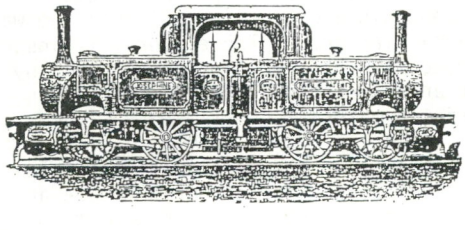
We would also like to ask members to look out for the following items:

* a large and impressive black coal range
* early gas and electric ranges and appliances
* smallish farm trolleys or trailers with wheels of 18 inches to 2 feet in diameter
* some advice or assistance from someone experienced in Fibreglass moulding.





Josephine



Josephine has been invited to attend the celebrations for 125 years of New Zealand Railways to be held at Ferrymead, Christchurch in 1988.



Milk cans

Washtubs - set of 2 wooden ones; ceramic or cast iron.

Pre 1920 kitchen - coal range and fittings from a small kitchen with tongue and groove wooden walls.

The Portrait Collection

Louise Wilton
Photograph Curator

With the provision of new banks of shelving in the mezzanine of the Photo Store, the expansion of the overloaded portraits boxes by about one-third is now well under way. In the meantime, the checking of the entire card catalogue and the identification of unnamed portraits has been completed.

Both of these procedures have revealed further avenues for the search and rescue of portraits. It appears that a selection of index cards referring to certain areas of the Gallery displays are out of date and, hence, in need of careful investigation, while the first consistent alphabetical correspondence of the contents of the storage boxes to cards regularly turns up photographs that have mysteriously escaped mention in the catalogue altogether. Overall, the good news in respect of portraits is that for the first time the end is in sight. The chastening news is that equally so is a crop of further tasks.

Over recent months the photo-order system has been moving along at a steady pace, turning out an average of forty reprints per fortnight for members of the public, inclusive of some substantial orders from publishers. On a recent visit to the OESM, Maurice Watson, display curator of the Nelson Museum, described the increase in demand for historical photographs in that area as exponential. It certainly seems that the use of our collection is following the same curve. Apart from the satisfaction of recognition by the community that this level of demand reflects, those of us concerned with actually producing the photographs are greatly aided by the newly instituted systems of filing negatives, the easy accessibility provided by the reprints file, the progressing smaller portraits' collection and Helen Spooner's detailed knowledge of specialist areas and early newspaper pictorial supplements.

Since late August the job of coping with the photographing of everything from the tiniest head in a group photo to very large paintings has fallen to contract photographer Edward Higbee, who took over from Martin Fisher. Ed's work is meticulous and his co-operation in getting orders onto the road as fast as possible should greatly decrease the wait that has occurred in the case of some orders. In point of fact., Ed should be here with a batch of photographs any moment, so I had better get going ....

BOG IN !!



This is the menu for the Saint Andrew's Day dinner, given by the Dunedin Burns Club, and held at the Shamrock Hotel, Rattray Street, on 30 March 1898.

"Some have food and cannot eat,
And some that would, have none,
But we have food and we can eat!-
Let the Lord be thanked!"

SOME OF THE THINGS WE'LL HAVE

SOUPS

Sheeps Head Soup, Fowl and Leek Soup, Chicken Broth
and a Dram

FISH

Cold Salmon, Trout, Potato and Herring
another Dram

HAGGIS

(minced lungs, heart and liver, mixed and cooked with oatmeal, packed in sheeps stomach)
Piped in held aloft on a salver during the recitation of Robert Burns poem "To a Haggis"
Such a grant time we're having we'll have another mouthful.

JOINTS

Salted boiled sows leg, Leg of Mutton roasted.
Cuts of Roast Beef, Peas and Onions, Potatoes boiled and mashed, Mashed Turnips and other odd vegetables.
another dram

ENTREES AND ODD DISHES

Roast stuffed turkeys, Roast Duck, Stewed Chicken,
Pigeon Pie, shaking pudding.
Hic! another Dram

DESSERT AND SUCHLIKE

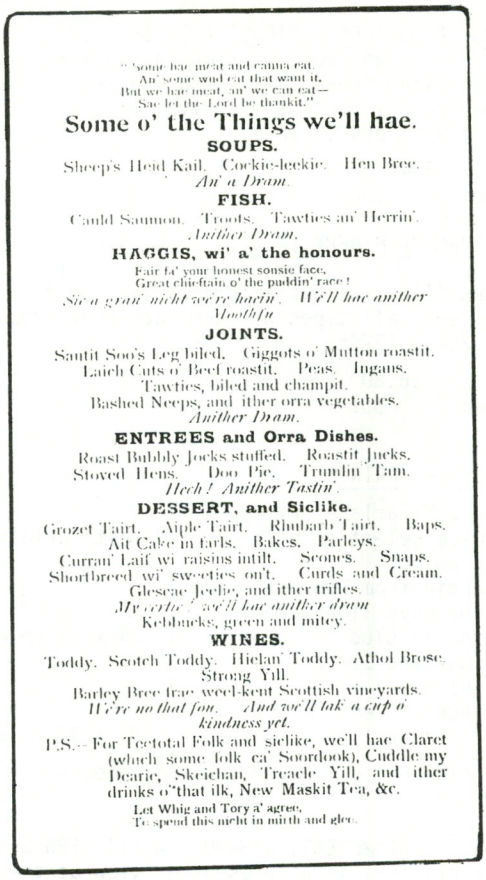
Gooseberry Tart, Apple Tart, Rhubarb Tart, flat rolls.
Quartered oatcake, biscuits, gingerbread sprinkled with sweeties, currant loaf with raisins, scones, small crisp gingerbread cakes, shortbread with sweeties, yoghurt and cream, Glasgow jelly and other trifles.
Without doubt we'll have another Dram

Green Cheese

WINE

Spirits, sugar and hot water, toddy with whiskey, Whiskey and Honey, strong ale, whiskey from well known Scottish vineyards.
We're not that full and we'll take a cup of kindness yet.
P.S. For teetotal folk and suchlike, we'll have claret (which some folk call buttermilk)...! ...!
Treacle ale, freshly made tea.





"some hae meat and canna eat,
An' some wad eat that want it,
But we hae meat, an' we can eat—
Sae let the Lord be thankit."

Some o' the Things we'll hae.

SOUPS.

Sheep's Heid Kail. Cockie-leekie. Hen Bree.
An' a Dram.

FISH.

Cauld Saumon. Troots. Tawties an' Herrin'.
Anither Dram.

HAGGIS, wi' a' the honours.

Fair fa' your honest sonsie face,
Great chieftain o' the puddin' race!
Sic a grant nicht we're hain'. We'll hae anither Mouthfu

JOINTS.

Santit Soo's Leg biled. Giggots o' Mutton roastit.
Laich Cuts o' Beef roastit. Peas. Ingans.
Tawties, biled and champit.
Bashed Neeps, and ither orra vegetables.
Anither Dram.

ENTREES and Orra Dishes.

Roast Bubbly Jocks stuffed. Roastit Jucks.
Stoved Hens. Doo Pie. Trumlin Tam.
Hech! Anither Tastin'.

DESSERT, and Siclike.

Grozet Tairt. Aiple Tairt. Rhubarb Tairt. Baps.
Ait Cake in farls. Bakes. Parleys.
Curran' Laif wi' raisins intilt. Scones. Snaps.
Shortbreed wi' sweeties on't. Curds and Cream.
Glesean Jeelie, and ither trifles.
My certie! we'll hae anither dram
Kebbucks, green and mitey.

WINES.

Toddy. Scotch Toddy. Hielan' Toddy. Athol Brose.
Strong Yill.
Barley Bree frae weel-kent Scottish vineyards.
We're no that fou. And we'll tak' a cup o' kindness yet.

P.S.—For Teetotal Folk and siclike, we'll hae Claret (which some folk ca' Soordook), Cuddle my Dearie, Skeichan, Treacle Yill, and ither drinks o'that ilk, New Maskit Tea, &c.

Let Whig and Tory a' agree,
To spend this nicht in mirth and glee.

SHOP NEWS

BOOKS

NEW LISTINGS

TE PUOHO'S LAST STAND - Atholl Anderson
Te Puoho's march from Golden Bay to Southland in 1836 and his death at Tuturau

Price: $19.75
Postage: 85c

DUNEDIN'S MATCHBOX RAILWAY - J A Dangerfield
The story of the Dunedin, Peninsula and Ocean Beach Railway Co. 1874 to the 1940s

Price: $21.80
Postage: 85c

OTHER POPULAR TITLES

STEAM TRACTION ENGINES, WAGONS & ROLLERS - Brian Johnson
A concise and authoritative survey of the traction engine, with over 150 colour photographs.

Price: $16.20
Postage: 85c

GREAT GRANDMAMMA'S KITCHEN - Norma McCallum
This is a fun book - interspersed with the recipes our forebears used are quotations from writings of the period.

Price: $6.90
Postage: 55c

DUNEDIN EARLY PHOTOGRAPHS
Second Series from the Hardwicke Knight Collection 1985
20 Photographs and text of Dunedin in the 1850s to 1880s

Price: $23.75
Postage: 85c

WHALING IN SOUTHERN WATERS - Frank Tod
Whaling in Otago from the time the Weller brothers established the Otakou whaling station in 1831 until the arrival of the Scottish settlers in 1848.

Price: $14.75
Postage: 85c

EARLY FARM MACHINERY IN NZ. - Vera Hawke & Tiwi Scott
Numerous illustrations accompany the text which covers all types of farm machinery from from 1820s - 1920s.

Price: $16.80
Postage: 55c

SPECIALS - PRINTS

1. Shona McFarlane prints.
   A wide selection of black and white prints including:
   Dunedin from Lookout Point)
   Otago Boys High School)
   Fernhill Club) 39 x 57 cm approx.
   Cumberland Street)
   Wains Hotel)
   Princes Street)
   Larnach Castle 39 x 47 cm approx.

   Special price: $3.00 each to members
   Postage: 55c

2. EASTER ENCAMPMENT, OAMARU April 1886 by C Aubrey
   The original is at present on view at the museum in the exhibition "In the Eye of the Beholder".
   Limited edition of 1000 prints, with historical background - 60 x 30 cm approx. plus surround
   Special price: $3.00 to members
   Postage 55c

PLACEMATS AND COASTERS

Historic House Placemats (drawings of Dunedin homes and buildings)
29 x 23 cm

1.	Serpentine	2.	Maitland St
3.	Cable House	4.	111 Highgate
5.	Former Knox Manse	6.	Victoria Terrace
7.	Lisburn Avenue	8.	St David Street
9.	Larnach Castle	10.	Otago Boys High Sch.
11.	University Tower	12.	Glenfalloch

Price: $3.50 each
Boxes available: $1.00
Postage: $2.50 for six

Historic House Coasters

Nos 1-8 only are available.

Price $1.15 each
Boxes available: 50c
Postage: 85c for six

New Zealand Landscapes by J.C. Hoyte

Placemats - a boxed set of six - 21 x 19 cm

Price: $16.35
Postage: $ 1.35

Coasters - a boxed set of six

Price: $8.45
Postage: 85c

T-SHIRTS

Stocks of Penny Farthing, Josephine and the Ship Logo are available in a full range of sizes. The Josephine T-Shirt is available in white only: the Penny Farthing in white, red, dark and light blue; Ship Logo in dark and light blue.
If ordering by post please give second and third choice of colour.

Prices are based on colour and size as follows:

	White	Coloured
Size 2-8 years	$ 7.90	$ 8.40
Sizes 10-14 years	$ 8.90	$ 9.40
Small Mens	$10.40	$10.90
Medium and OS	$11.85	$12.30

Postage: 55c per shirt

SHOP ORDER FORM All prices have had members' 10% discount deducted

NAME .....

ADDRESS .....

.....

GOODS ORDERED ..... $.....

..... $.....

..... $.....

..... $.....

..... $.....

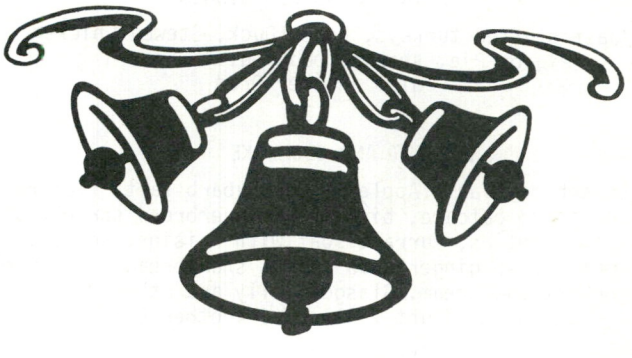
..... $.....

POSTAGE $.....

TOTAL ENCLOSED $

SUBSCRIPTIONS

Accounts for the year 1 October 1986 - 30 September 1987 are enclosed with this newsletter. If you have paid during the past six weeks please disregard the account.



The Association and Museum staff would like to wish members the compliments of the season