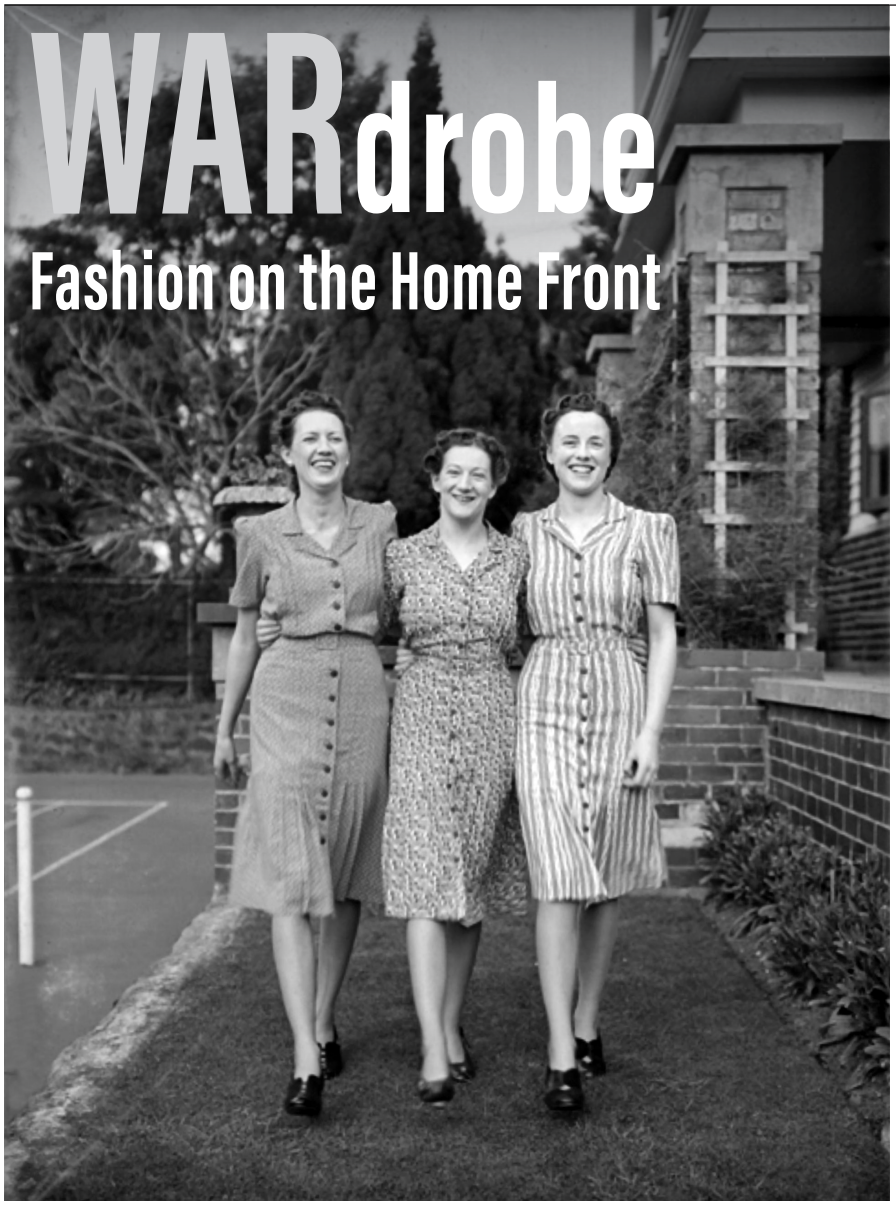
OTAGO SETTLERS NEWS

OTAGO SETTLERS ASSOCIATION *proud to be friends of* toitū OTAGO SETTLERS MUSEUM **AUTUMN 2025** ISSUE 164

WARdrobe

Fashion on the Home Front



In September 1939, when Britain declared it was at war with Germany, New Zealand followed within hours. The escalation of hostilities over a five-year period led to shortages, clothes rationing and fashion by government decree. We were obliged to make do, buy wisely and buy less.

The seriousness of the clothing situation wasn't immediately apparent. Throughout 1940, the major department stores across the country continued to advertise fashion with all the frills. The DIC in Dunedin promoted luxuriously decorated hats. As late as 1941, James Smith's in Wellington were advertising evening dresses made with generous amounts of material.

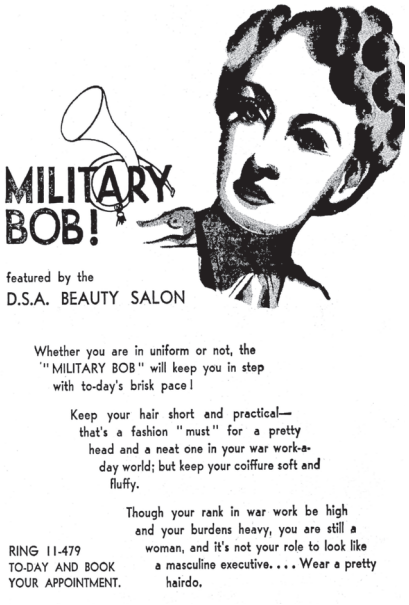
At the outbreak of war, fashion-conscious New Zealand women wore pure silk stockings. Nylons, which debuted at the World's Fairs in New York and San Francisco in 1939, and







Left: A trio of print day dresses by Classic Manufacturing photographed by Clifton Firth in 1941 – Auckland Libraries Heritage Collections, 34-CLA-13.
Right, top-bottom: A morale-boosting advertisement for a Wellington shoe store – *Evening Post*, 24 May 1944; A Fur Coat is an Investment – 34 guineas equates to $2700 today – *Evening Star*, 15 April 1943; Peace at last: a selection of postwar hats in the *Otago Daily Times*, 5 September 1946.







ceased production in 1942 due to nylon being commandeered for war use, didn't arrive here until the end of the decade. Anticipating a shortage, women began stockpiling silk stockings in 1941. This prompted a plea from Prestige, one of the country's major producers of fully-fashioned, seamed silk hosiery, to show some restraint and not panic-buy. Even with 40 percent of their staff overseas on active service, they promised production would continue. Japan, a main source of raw silk, entered the war in December 1941, supplies dwindled and silk stockings did become scarce. In April the following year the New Zealand government stepped in. Stockings were the first item of clothing to be rationed – one pair per woman aged 16 or over, every three months.

The George Street department store Dreavers introduced a weekly stocking repair service and the makers of Lux Flakes claimed stockings washed using their product would last longer. While some women resorted to wearing short socks, others applied tinted creams and lotions, forerunners of modern-day self-tanners, to their legs and pencilled a seam up the back to give the illusion of silk hosiery.

Full rationing, which came into force in May 1942, included clothing, footwear, fabrics and woollen yarns. The number of coupons needed to buy different items of clothing varied. Twelve coupons, for example, were required for a man's overcoat, four to six coupons for a woman's dress or the material it took to make it. The DIC reminded customers: 'When to town you wend your way, Carry your ration book each day.'

The government also imposed austerity measures on clothing manufacture. To reduce the amount of fabric used, yardages were specified for each type of garment. Superfluities such as tucks, shirring and pleats were banned, collars were reduced in size, pocket numbers and sleeve widths regulated. Men generally accepted the loss of waistcoats and double-breasted jackets but the ban on trouser turn-ups attracted so many complaints, it was revoked. A Dunedin bespoke tailor (unnamed) was one of the most vociferous opponents of the ban.

The surveillance methods used by the government to ensure the rules were being complied with were somewhat Orwellian. Ever-watchful, inspectors turned up unannounced at clothing workshops and factories to measure garments, check fabric yardages, style features and trims and do a button count.

Possibly because they used very little material and boosted morale, hats escaped rationing. Pillboxes, tams, trilbies and other small neat shapes defined the war-time style. Fancy trims were scarce so, for the most part, hats were unadorned and often worn at a rakish angle, tilted forward or to one side.

The plain print dress became the unofficial daytime uniform. The epitome of utilitarian trimness, what it lacked in detail it made up for in cheerful colours and exuberant prints. Two upmarket labels that specialised in its production were Classic, made in Auckland and stocked by the DIC, and Manhattan, manufactured by DH Blackie Ltd in Dunedin. Less expensive versions could be purchased at Macduffs, the Woolworths-owned chain store in Princes Street.

If made from a quality fabric, a coat, an essential in every woman's wardrobe, would last for years. Because of the restricted yardage, there were two basic styles – the belted coat and the box coat, described as 'the coat to wear over a tailored suit.' As with menswear, double-breasted styles were prohibited. It was quite literally a case of cutting one's coat according to one's cloth.

Dress fabrics, although less plentiful, were still available. In 1943, the DSA in George Street announced that thanks to the British Navy and the Mercantile Marine, they had just received several shipments of wool and cotton materials from England. Wartime brides whose hearts were set on a formal white wedding were

Top left-right: Military Bob! – *Otago Daily Times*, 4 March 1943; A 1940s Paton & Baldwins pattern for a lady's knitted jumper using Paton's Beehive wool. Short, fitted jumpers like this one were enormously popular; This hat cost the equivalent of about $220 today, and the 'Utility' coat three times that amount – *Evening Star*, 27 August 1942.







among those who took advantage of the limited supply of British satins and silks.

Home dressmaking was encouraged. *The New Zealand Woman's Weekly* and *The Mirror: The Home Journal of New Zealand* both provided a free pattern service. In Dunedin, the Hollywood School of Dressmaking, based in the Savoy Building, ran day and evening classes and gave free demonstrations. The less thimble-nimble were catered for by dressmakers who advertised their services, which included cutting, making and remodelling, in the Work Wanted columns in the *Evening Star* and the *Otago Daily Times*.

By 1943 there was an acute shortage of rubber, Malaya and the Dutch East Indies, the primary producers of 90 percent of the world's supply, having fallen to the Japanese the previous year. The corset industry, which was heavily reliant on elastic, was particularly hard hit.

At the beginning of the war, fine knitting wool was imported, allowing local mills to concentrate on the types of wool required for the armed services. After 1942, fine knitting and baby wools were produced in New Zealand and rationed to so many skeins per customer. Unravelling old woollen jerseys and jumpers for reuse became the norm and tips were given on how to get the kinks out of recycled wool. Fair Isle patterns, knitted with multi-coloured wools left over from other projects, were a wartime favourite, not just for their colourful complexity but because they discouraged wastage.

Advertising copywriters and artists often used military terminology and imagery to capture the atmosphere of the times. They referred to dress shops as 'suit headquarters', to twinsets as 'gallant', coats as 'commanding.' Floral house smocks in 'gloom-dispelling colours' were selected 'for service on the home front', shoes came in 'for special mention.' International cosmetics companies, with a presence in New Zealand, responded to the war by referencing it in the names of their products, most specifically red lipstick, red lips being seen as a symbol of patriotism and putting on a brave face. Cyclax opted for Auxiliary Red, Helena Rubinstein for Regimental Red and Elizabeth Arden for Victory Red, 'the smartest lipstick on parade.' It was said that while Winston Churchill endorsed red lipstick for its spirit-raising effect, Hitler deplored it.

When American troops, who were to fight in the Pacific war, arrived in this country in 1942, New Zealanders, seduced by Hollywood glamour and a perceived American way of life, welcomed them with open arms. Mindful of the associative cachet, retailers gave American names to women's clothing, hence the American stroller coat, the Yankee jacket and the Johnny Jeep coat, 'the coat that goes with everything – anywhere.' The *Mirror* magazine featured American fashions modelled by film stars and, in 1944, Christchurch-based cosmetics and toiletries manufacturer Wilfred Owen (founded in 1938) introduced Screen Star, 'real Hollywood-style makeup that stands a close-up.'

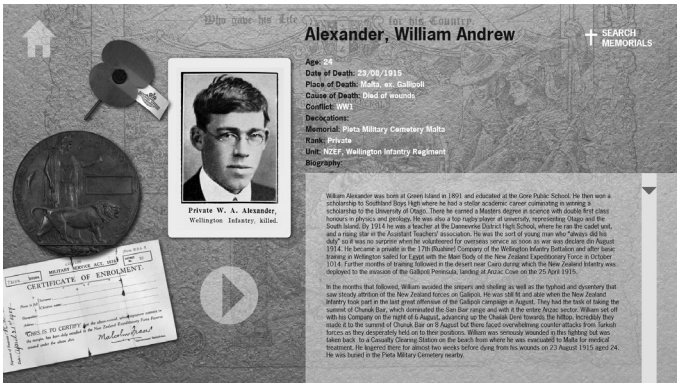
This year is the eightieth anniversary of the end of the Second World War. The European conflict ended in May 1945, the Pacific war in August. Although clothes rationing continued until December 1947, things slowly returned to normal. Clothing manufacturers requisitioned to make service uniforms resumed pre-war production. Hats blossomed, skirts got their swish back, coats their swing. For women, one of the highlights would have been the arrival in the shops of nylon stockings, finer and sheerer than the silk stockings they replaced and a reminder that good times, if not just around the corner, were not far away.

Cecilie Geary

Cecilie originally wrote this article for the New Zealand Fashion Museum website. She has rewritten it for this newsletter, providing a more local perspective.

Top left-right: Marjorie Kirkpatrick and Allan Pinder in his RNZAF uniform outside First Church on 8 February 1945 being presented with a horseshoe by the future author of this story; Field Marshal Montgomery was an unlikely fashion leader with his Royal Tank Regiment beret – *Evening Star*, 23 September 1943; Aprons were necessary to protect the few dresses women owned – pattern page from the *New Zealand Woman's Weekly*, January 1940.

DISTANT VOICES STILL LIVES



The latest iteration of the Museum's Dunedin Roll of Honour in the 'Lost Generations' gallery, containing many more names, enhanced with concise biographies and now displayed on digital interactive screens, was launched last Armistice Day. To mark the occasion, Curator Seán Brosnahan gave a talk describing the massive task of developing the database, which began in 2005 and is yet to be completed. It will see him out, as Seán expects to be retired (or demobilised) before all the Second World War entries are completed. When he began the task two decades ago the disparate information on Dunedin's 3197 war dead was not drawn together in any one place. For an exhibition in 2005 marking the end of the Second World War, the cost to the city in young lives was illustrated by 19 banners listing their names, units and burial places. To compile this, Seán scoured rolls of honour, newspapers and unit histories. Dunedin was defined as all those places which fall within the present-day boundaries of the city, from Hyde in the north to Berwick in the south. Seán also admitted to having 'played a bit fast and loose' with the servicemen's and women's connections with Dunedin – if they had spent any time here for school or university, or their next of kin's address was local, in they went, on principle that a 'long weekend in Dunedin' was enough for the city to claim them. Seán was also not at all ruthless at weeding out any strays. Some parish rolls of honour are even more inclusive: that of St Peter's Anglican Church in Caversham for instance includes some people who, it seems, never set foot in the place.

Dunedin's war dead are to be found in 589 cemeteries in 44 countries. The Museum's Roll of Honour database notes the nature of their deaths, but this information is not on public access. One of the first OSA–History Department Summer Interns, Tess von Dadelszen, worked in 2007–08 on extending the original Second World War roll to all other conflicts, from South Africa in 1899–1902 to Vietnam in 1963–75. It soon became evident that her six-week appointment would not be nearly long enough to enable her to carry out such a task. She 'had a good crack' at the First World War, and the results were printed on banners displayed in the old bus station foyer each Anzac Day from 2007. This proved a useful way of encouraging members of the public to provide further information on their forebears and bring in photographs of them for copying. A later Intern, Violeta Gilabert, found an additional 184 names in 2013–14 by scouring the newspapers, and wrote up many further entries for the database. In all, about 600 new names have been found since 2012. For the Museum's special exhibition marking the centenary of the outbreak of the First World War, a large map of Dunedin was produced showing the home addresses of all the dead. It made graphic how ubiquitous the casualties were, and made a great impression on visitors.

When the Museum underwent its major redevelopment in 2010–12 it was decided to make the roll of honour a permanent feature of a new military history gallery, where it was given a dedicated room of its own. A series of thick volumes contained the details of each serviceman or woman, many with photographs. Seán himself wrote profiles of 466 Otago Boys' High School old boys in six weeks – revisiting the fate of so many hopeful young men proved to be an emotional, gruesome and 'torrid task.' Willing helpers included Josh Scaddon, who while still at King's High School regularly came into the Museum to assist. He eventually published a book on the subject, *Broken Branches: New Zealand Families Who Lost Three or More Children in the Great War* (2018). Further Summer Interns added to the Roll of Honour database. One of them, Kate Tilson (2015–16), commented that it is the small, personal details that are the hardest to find as most of the war dead had not lived long enough to achieve anything of wider public note. Once they were in the armed forces, they lost their individuality. Aiofe McCloskey, the Intern for 2017–18, echoed Kate's comments, finding there is very little to say about most men's lives before the war. There were very few who left a mark like the 22-year-old Dunedin architect Donald Hosie from Naseby, who designed the Serjeant Gallery for Wanganui before he left for the war in 1917, only to be killed at Passchendaele.

Aiofe found deciphering handwriting and military abbreviations a difficulty at first. The glossaries provided by Christopher Pugsley in *Gallipoli: The New Zealand Story* (1984 and later editions) and by New Zealand History online (nzhistory.govt.nz/war/ww1-abbreviations-acronymns) proved very useful. 'GSW' for instance stood not for the old Glasgow & South Western Railway but rather for a gunshot wound. Max Riddle, the 2019–20 Intern, commented on the incredible amount of detail provided by the medical and conduct records kept by the army. This helped him humanise the young men, but he had to ensure that revealing potentially embarrassing details did not demean them. Another recent Intern, Lisa Carlin, 'did great work' on a massive checking exercise, ensuring the revised roll of honour was fit to go on parade on Armistice Day 2024. A couple of

An example of a First World War memorial page from the new interactive Dunedin Roll of Honour display.

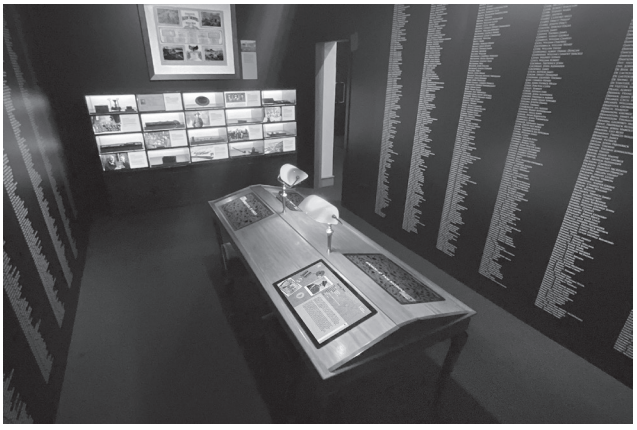
thousand biographies remain to be written, and Seán is busy behind the scenes on these. So far this year he has completed more than 660, but like the road to Tipperary, he says 'there is still a long way to go.'

Valuable sources for this research include the National Library's Papers Past website (paperspast.natlib.govt.nz), Archives NZ (www.archives.govt.nz) and the online database of the Commonwealth (formerly Imperial) War Graves Commission (www.cwgc.org). It is important to understand the way military structures were organised, including the various battalions, companies and squadrons with their potentially confusing numbering and nomenclature. It is also more difficult than it looks to link a date of death to a specific battle or engagement. Initially, the database did not include each soldier's military serial number, which Seán now realises was 'a big mistake.' They are being added retrospectively as they are very useful for searching the Archives NZ catalogue (for which archway.howison.co.nz is an excellent short cut). For the sake of efficiency, Seán deals with the biographies in chronological order: when several men died in the same engagement, he produces a template describing the fighting, then adds the personal details of each casualty, avoiding the need to go over the same events each time. By 11 November 2024 he had reached the Battle of Flers–Courcelette in September 1916, the first occasion on which the new-fangled 'tanks' were used in action. As the *ODT* reported, 'his Majesty's landships … the "Caterpillars," as our men call them … would have been amusing if not so horrible.'

Papers Past, which contains an ever-expanding collection of digitised newspapers and periodicals, Seán finds 'the most useful source of all.' Australia's equivalent is called Trove (trove.nla.gov.au), though it is 'not so good' – its search function is less reliable as the contents were scanned from microfilms rather than the original newspapers. In general, newspapers are useful for more than simply casualty lists, since they often also printed letters to a fallen soldier's parents from his comrades or commanding officer giving details of how he met his end. The Otago newspapers seem to have been more assiduous about including personal details of the soldiers than were their counterparts elsewhere in the country. Further, Archives NZ has 'done a great service' in digitising the military records for all individuals who served in 1914–18, which has made research a great deal easier. The equivalent records for the Australian Imperial Force are available at www.naa.gov.au/explore-collection/defence-and-war-service-records and for the Canadian forces at www.bac-lac.gc.ca/eng/discover/military-heritage/first-world-war/personnel-records. The Burial Returns on the Commonwealth War Graves Commission's vast database give details of where men were first buried and then where they were moved to for their permanent resting place in 'concentration' cemeteries. The 113 troopship voyages made in 1914–18 are listed on the Torpedo Bay Navy Museum's website, navymuseum.co.nz/explore/by-themes/world-war-one/troopships-departed-nz-ww1.

Several histories of individual units have been digitised, such as AE Byrne's *Official History of the Otago Regiment, NZEF, in the Great War, 1914–1918* (1921), available from the NZ Electronic Text Collection, nzetc.victoria.ac.nz. The Otago Mounted Rifles never got an official history, but the deficiency was more than made up by Don Mackay and his colleagues in 2012 with *The Troopers' Tale: The History of the Otago Mounted Rifles*. Among the published reminiscences of survivors of the Great War is *Gallipoli to the Somme: Recollections of a New Zealand Infantryman* (1963; annotated edition 2018), the 'wonderful personal account' of Alexander 'Swotty' Aitken. He was an eminent mathematician and in the next war worked at Bletchley Park breaking enemy codes. Aitken had a phenomenal memory, which became a curse as he was unable to forget the horrors of war. The violin he took to war in 1915 and played in the trenches is now among the treasured relics of his old school, Otago Boys' High. For those who wish to retrace his path (and others') from Gallipoli to the Somme, Seán recommended Peter Pedersen's detailed and 'really good' *ANZACs on the Western Front: The Australian War Memorial Battlefield Guide*, having used it for the 'Journey of the Otagos' documentary project. Seán's blog which gives a detailed account of the research and travels conducted for that huge project is at journeyoftheotagos.wordpress.com. He encourages anyone who has further biographical information, photographs or memorabilia to get in touch – the new digital interactive displays allow the information to be corrected or updated readily, and photographs added.





Left: The first version of the Dunedin Roll of Honour, appropriately leading to the Departure Platform of the former bus station.
Bottom: The newly-updated Roll of Honour in both printed and digital form in the refurbished 'Lost Generations' room.



A PARADOX QUITE

'The rule of the path to get well along, is keep to the right, and you cannot go wrong. The rule of the road is a paradox quite, if you keep to the left you are sure to be right.' Unlike today when the pavements of central Dunedin can be so sparsely populated that some people zip along them on electric scooters, a century ago the nation's footpaths were positively pullulating with pedestrians. In order to control its unruly populace the Dunedin City Corporation in 1923 resorted to authoritarian methods. It insisted that all pedestrians walk on the left, and painted white lines down the middle of some pavements to show them where to go – this was years before the roads themselves were marked with a centre-line to keep motorists in line.

There had long been calls to do something about the familiar sort of encounter in which two pedestrians, finding themselves on a collision course, both step the same way, then back the other way, bringing 'an awkward jostle and a mutual apology,' as one Wellington writer put it in 1908. 'People take the left or the right or stop or dawdle at their own sweet will. The result is pure chaos.' The busy businessman might encounter 'the solid wall across the footpath of a slow-moving party of visitors seeing the sights. Or … a group of the unemployed engaged in languid conversation before the door of an hotel, or a lady pushing a perambulator [who] clears her way formidably like the ram of a battleship.' The traditional practice in London and other big, crowded cities was for pedestrians to pass each other on the right. In bustling Dunedin the council thought the problem serious enough as early as 1885 to consider putting up notices instructing pedestrians to keep to the correct side. Christchurch followed suit in 1907 but found 'visitors seem to indulge in a mental toss-up, hesitate whether to follow its result, and pursue a zig-zag course that is distinctly annoying.' Wellington too put up some notices reading 'Spitting on the footpath strictly prohibited. Pedestrians keep to the right' but they were 'little heeded by the public, and were often effaced and disfigured.' In general, 'pedestrians are very casual in their regard for any rule. They wander from right to left, and occupy the whole footpath or any part of it as they choose.'

This free-for-all contrasted with the strict regulation of traffic on the roads, which from about 1910 included a rapidly growing number of motor cars. Contrarian Dunedin pedestrians of the 1880s and 1890s had 'unconsciously' taken the left side, so familiar were they with horses, bicycles, trams and other vehicles sticking to the left. A persistent letter-writer signing himself 'Keep to the Left' badgered local newspaper editors for three decades from 1885, plugging away at the idea that this was the right way to avoid accidents. By the early 1920s, motor traffic compounded the uncertainty about which side they should be walking on. Some argued that stepping onto the road was more dangerous than it needed to be because when walking on the right a pedestrian's back was to the traffic.

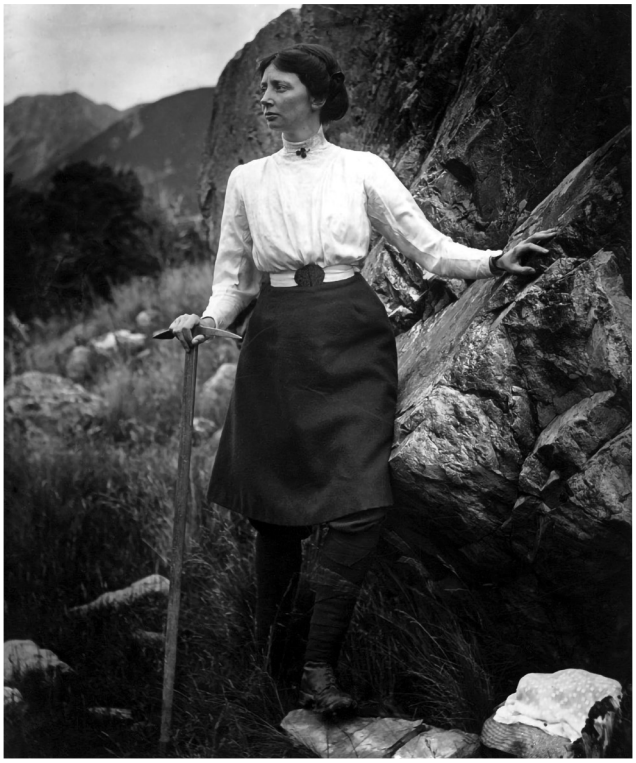
By this time several city councils were in favour of changing to a keep-left rule, but thought a uniform by-law needed to be applied throughout the country or the potential for confusion would only make matters worse. The rivalry between the Hawkes Bay towns for instance was played out with signs in Napier exhorting pedestrians to walk on the left, while those in Hastings instructed them to do the opposite. At the Municipal Conference in 1923 the four main cities agreed to adopt the new rule, and the DCC brought in its by-law in August. It reported that 'in order to bring the new provisions prominently before the public, the main footpaths have been marked with a white line down the centre, with the sign "keep to the left" at regular intervals. Generally, it may be said, that the public are slowly learning to comply with the new rule, and if it does nothing more than educate the citizens out of the old go-as-you-please idea, the innovation will have achieved some good.' Fears that 'an army of uniformed inspectors' would be needed to enforce the rule proved unfounded.

Sydney had used sandwich-board men to remind pedestrians of the new rule when it went left in 1921; when the following year Glasgow followed suit, scores of them paraded the footpaths with 'keep to the left' on the front of their boards and 'thank you' on the back. In the busier parts of Auckland, 'keep to the left' was stencilled on the footpaths. For the first week under the new regime in Christchurch in early 1924, white lines and 'White-painted iron standards, placed in the centre of the footpath, effectively divided the traffic, while sandwich-board men paraded the streets warning all and sundry that the old order of "go-as-you-please" had given way to the modern demand for orderliness in the progression of traffic in busy places. Extra police were on duty, and the city traffic inspectors were also appointed to assist in the work of educating the public in the new way it should go, but their task was a light one, for the people appeared to fall into line with the new requirements very readily, and those who did wander in the old aimless way were quickly reminded by the jostling they received that they were off the track.'

The campaign seems to have been a success, initially at least. A visitor from contrarian Coventry reported in 1925 that the docile New Zealanders had conformed to the new regime uncomplainingly: 'to see the manner in which the rule is obeyed would be an eye-opener to the average Coventry resident … Of course, a few do get on the wrong side even now, but when the officer reminds them of the fact the reply is, "I'm sorry," or "Oh, I forgot," and immediate compliance.' It was a far cry from Italy, where the smack of firm fascist government was needed to enforce compliance. In Florence, the *Evening Star* reported a little smugly in 1929, numerous policemen, many of them former soldiers, were needed to marshal pedestrians onto the pavements. They had 'the right to inflict fines at sight on the disobedient' who ignored the large notices 'in huge letters' reading 'Pedoni a Sinistra.'

Pedestrians obeying instructions in an autumnal Octagon – *Otago Witness*, 27 April 1926.

LAST CHRISTMAS



More than 60 members and their guests attended the OSA's Christmas meeting in the early evening of Thursday, 5 December. Many of them first paid their respects to the DIC's pixies for good luck and fortified themselves with a glass of sparkling wine. They then formed ten teams to face a sustained grilling by the quizmaster, our Past President Pete Smith. He had gone to great lengths in compiling his wide variety of questions, even risking arrest for suspicious behaviour by prowling the Gardens New World supermarket car park noting the names of various types of car. Another round was based on extensive and diligent research over a much longer time period in a wide range of now defunct Dunedin pubs. Not many remembered (or were willing to admit that they remembered) the New Club in Maclaggan Street or the Tattersfield Hotel in Carroll Street, among others.

The teams were all able to have a good stab at most of the questions, though even some natives of Christchurch were unable to name the tallest building in the South Island, the 23-storey Pacific Tower in Gloucester Street. It had only just been built in 2010 when it was hit by the first of the series of earthquakes, and its engineering features performed notably well; virtually all its neighbours have since been reduced to rubble. The trivia rounds contained an imaginative variety of quirky questions, which prompted some not entirely serious answers – one former committee member thought the Australian hat brand Akubra sounded like a 'badly adjusted bra.' Readers who have paid close attention to the contents of this newsletter will have had no trouble identifying the first woman to climb Mount Cook, Freda du Faur, as she was named here a mere two years ago, in Issue 156.

Will McKee gave a magnanimous speech on behalf of his victorious team, 'Let's Get Quizzical.' Though it comprised fellow members of the Museum's staff and the OSA's President, he assured us the result was not a stitch-up, despite appearances. It was reassuring to see the fate of the Museum is in such knowledgeable hands, even if much of that knowledge consists of the lyrics to popular songs of the 1970s. Inquisitor Pete thanked everyone who had put in so much hard work to make the evening a success, not least Leslie Smith and our Administrator Jude Johnson. We are also grateful to the generous donors of prizes for the raffles, the proceeds of which will help fund future OSA events. The evening concluded with conversations over an impressive spread that included Christmas cake, mince pies, truffles, strawberries and other items of fine quizzine.

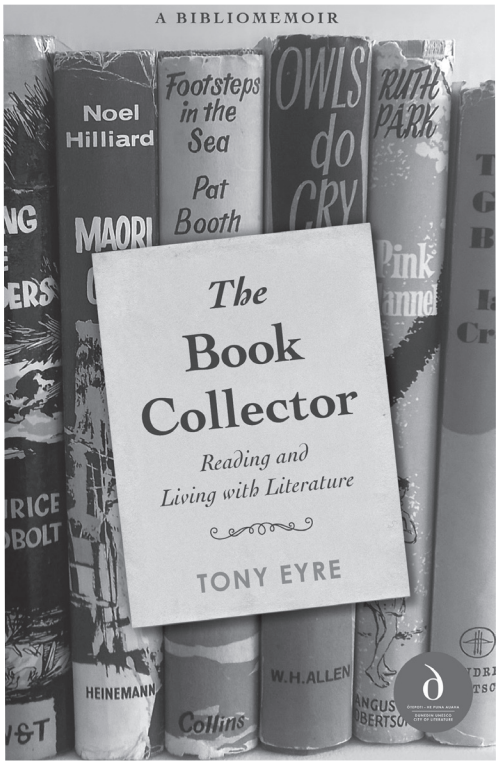
LIVING HISTORY IN THE MANIOTOTO

The OSA's Summer Outing will be on Friday, 21 February, to Hayes' Engineering Works at Oturehua, in Ida Valley west of Naseby, and then on to the gold diggings at Macraes. The Historic Places Trust acquired the old Hayes' works and homestead in 1975 and have maintained it as a working example of an engineering business, describing it as 'a very rare and special survivor' with a 'vast collection of artefacts.' Ernest Hayes, a millwright, arrived from England in 1882 with his wife Hannah and son Llewellyn and settled in Ophir, where he ran a flour mill. Two years on he moved to Rough Ridge (now Oturehua) to manage the Ida Valley Flour Mill. He clearly saw the place had prospects as he acquired a farm and set up a workshop there in 1895 to make agricultural equipment. He developed a windmill-powered pump and different types of fencing wire tensioner, among other practical and ingenious labour-saving devices.

E Hayes & Sons acquired a national reputation, and the name survives today with its Invercargill branch, home to the Motorworks Collection, which includes Burt Munro's 'World's Fastest Indian' motorcycle. Though it looks like a conventional Edwardian villa, the Hayes' Oturehua homestead of 1919–21 is constructed from mud bricks. It houses Hannah's Café, a refuge for those whose interest in old machinery can be quickly sated. The Railway Hotel in Oturehua is another option, though don't expect a train to turn up as the line was shut 35 years ago. For your other needs, there is Gilchrists General Store, which dates from 1899 and is thought to be New Zealand's longest-lived, continuously operating general store. En route to Macraes we will stop at Ranfurly for lunch either at a local cafe or bring your own. Contact Jude at the OSA office to secure a seat on the bus – the cost is $50 per person.

Freda du Faur (1882–1935) photographed by the pioneer alpinist George E (Guy) Mannering – from Wikipedia.

BOOK NEWS



The Book Collector: Reading and Living with Literature, by Tony Eyre (Auckland: Mary Egan Publishing, 2023) 292 pages, hardback. 25 illustrations, most in colour. $45 (With OSA members' 20% discount, $34 plus $5 packing and postage.)

Tony Eyre chairs the Dunedin Athenæum Library and is a strong advocate of the city's status as a UNESCO City of Literature. Though a chartered accountant he was less interested in balancing the books than in reading and collecting them; he has a particular interest in creative non-fiction and has published numerous pieces in the *Otago Daily Times* and elsewhere. In this 'bibliomemoir' Tony describes his 'passion for book collecting, fed by a lifetime of reading.' Beginning with 'Janet and John' readers in his late 1950s childhood, Tony was soon hooked. After all, how can you not be interested in literature if you have a great-aunt named Jane Eyre? His greatest pleasure comes from reading and collecting the works of New Zealand writers, more than a hundred of whom are represented in his collection.

Lured south from Auckland by his wife Yvonne Fogarty in 1978, Tony found that 'For any booklover and collector, Dunedin is a happy hunting ground.' Here he recalls late-night forays to the Regent Theatre 24-hour book sale and describes the Writers' Walk in the Octagon and the 'quiet inner-city *sanctum sanctorum*' that is the Athenæum. Tony recounts visits to many local second-hand bookshops – Dead Souls, Hard to Find Books, Galaxy Books, Arcadia and the much-missed Scribes – as well as their counterparts all over the country and further afield, in Australia, Ireland, England, the United States and China, as well as playing cat and mouse hunting rarities on the internet.

Fiona Farrell has described this 'personable, digressive, funny and profoundly moving' bibliomemoir as 'like a visit to the very best bookshop, in the company of the very best guide.' The renowned historian Tom Brooking agrees: 'Tony Eyre takes readers on a magical tour of a myriad … second-hand bookshops in this elegantly written account of his life's passion – book collecting and reading. He also adds much to our understanding of the history of New Zealand writing and the importance of place in shaping childhood and adult lives. This absorbing narrative will be a compelling read for anyone searching for exciting book discoveries.'

The shop stocks a wide range of items, many of them New Zealand-made, ideal as gifts for both adults and children. Members of the Association qualify for a 20% discount, and there are some special OSA online promotions at shop.toituosm.com

---

If you would rather receive this newsletter as an email attachment (a PDF file) rather than in print, please contact Jude Johnston, our Administrator, at the OSA office – it will help us save money on postage.

OTAGO SETTLERS ASSOCIATION

Editor: Austin Gee; **Designer:** Tim Cornelius; **Publisher:** Otago Settlers Association.
This newsletter was produced by the Otago Settlers Association, founder and supporter of the Toitū Otago Settlers Museum. Membership of the Association is open to everyone interested in the heritage of this region. Details of membership are available from the Otago Settlers Association Administrator, Box 74, Dunedin. Phone 03 477 8677, email admin@otagosettlers.org.nz ISSN 2744-3302 (Print); ISSN 2744-3310 (Online)

Find us on facebook

Otago Daily Times *The Otago Daily Times supports the Otago Settlers Association*

OTAGO SETTLERS ASSOCIATION
31 Queens Gardens
PO Box 74 Dunedin 9016
Ph 03 477 8677
email admin@otagosettlers.org.nz

TOITŪ OTAGO SETTLERS MUSEUM
31 Queens Gardens
PO Box 566 Dunedin 9016
Ph 03 477 5052
email osmmail@dcc.govt.nz