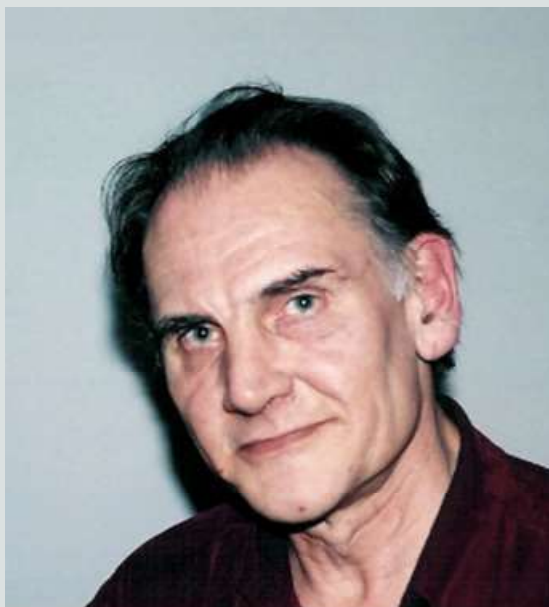


‘Peter Entwisle in Retrospect and Prospect: His contribution to Dunedin’s heritage

Peter Entwisle in Retrospect & Prospect

Meg Davidson, 17 April 2018



I was close to Peter in the last ten or so years of his life. My talk was the first of a series of lectures on ‘visions of Dunedin’ organised by the Southern Heritage Trust and the Dunedin Public Library and held at the library. My assessment of his contribution to heritage is a personal view, the talk hastily compiled a month after his death on March 14, 2018. ...

... ‘And sadly, of course, I’ve had to review his activities without access to Peter himself. I miss his long virtuoso flights of fancy on his favourite subjects, and also his ability to deliver a succinct sound-bite.

‘Yesterday I asked David Murray for his thoughts. The tiny pool of Dunedin’s architectural historians is shrinking rapidly. Elizabeth Kerr died last year. Peter was concerned there were few young historians coming up through the ranks. David Murray is a stellar exception. With research skills, a visual memory and a way with words to match Peter’s he is a worthy successor to Peter’s mantle.

Here is what David emailed me last night.

‘Thinking about Peter's contribution to built heritage, I couldn't separate in significance three strands:

1) Awareness - bringing to notice themes and specific places, and local successes and failures, many of which would otherwise have been overlooked by the public.

2) Advocacy - again both broadly and regarding specific campaigns for particular sites. I remember him speaking of how his approach to this evolved, and regretting one earlier instance taking a hard line when an opportunity had been offered for a compromise. The result was a total loss. Those people who saw Peter's influence as negative had no knowledge of just how constructive he was behind the scenes.

3) Original research - publications, building reports and writings that have contributed immensely to recorded knowledge and understanding. His Lawson catalogue was hugely impressive and important, and something for which he did not get the recognition he deserved.

James Dignan recently told me how significant Peter was as a mentor, when he was working on his art criticism. I also learnt hugely from Peter, and found him unfailingly generous with his time and knowledge, and patient with my areas of ignorance. I will always be grateful for his personal help, as well as his legacy to Dunedin heritage.’

While Peter was generous in time and knowledge in helping David, it also went back the other way. Peter often relied on David to find him images for his research – and was astounded at what he dug up.

The subject of art I won't touch on today. I can tell you a little about his research and writing on Contact Period history. With Dunedin's built heritage I feel I'm on safer ground. I learned a lot from Peter and worked with him on some projects. He had a vision of Dunedin and for Dunedin. When he died part of it was already coming to pass. There is more we can help to bring to fruition.



Who was this man?

Peter Entwisle was born in England in 1948.

When he was three his family moved to Malaya where his father Arnold Entwisle, a teacher with a history degree, was to work in the civil service. In 1955 the British colony achieved independence. The family then shifted

to Dunedin, where Arnold had secured a job at the University of Otago's university extension department.



They moved into a staff house in the university area, and Peter walked to George Street Normal School every morning.

Peter was seven.

Already his acute eye for detail would have been apparent to a discerning adult.

He was entranced by descriptions of 18th C clothing in Beatrix Potter's book *The Tailor of Gloucester*.



'... a coat of cherry-coloured corded silk embroidered with pansies and roses ...'

A poor tailor has been commissioned to make the Mayor of London a fabulous coat and waistcoat to wear on Christmas morning. The tailor falls ill and can't finish them, but some sympathetic mice work through the night. The clothing and the materials are described and illustrated in great detail.

There had been nothing like that in Kuala Lumpur and there was nothing like it in Dunedin.



'...the waist-coat was worked with poppies and cornflowers.'

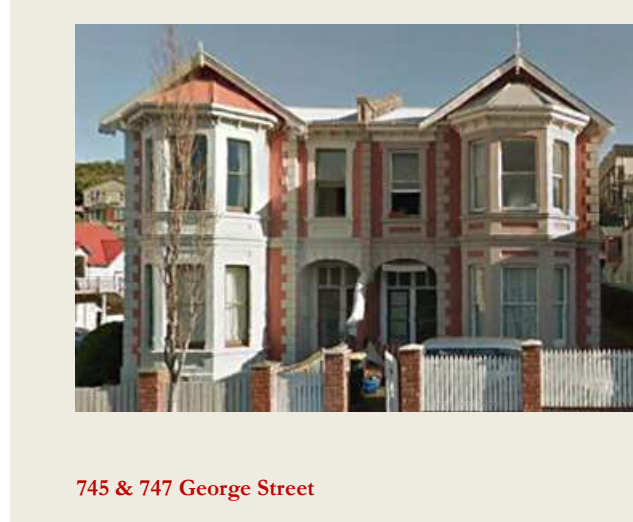
- Beatrix Potter, *The Tailor of Gloucester*

But his path to school took him past rows of Victorian villas with their decorative iron lace where he remembered old ladies scrubbing their doorsteps in the early morning,



765 Cumberland Street

past elegant corner shops and the solid two-storey townhouses of George Street.



745 & 747 George Street

His mind was imprinted early with images of Dunedin's architectural heritage.

When the family moved to a villa in Ross Street (also with lovely iron lace) Peter saved his pocket money and redecorated his bedroom.



At 18 he had a reproduction Queen Anne chest of drawers made by LN Martins. ¹Stylistically, the 18th century remained his favourite period.

¹ Included in Peter's inventory of his possessions and photographed by Meg Davidson in March 2018.

His parents' intellectual friends were a major influence on Peter throughout a stormy childhood and adolescence.



**Rodney Kennedy ,
1975
Photo Gary
Blackman**

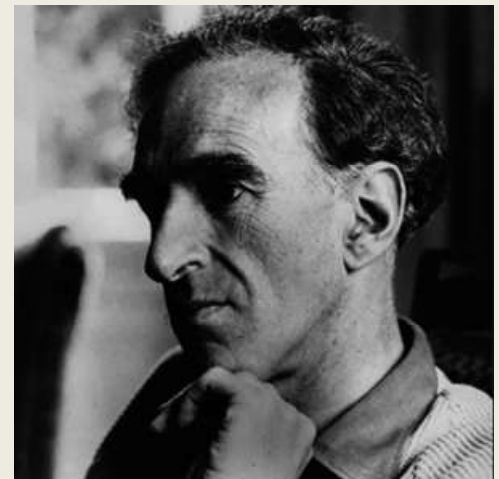
Arnold's colleague, the artist, art critic and drama tutor, Rodney Kennedy, shared Charles Brasch's cottage in Royal Terrace for many years.

Through his travels, the poet had become immersed in European art and architecture. Kennedy and Brasch were friendly with many of the significant figures of New Zealand's cultural history and collected their work - paintings that were later bequeathed to the Hocken. Peter became familiar with the works through visits to Brasch's home.

Charles Brasch:

**Immersed in
European art and
architecture**

**A collector and
patron of the arts and
friend of many NZ
artists**



**Charles Brasch at
his Broad Bay
cottage with CK
Stead and Janet
Frame, 1966.**

Photo Ruth Dallas

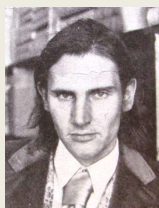
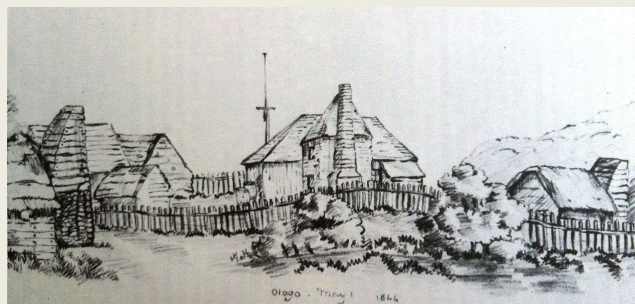
Brasch also had a cottage on the Otago Peninsula. He and Kennedy took the young Entwisle on rambles and explorations of the peninsula, especially to places of historic and archaeological

interest. Peter recalled that on these occasions, Brasch would be dressed in baggy shorts and a solar topee. I thought that sounded a bit unlikely, until Gary Blackman reminded me that Brasch had been involved in archaeological excavations in Egypt.

Peter graduated from the University of Otago with a Master of Literature in philosophy. His ambition was to become an academic philosopher.

However, while waiting for his thesis to be assessed he researched and wrote a 40 page essay on the Wellers brothers' 1830s whaling station near the present-day Otakou.

The essay along with others was published in *The Advance Guard Series 3* edited by George Griffiths.²



Above: John W Barnicoat's pencil drawing of the Otakau settlement in 1844 with the Weller brothers' main store in the centre.

Left: the mugshot of Peter which accompanied his essay's publication in *The Advance Guard* (series 3).

From 1976 to 1980 Peter was in London. On his return he soon got a job at the Dunedin Public Art Gallery, where he worked for the next 20 years.



Peter and Benk in London, 1978

² Entwisle, P. (1974). Edward Weller. In G.J. Griffiths (Ed.) *The Advance Guard Series 3*. Dunedin: Otago Daily Times.

Alongside his curatorial duties and the writing and research entailed in his job he continued to progress his other research and advocacy interests in two separate fields: architectural research and advocacy, and contact period historical research.

He was made redundant from the art gallery in 2000. After that he continued as a freelance writer, art and architecture historian, art critic and curator and wrote a weekly – later fortnightly arts column *Artbeat* in the *Otago Daily Times*.

1980 - 2000 Curator at the Dunedin Public Art Gallery
Continued architectural research and advocacy
Continued contact period historical research and writing
Published *Behold the Moon* (1998)

2000 - 2018

Freelance writing

Artbeat column, ODT

Art historian

Unpublished Ms *Art in Dunedin*

Contact period historical research

Published *Taka* (2005)

Published *Behold the Moon (rev)* (2010)

Architectural research & advocacy

Unpublished Ms *Saving the Romantic City*

Catalogue of RA Lawson buildings

Building reports for the DCC

In 2005 he conceived the notion of the Romantic City, a thesis about the importance of preserving Kettle's plan for Dunedin that he later intended to expand and publish as a book. He was also working on a major project: *Art in Dunedin*.

He left off work on those projects to produce hundreds of building histories, in two main groups:

A catalogue of RA Lawson buildings for Norman Ledgerwood's 2013 book about the great architect³; and histories commissioned by the Dunedin City Council of nearly 100 buildings mostly in George Street, Princes Street, the Warehouse Precinct and South Dunedin.



19. Detail, Blacket Lane, December 2012. Photo by Meg Davidson. Rubble work brought to course. The rough-hewn nature of the rubble is highly expressive. David Ross used very rough stones and unusually used brick for the copings. His rival Lawson used less rugged rubble and limestone, or other ashlar for the copings. Ross here replaced an earlier Lawson building.

A page from Peter's report for the DCC about 150-182 George St – the Farmers building and adjacent Blacket Lane.

He also produced building histories of other buildings that interested him, and the houses of friends. The results were always fascinating.

That finished, he returned to *Art in Dunedin* and completed the manuscript some months before his death.

³ Ledgerwood, N. (2013). *R.A. Lawson: Victorian architect of Dunedin*. Dunedin: Historic Cemeteries Conservation Trust of New Zealand.

What is Peter's legacy to Dunedin's heritage and history?

1. Research and writing about contact period history in Otago

(Contact period: the period between the first European contact with Maori and the arrival of Scottish settlers in 1848.)



Behold the Moon (1998)

What was going on in the Otago Harbour and along the coast before 1848?

The 'war of the shirt'

William Tucker at Whareakeake

Sealers and the flax trade

1830s - Weller brothers' whaling station

At left: *Fanny Weller in 1848* (detail) by R Erskine. Hocken Collections. Reproduced on the back cover of *Behold the Moon* (rev ed 2010.) Fanny was the daughter of Edward Weller and Paparu Tahatu.

Very few researchers specialised in Dunedin contact period history, Peter and Ian Church being the main historians – both now deceased.

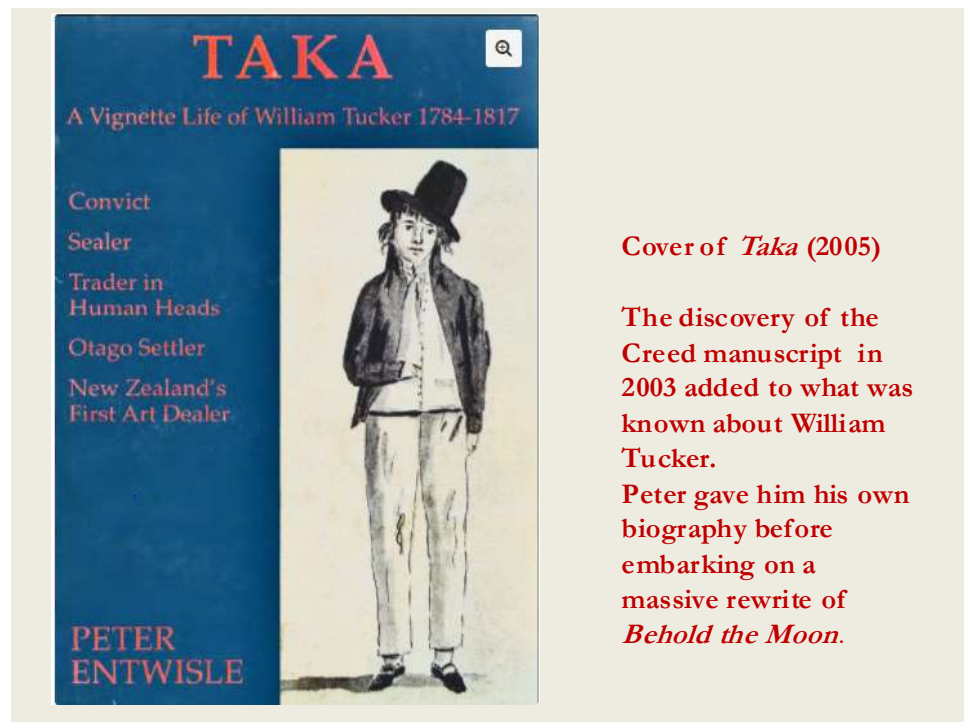
The first edition of *Behold the Moon* was published in 1998.⁴ It was sceptically received in some quarters. There was much in the book that was new and strange.

⁴ Entwisle, P.M.W. (1998). *Behold the moon: The European occupation of the Dunedin district, 1770-1848*. Dunedin: Port Daniel Press.

In 2003 the Creed manuscript was discovered: a document written between 1848 and 1850 by Charles Creed, a missionary in Waikouaiti.⁵

The manuscript confirmed what Peter had already concluded: that (as Peter put it) 'fatal encounters between Maori and Pakeha were not isolated events but a spiralling feud'.⁶ The new primary documents provided more evidence about the life of a man called William Tucker at Whareakeake (Murdering Beach) and contradicted Peter's earlier conclusion that Tucker's theft of a preserved Maori head was the triggering cause of conflict.

Peter was to write a short biography of Tucker, published in 2005, using the new information in the Creed manuscript.⁷



Cover of *Taka* (2005)

The discovery of the Creed manuscript in 2003 added to what was known about William Tucker.

Peter gave him his own biography before embarking on a massive rewrite of *Behold the Moon*.

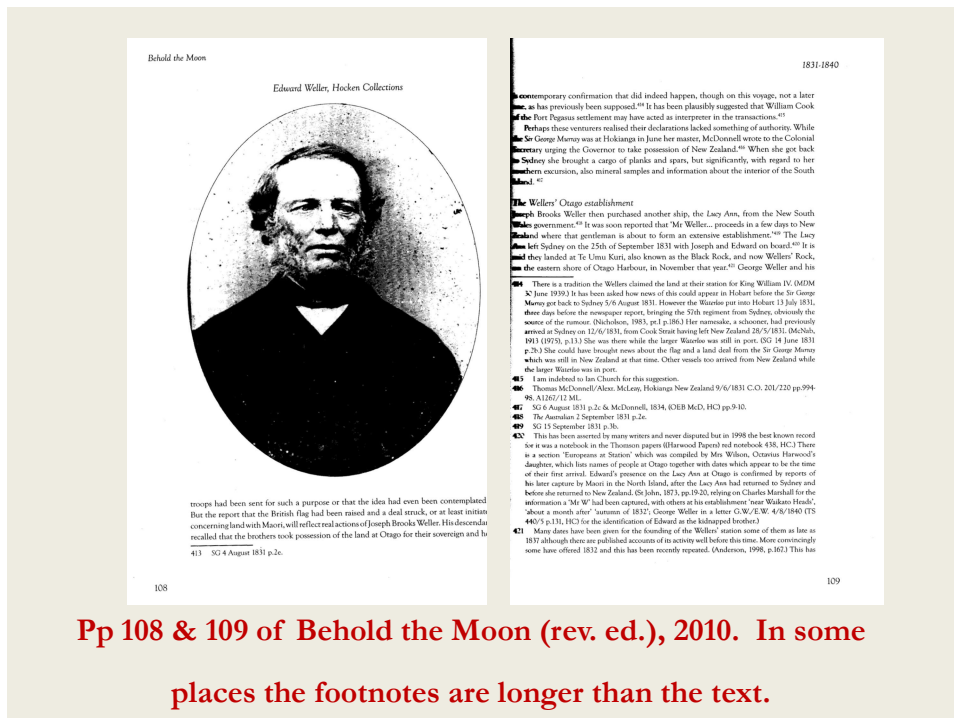
In 2010 he published a revised version of *Behold the Moon*, the revisions and appendices stretching to an extra 100 pages. *Behold the Moon* is still the 'only book-length narrative of Dunedin's contact period history'.⁸

⁵ Creed MS, 1187/201, Alexander Turnbull Library.

⁶ Quote from Peter's introduction to the revised *Behold the Moon* (2010) p6.

⁷ Entwisle, P. (2005). *Taka: A vignette life of William Tucker, 1784-1817*. Dunedin: Port Daniel Press.

⁸ Back cover blurb of the revised *Behold the Moon* (2010).



The books are extremely closely researched and argued. Most of the new information in the Creed manuscript supported Peter's picture of Dunedin before 1848. Bryan James, reviewing the revised *Behold* for the *Otago Daily Times*, said it was the fullest portrait he had yet read 'of a period when Otago truly ranked with Russell in importance and global notoriety ... The mythology of the brave pioneers arriving from the sea in 1848 to a wilderness populated only by a handful of destitute local natives needs to be dismissed ... and this detailed narrative . will greatly assist the process.'⁹

Also of great interest in the revised *Behold* are the appendices, including a careful assessment of Dunedin's pre-1848 population and transcripts of accounts of contact period events by Maori and Pakeha.

The saddest story contained in the appendices is recounted by an elderly Maori woman Patahi in 1863. When she was young, the Kai Tahu chief Tuhawaiki (Bloody Jack) wanted her for one of his wives. But she loved a Pakeha, Edwin Palmer, and defying everyone she went to live with him at Otakou where they had three daughters. Patahi was very happy with Palmer. Then Palmer married a white woman and took their three daughters to live on the Taieri.

Patahi cries a lot missing her children and persuades her new Maori husband Toby to go with her to Taieri so she can see them. The walk takes them three days. She hides in the bushes and calls the children, but when Palmer finds out he is angry. He says she and Toby must leave after breakfast. 'I went to the home. I no hungry. I look all time at my

⁹ James, B. (2010.) Some gaps filled in Maori contact history. *Otago Daily Times* (30 April, 2010)

little girls. Toby, he like plenty breakfast. By and by Mr Palmer say you no eat, you take tucker with you, eat it by and by. He gave me lot of food and tobacco, then he took us to the road and say 'Goodbye, no you come again.' That is the last time I see my little girls.'

10

That account is peripheral to the matters covered in 'Behold the Moon' but Peter included it in the indexes because Patahi said her home with Palmer was at Otakau and because we have so few first person narratives of any sort by Maori women. We can only hope that Patahi's experience wasn't typical.

What is Peter's legacy to Dunedin's heritage and history?

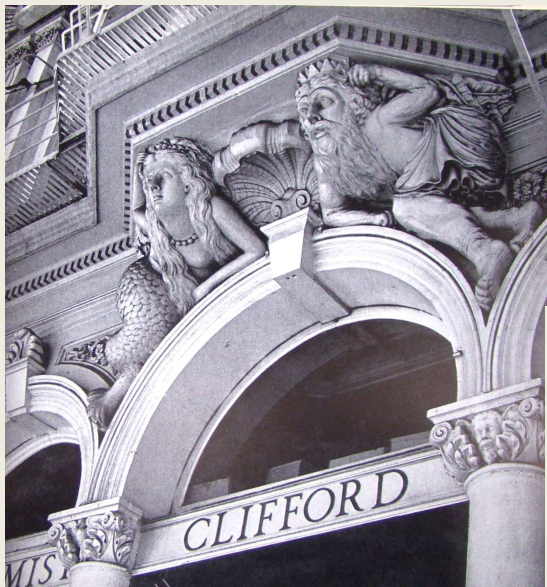
2. Saving Dunedin's built heritage

Advocacy for individual buildings, and a wider view: the maturing strategies of a firebrand

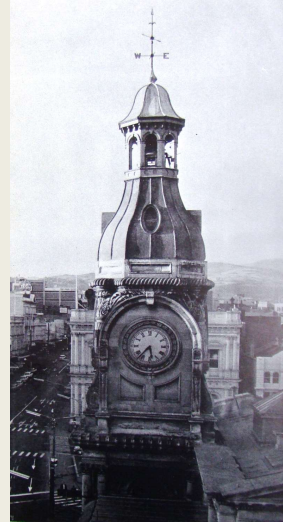
In 1968 Ted McCoy & Gary Blackman published 'Victorian City of NZ'¹¹ – wonderful black and white photographs of Dunedin architecture. In the introduction they regretted the demolition, neglect and 'crude modification' of our colonial buildings and made a plea for the retention of Dunedin's best of what remained. That in itself was not enough to stop the demolition of the Stock Exchange, the very next year.

¹⁰ Patahi's story (Appendix XV). *Behold the moon* (rev, 2010) pp. 267-269

¹¹ McCoy, E.J. & Blackman, J.G. *Victorian City of New Zealand*. (1968). Dunedin: John McIndoe.



**Wain's Hotel
(detail) in
*Victorian City of
New Zealand***



**The Stock Exchange was
demolished in 1969, the year
after photographs of it
featured in *Victorian City of
New Zealand*.**

Charles Brasch also was a staunch advocate for Dunedin's heritage buildings.

Both Brasch's advocacy and McCoy & Blackman's book influenced Peter's growing awareness of the fight for Dunedin's heritage. But being young his methods were rather different. A house used as student accommodation was to be demolished because modification was going to be too costly for the owner – the university. Peter gatecrashed a university council meeting and berated the councillors. Students in those days were expected to behave themselves. He was censured and the building was demolished anyway.

Gradually like-minded young heritage advocates joined forces. In 1974 Colin Cheyne was startled to learn that Peter, who he'd just met, believed he was just the person to lead the campaign to save the Municipal Chambers. It was the start of a long friendship and many campaigns, some successful ...



**Crown Clothing Co building, cnr Frederick &
George Sts, 2010.**

... and some not.

The ODT building was demolished despite a legal case brought by Peter, Colin and others. Not all of the legal work was done pro bono. Peter probably learned a lot from that experience. He had a good brain for legal detail.

Peter promoted Dunedin's architectural heritage in some unlikely places: in 1983 he had an article published in the posh English magazine *Country Life*: Edinburgh of the Antipodes, Victorian Architecture in Dn NZ .¹²



Remains of ODT building 1987. Photo Hardwicke Knight.

¹² Entwisle, P. (1983). Edinburgh of the Antipodes: Victorian architecture in Dunedin, New Zealand. *Country Life* vol CLXXIII no 4456, 13 January 1983.

In 1988 came an article in *Art New Zealand*: The Battle for Old Dunedin.



Peter chose this 1880 photograph of the Dunedin Municipal Chambers to illustrate his 1988 article in *Art New Zealand*: ‘The Battle for Old Dunedin: A review of changing attitudes to Dunedin’s Victorian and Edwardian architecture.’.

He wrote: ‘The demolition of old Dunedin is the destruction of New Zealand’s biggest surviving work of art of [the colonial period] in this country, and it has been proceeding apace.. Old Dunedin, once New Zealand’s most beautiful colonial city, is a thing of shreds and tatters now.’¹³ He catalogued a list of eight casualties starting with the Stock Exchange and deplored the fact that often the site became an open air carpark.

He castigated the city fathers, branding them ‘timid, petty-minded conformists’ who sought to emulate the sprawling growth and ‘modern’ buildings of cities further north.¹⁴ He also had a dig at newspaper editors, so we can guess the ODT’s editorial policy on the matter.

The mutilation of the Municipal Chambers clocktower was deplored – for ‘safety reasons’ the top of the clocktower had been removed and replaced with what was dubbed ‘the meatsafe’.

But the municipal chambers saga turned out well. We know now that the tide was already starting to turn. By the time his article was published the ‘meatsafe’ was gone and restoration of the whole building planned.

¹³ Entwisle, P. (1988). The battle for old Dunedin: A review of changing attitudes to Dunedin’s Victorian and Edwardian architecture. *Art New Zealand* 47, 108-110.

¹⁴ Peter was quoting Charles Brasch, pp 296-297 of his memoir *Indirections: A memoir 1909-1947* published by the Oxford University Press in 1980. Brasch wrote the memoir between 1967 and 1972 and it was published seven years after his death.

Peter ended on a hopeful note, and what he predicted has come to pass. The ‘winds of Postmodernism and the new Revivalism - and of scientific conservation blowing in the northern hemisphere’ have, as he hoped, ‘reached our shores’.¹⁵

I read that article a few days ago and was surprised to hear him being publicly critical of people who had just voted to restore the municipal chambers. He eventually matured into a respected and persuasive speaker who didn’t bad-mouth the opposition. That’s the Peter I knew. And we’ve heard from David Murray that he did learn the hard way that sometimes compromise is best, although it didn’t come easily to him.

But he still did things his own way. Jonathan Howard of Heritage NZ likened heritage conservation to a team sport and said it was always important to know where on the field Peter was. It’s an interesting metaphor. Peter has continued to charge up the middle of the heritage field, often without much reference to his team-mates. But just by fearless, uncompromising advocacy he has so often got the ball across the line.

Did Peter want Dunedin set in set in aspic?

Peter was sometimes accused of wanting everything preserved and not wanting anything new in Dunedin. That’s unfair and untrue.

He didn’t want a Dunedin set in aspic. He accepted that buildings needed to be modified and added to and while he was a fan of Gothic and Classical styles in Revivalist architecture, admired good design in any style – as long as it respected and deferred to its neighbours.



In 2014 the Van Brandenburgs exhibited at the Venice Biennale.

There’s nothing like the van Brandenburgs’ edifices in Dunedin – or in NZ – but Peter was very enthusiastic about their work, – so much so that in 2014 Fred van Brandenburg invited Peter to attend the Venice Biennale (and he would have gone had he been able to organise his passport in time.)

¹⁵ Entwisle, P. (1988). The battle for old Dunedin. *Art New Zealand* 47, 108-110.

He was a great admirer of the late Ted McCoy whose buildings included the University of Otago Hocken building and the additions to Otago Boys High School.¹⁶



Ted McCoy's Otago Boys' High School redevelopment. ... 'an outstanding Modernist designer (who) showed it was possible to build structures in Le Corbusier's Brutalist manner which harmonised with the city's inheritance. ... His forms echoed, without imitating their Revivalist neighbours.



He also approved of the Post-Modern additions to the St John building on York Place.



Nor was Peter 'anti-progress'.

He stood for the mayoralty against Cliff Skeggs, who in the 1970s and 80s promoted

¹⁶ The quote in the OBHS slide is from Peter's unpublished manuscript *Saving the Romantic City* (2005).

an aluminium smelter at Aramoana. The catchcry was 'No Smelter – No Dunedin'. History has proven we were right to shun that sort of 'progress'.

When Peter was asked: how is Dunedin to survive without a smelter? What is going to bring people here? His answer was : **cultural tourism**.

At the time, most people thought he was crazy. Now we know he was **visionary**.

What was Peter's vision for Dunedin?

Cultural Tourism:

NZ's BEST PRESERVED VICTORIAN CITY

Now we can build on the brand:

Dunedin as the ROMANTIC CITY

- Preserving Charles Kettle's street plan

We take it for granted now that our heritage architecture is a major draw-card for visitors, and it's certainly for many of us one of the best reasons for living here. Peter has been chanting like a mantra for decades:

Dunedin is New Zealand's best preserved Victorian city.

Peter expanded this idea in his 2005 Ms The Romantic City. Architecture to Peter wasn't just about individual buildings but about the built environment as a whole.

In fact, I'd like to digress for a moment about Peter's aesthetic vision. Like a fractal, it could shrink down to tiny things like the buttonhole on a waistcoat or expand out to encompass a whole city.

When looking at a building or a street, Peter's vision also zoomed backwards and forwards in time. From Peter I learned the word 'palimpsest': in terms of architecture, 'rewriting' a building so that the layers of the building's past are still visible.

He taught me to see the beauty of old lanes like the one we called Gepetto's Alley¹⁷ leading off Police Street behind what used to be the Lone Star.¹⁸ Cleaning them up does them no favours.



The back of 403 Princes St with a shingle above the doorway to Anderson and Paul's basement workshop (2010).



Gepetto's Alley: an unnamed almost Dickensian alley leading off Police Street.

¹⁷ So-called because furniture restorer Geoffrey Anderson had a rather Dickensian workshop there.

¹⁸ 443 Princes Street, now the offices of O'Neill Devereux – the only modern building on the alley. Two buildings on the east side of the alley are owned by NZ Heritage Properties Ltd whose director Dr Hayden Cawte has plans to transform the alley between them into a 'Melbournesque lane-way'.

<https://www.odt.co.nz/news/dunedin/work-starts-first-building-lane-way-redevelopment>

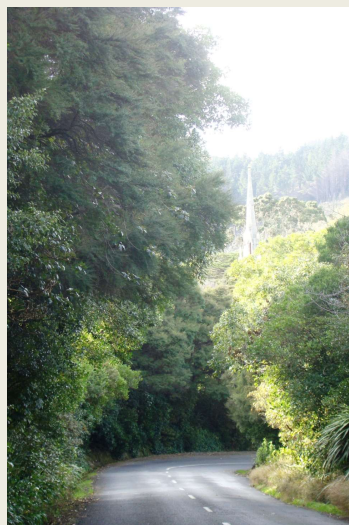


The backs of 389 Princes St (Aburn), 381-385 Princes St (Sonntag) and 377 Princes St (Harrowset Hall) from Bond Street. (Photos Meg Davidson, 2010).

Peter also opened my eyes to see the Romantic side of Scottish Presbyterians like RA Lawson. Did you know that Lawson had mirrors embedded in the spire of First Church where the sun would catch them?

He maintained it wasn't an accident that Larnach's tomb was sited to be straight ahead when rounding the bend in Lovelock Ave.

He wrote lyrically about Knox Church, describing how the eye leapt skywards in stages up the various gables and spires.



The romance of the Presbyterians:

Larnach's tomb was sited to be seen from Lovelock Ave.

The Romantic City.

Peter asked why Dunedin is a memorable city, why it works aesthetically, while others in New Zealand don't. He maintained it was down to Charles Kettle's street plan and his vision for Dunedin.



Edinburgh New Town

Kettle, he said, took as his model the street plan of Edinburgh's New Town, which by the early 19thC was the most admired urban development in Europe. It succeeded because its classical formality was countered by Edinburgh's bold terrain. That was the Romantic (with a capital R) ideal of the late 18th century.

Peter said Kettle's paintings demonstrated his Romantic sensibility. They 'show the charm and drama of nature but also the civilising order of man. This was the character he would impart to the city.'

Kettle adapted the plan to Dunedin's topography: the central city is a low-lying harbour side parade, set among bold hills. Peter said: 'It is intended as a Claudian seaport, a park of orderly temples, lapped by water, all in a rugged terrain.'

('Claudian' refers to Claude Lorrain who painted Ideal landscapes, often seaports set in bold landscapes.)



Seaport at Sunset by Claude Lorrain



Prictor woodcut: Dunedin in 1898 showing Kettle's street plan

Prictor's woodblock print of Dunedin in 1898¹⁹ shows Kettle's street plan. The temples are starting to appear on the Temple Plain (First Church and the Municipal Chambers fittingly facing each other across the Octagon, the Stock Exchange and Otago Boys High School on the hill are visible. Rattray Street runs down to Cargill's monument and then straight on down to the waterfront at the harbour basin. High Street sweeps down almost uninterrupted to near the (site of the present) railway station. The eye should be led down the road to something important: First Church from Princes St, the Railway Station from the Octagon: both favourite tourist pics and with good reason.

¹⁹ The slide shows a detail of this very useful woodcut held at the Hocken Library and available online.: J. Wilkie & Co. [1898]. Dunedin 1898. [Dunedin? N.Z.]: W. J. Prictor. <https://goo.gl/iTqUWn>



The 'temple plain' from chez Entwisle

All the places Peter lived in Dunedin as an adult were close to the inner city. The Cargill St house where he died was the closest he came to the Temple Plain.

It's ironic that a year before his death, this (right) came along.²⁰ There couldn't be a more cogent example of what we lose when buildings don't respect their neighbours. The view of the Temple Plain and beyond is crucial to maintaining a coherent vision of Dunedin as New Zealand's best preserved Victorian city.



Anticipated view from 96 Cargill St if Moray Place Hotel went ahead. Produced by Patterson Pitts Group for the submitters.

²⁰ Morris, C. (2017, May 18). Reject hotel bid: planner. Otago Daily Times. Retrieved from <https://www.odt.co.nz/news/dunedin/reject-hotel-bid-planner>

Development on the waterfront: whither the Romantic City?



The view down High Street. Demolitions and the one-way system have already marred the coherence of Kettle's plan.

A seaport can't be Claudian if it's separated from the Temple Plain.

At the bottom of Rattray Street we have the problem that the railway gets in the way. We are told the level crossing at the bottom of Rattray Street can't be reinstated; and the Chinese Garden's traditional Pai Lau archway already intrudes into the roadway.



Sunday morning Tai Chi by the Pai Lau. View up Rattray Street



Lower Rattray Street from Canongate. The intrusion of the Pai Lau and associated landscaping into the roadway is obvious.

If we want access to the waterfront, we need to go either over or under the railway lines.

Peter, citing the Romantic City concept and the important of sight lines down Rattray Street to the harbour, has always advocated a pathway under.

And now we have this. (right).

Much as Peter admired the van Brandenburgs he objected to the placement of this piece of architecture in this particular location.



The proposed van Brandenburg bridge to the waterfront. (Detail from Animation Research image, ODT 9.4.18), springing from near the Pai Lau and Chinese Garden ...



... and landing on the other side of the railway line between the waterfront's best preserved heritage buildings: the Loan and Mercantile building and the Customhouse.

There already is a footbridge across the Crawford St and the railway line, only a block away at the other end of the harbour basin.



Jetty Street Flyover at right, Vogel Street heritage buildings at left.

'... almost grazing large 19thC warehouses as it starts its flight from Crawford Street, it does nothing to diminish the sense of order and is a useful, even graceful addition to it.'

- Saving the Romantic City



Jetty Street flyover: the city's best view of the wonderful array of restored (formerly) waterfront warehouses.

So, that's Peter's legacy: important research into the early European history of Dunedin, architectural research and advocacy for its buildings, and a vision for Dunedin that transcends individual buildings and helps us see our city as a whole.

Carrying Peter's vision forward

- ❖ **Architectural research**
- ❖ **Publishing**
 - ❖ **Saving the Romantic City**
 - ❖ **History**
- ❖ **Enjoying Dunedin**

Architectural Research

Dunedin needs more researchers! Start with your own house. There have been workshops on this subject and a few years ago Peter wrote a guide about how to do it. There is a whole team of archivists and librarians ready to help you.

The guide will soon be published on his website www.portdanielpress.com

Publishing

Are you an editor or a publisher?

Save *Saving the Romantic City*.²¹ Peter initially wrote his Romantic City document in 2005 as a proposal to have Kettle's plan for Dunedin included in a list of protected heritage items. In 2007 he started to revise it with the aim of publishing it as a book. I don't want it to languish at the Hocken, seen by only a few people. I truly think it's an important document. If nobody has stepped up to edit and publish it, after I've finished the Hardwicke Knight biography, I plan to.²²

History

Historians have a frustrating life. No matter how well they write and how impeccable their research, their findings take forever to become received wisdom. Articles by journalists and books by fiction writers help to bring their work alive. Can you help?

Fiona Kidman turned the story of Betsy Guard being captured by Taranaki Maori into a novel. The story of Patahi lacks the drama of that tale, but it is heart-breaking. It's a true story. Patahi also describes saving Palmer from drowning after a ship-wreck, and the wreck has been identified. The story should be more widely known.

Enjoy Dunedin

Channel Peter's aesthetic sensibilities. Look for palimpsest and signs of the Romantic City. Savour Dunedin's unexpected wild corners and tasteful dilapidation.

²¹ The expanded 2007 document, *New Zealand's Romantic City: Charles Kettle's Plan for Dunedin 1847-2007*, is published on Peter's website www.portdanielpress.com which is updated by Peter's brother-in-law James Kalmakoff.

²² I first started researching the life of photographer, historian and collector Hardwicke Knight (1911-2008) in 2004. I'm embarrassed not to have yet published a biography. Peter knew Hardwicke well and was a great mentor and critic of my work on this project. I had just started revising the first draft early in 2018 when Peter's health deteriorated.



Peter Entwisle 20.9.48 – 14.3.18

**Art and architectural historian, art critic and
curator, Dunedin contact period historian,
advocate for Dunedin's built heritage,
mentor and visionary.**

www.portdanielpress.com