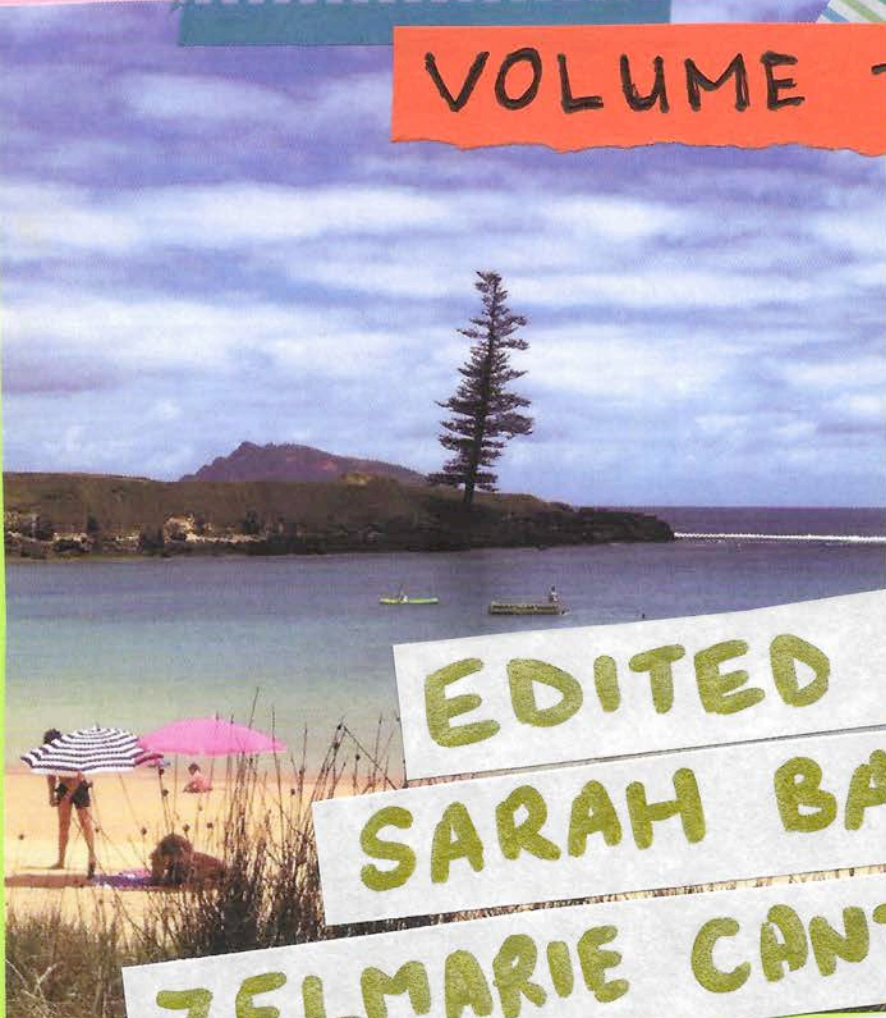


MAIS

DAUN

TAUN

VOLUME TWO



EDITED BY

SARAH BAKER

ZELMARIE CANTILLON

AND

CHELSEA EVANS



## Reimagining KAVHA zine series

### Series editors

Professor Sarah Baker (Griffith University)

Dr Zelmarie Cantillon (Western Sydney University)

The Reimagining KAVHA zine series emerges from an Australian Research Council-funded project, 'Reimagining Norfolk Island's Kingston and Arthur's Vale Historic Area'. This project analyses how cultural injustices are reinforced or resisted within KAVHA as a living heritage site. Specifically, we focus on Pitcairn Settler descendants' relationships with Daun'taun, as well as that of other residents who have long and deep connections to the area, and their experience of heritage management in KAVHA. In addition to publishing scholarly writing (e.g. peer-reviewed articles), another way we aim to capture these relationships is by co-creating zines with the community. Zines are a research tool used by social scientists to centre creativity, collaboration, agency and resistance.

The zines in this series are a form of public history and community archiving, enabling people to tell their stories on their own terms. We approach the zines as a way to facilitate the sharing of memories, experiences, feelings and local knowledge. This isn't about creating a definitive history of the subject at hand. Instead, the zines in this series provide a space where multiple voices can appear together, recording the emotional resonance of the past. As such, the zines are forms of heritage activism which emphasise the democratisation of history-making.

For project updates and other issues of this zine series, see:

<https://reimaginingkavha.com>

### Series titles

*See You at the Paradise | Ketch Yorlye Daun Paradise* (2021)

Edited by Sarah Baker and Zelmarie Cantillon

*Mais Daun'taun, volume 1* (2021)

Edited by Sarah Baker, Zelmarie Cantillon and Chelsea Evans

*Mais Daun'taun, volume 2* (2022)

Edited by Sarah Baker, Zelmarie Cantillon and Chelsea Evans



## Mais Daun'taun, volume 2: a Reimagining KAVHA zine

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Zelmarie Cantillon  
Chelsea Evans

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Kane Anderson  
Sarah Baker  
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Colleen Crane  
Alma Davidson  
Chelsea Evans  
Russell Francis  
Bethany Holland  
Edward Hooker  
Donald Christian-Reynolds  
Koliin Vincent  
Millie Walden



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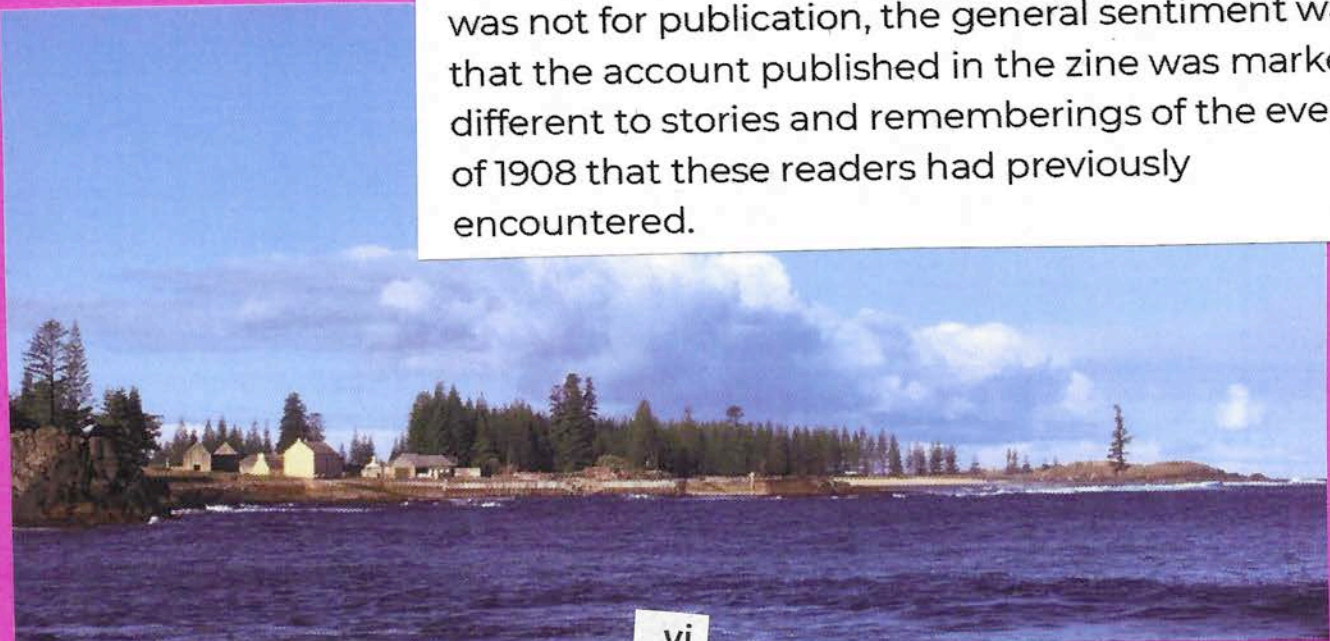
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# Editorial

The *Mais Daun'taun* zines are designed to capture a diversity of opinions, stories and memories of Kingston held by Pitcairn Settler descendants and others with long and deep connections to the site. As the contributions to volume 1 highlight, Norfolk Islanders' 'meanings and memories' of Kingston are shaped by their 'contemporary interactions'<sup>1</sup> with the site as much as by stories from the past. Volume 1 featured pieces from 13 contributors, including transcripts of interviews the research team had with David 'Dids' Evans, Arthur Evans and Peter Christian-Bailey. The editorial for volume 1 concluded with an expression of hope that the zines will ignite further conversations between Norfolk Islanders and other stakeholders of Kingston about 'the effects of history, as experienced by its living participants'.<sup>2</sup>

The zines in this research project provide a space for multiple perspectives to be presented. For example, following the publication of *Mais Daun'taun, Volume 1*, the editors received verbal and written feedback from a number of community members responding, in particular, to the account of the 1908 evictions captured in the editors' conversation with Arthur Evans (pp. 36, 40). While the feedback we received was not for publication, the general sentiment was that the account published in the zine was markedly different to stories and remembering of the events of 1908 that these readers had previously encountered.

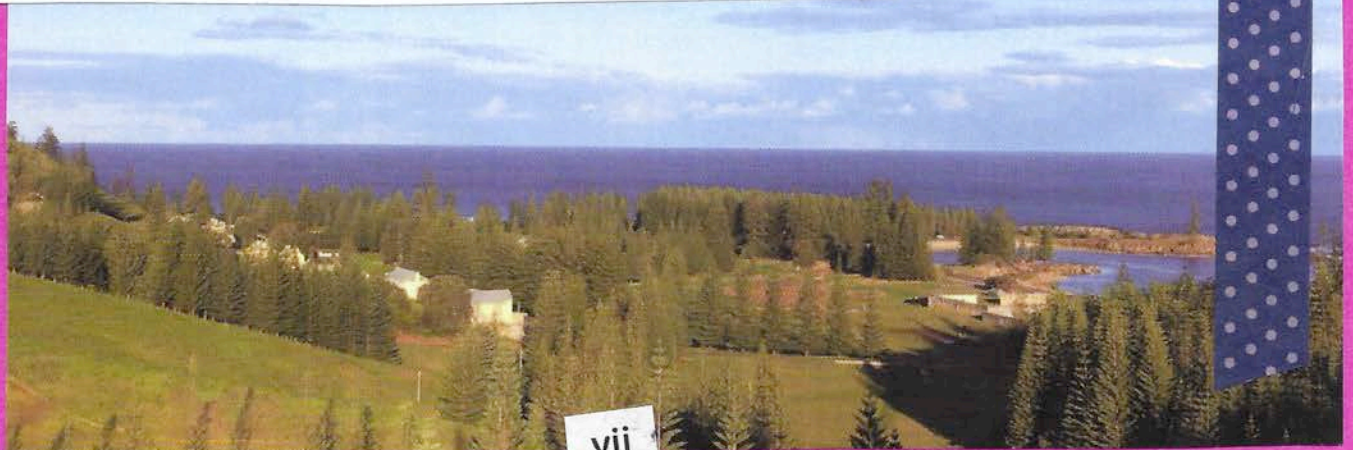




The evictions, and the resonance of that period of Norfolk Island's history in the present, are touched upon by a number of contributors to the *Mais Daun'taun* zines. We note that the conversation with Mary Christian-Bailey in this current volume speaks of the evictions (see p. 9), as does the conversation with Dean Burrell (see p. 38). In volume 1, the evictions were also mentioned by David 'Dids' Evans (see volume 1, p. 6) and George Smith (see volume 1, p. 63).

The intention of the zines is for them to act as a **community archive**,<sup>3</sup> with the stories collected on these pages told on the contributors' *'own terms'*.<sup>4</sup> This enables the zines to reflect a whole range of experiences and understandings of Kingston, some of which may be at odds with other accounts and recollections. While the zines' contributors all 'coalesce around commonalities'<sup>5</sup> in terms of an investment in the future of Kingston, the zines (as community archive) necessarily accommodate 'the inclusion of diverse – and often conflicting – viewpoints'<sup>6</sup> and reimaginings of Kingston's past, present and future, its history and heritage.

As editors, our role is to provide the 'space, infrastructure, and other resources' that help facilitate the memory-work and storytelling of community members.<sup>7</sup> Through participation in zine-making workshops, interviews with the research team or independent submissions, contributors to the zines can work to revive, restore or remake meanings and memories of Daun'taun.





## *Kingston contested, part 2: on ownership, rights and custodianship*

For a number of contributors, engagement with the zines comes at a moment in time where there is much at stake for the people of Norfolk Island in relation to their political autonomy and sense of belonging to and custodianship of where they live.<sup>8</sup>



In the editorial to volume 1, we noted that at the end of 2021 ‘tensions [had] heightened around the “rights” to Kingston and its buildings’.<sup>9</sup> This was in reference to the Norfolk Island Council of Elders and Norfolk Island People for Democracy (NIPD) changing the locks on buildings in the Old Military Barracks (OMB) and provision of written notice to the Australian Government that:

“any further action by them [the Commonwealth] at OMB (or in Kingston) that is disrespectful of our rights; or is otherwise than in accordance with an agreed outcome or shared understanding, will be unauthorised by law.<sup>10</sup>”



In late January 2022, descendants of the Pitcairners who had been allocated No. 8 Quality Row on their arrival in 1856 took up residency of that building. Echoing public notices that were placed on buildings of the OMB in late 2021 by the Norfolk Island Council of Elders and NIPD,<sup>11</sup> a public notice was attached to the front gate of No. 8 stating that:

### PUBLIC NOTICE

#### Take Notice

This building in the Kingston area.

It is one of the collection of buildings in the Kingston Area subject to **rights** of Pitcairn Descendants (both individual and collective) to customary occupation and usage of and connection with the Kingston area which cannot be extinguished or materially diminished by any other occupation or usage, or any other act or omission.

All other public or private occupation or usage authorised by the Australian Commonwealth Government or other public authority on their behalf, of this building at

it to these rights  
d and extent.

property is claimed  
Settlers Quintal

Pitcairn Island



“It is one of a collection of buildings in the Kingston Area subject to rights of Pitcairn Descendants (both individual and collective) to customary occupation or usage, or any other act or omission.”<sup>12</sup>”

### PUBLIC NOTICE

#### Take Notice

This building in the Kingston area.

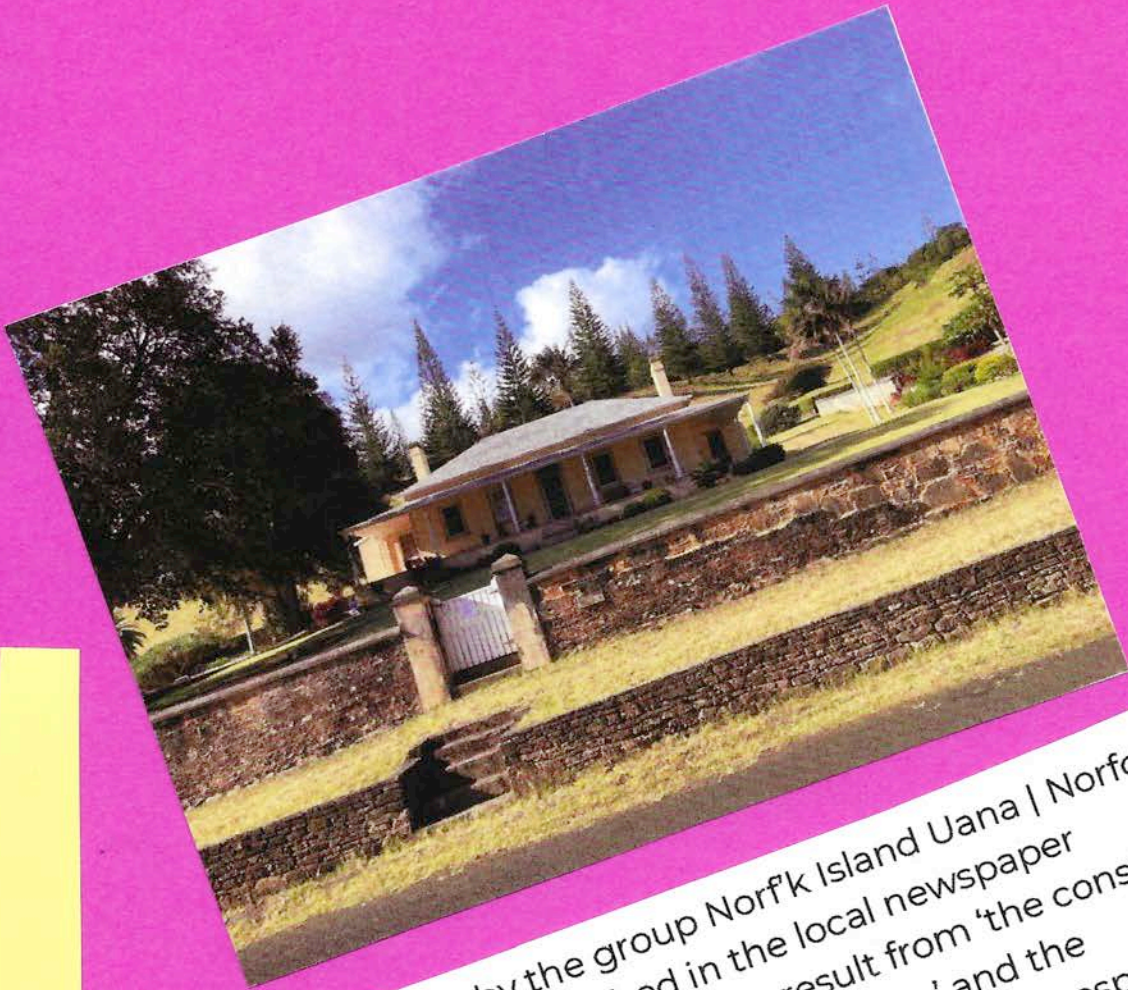
It is one of the collection of buildings in the Kingston Area subject to **rights** of Pitcairn Descendants (both individual and collective) to customary occupation and usage of and connection with the Kingston area which cannot be extinguished or materially diminished by any other occupation or usage, or any other act or omission.

All other public or private occupation or usage authorised by the Australian Commonwealth Government or other public authority on their behalf, of this building at any time occurs subject to these rights which are fully reserved and extent.

The occupation of this property is claimed through direct Pitcairn Settlers Quintal ancestral rights.

The descendants of the Pitcairn Island family





A statement by the group Norfolk Island Uana | Norfolk Island Strong published in the local newspaper explained that these actions result from 'the constant erosion of Norfolk's democratic voice' and the Australian Government's 'disregard and disrespect for our heritage'.<sup>13</sup> The statement went on to say:

“It is very clear from the lack of maintenance works on #8, and the lack of time between tenants to maintain these premises, that these are mere buildings to The Commonwealth of Australia, not Ancestral homes as to the Norfolk Islander. We felt that due to this complete disregard for our ancestral homes, we had no choice but to become the custodians until such time as we have our own Government where our people can have a say and know they will be listened to.”<sup>14</sup>



Appearing in the same issue of the local paper was a joint media release from the Norfolk Island Council of Elders and the NIPD that outlined 'current initiatives aimed at achieving ... more appropriate governance arrangements for Norfolk Island', including 'rights in respect to Kingston'.<sup>15</sup> The media release stated:

“As a consequence of changes made to the island’s governance in 2015 the pre-existing co-management arrangements for Kingston have been replaced by new management arrangements which dispossess or diminish the continuous usage, occupation and connection rights of the Norfolk people in respect of the historic Kingston area.

Accordingly, we have committed to ensuring the rights of the Norfolk people in respect of Kingston are recognised and are legally respected. Good faith discussions and negotiations with representatives of the Commonwealth Government aimed at achieving this outcome are continuing.<sup>16</sup>”

On the front page of that same issue of the local paper a public statement by the Council of Elders noted:

“The Elders understand the current frustrations throughout Norfolk Island relating to governance issues and recognise that this dissatisfaction is reflected in the No. 8 Quality Row occupation.<sup>17</sup>”



At the time of compiling the content of this zine in late March 2022, the occupation of No. 8 was ongoing and the Commonwealth of Australia had placed signs on a number of Quality Row properties, including No. 8 and the OMB, warning that 'trespassing is prohibited' and that 'Trespassers may be prosecuted under s 89 of the Crimes Act 1914 (Cth)'.<sup>18</sup>



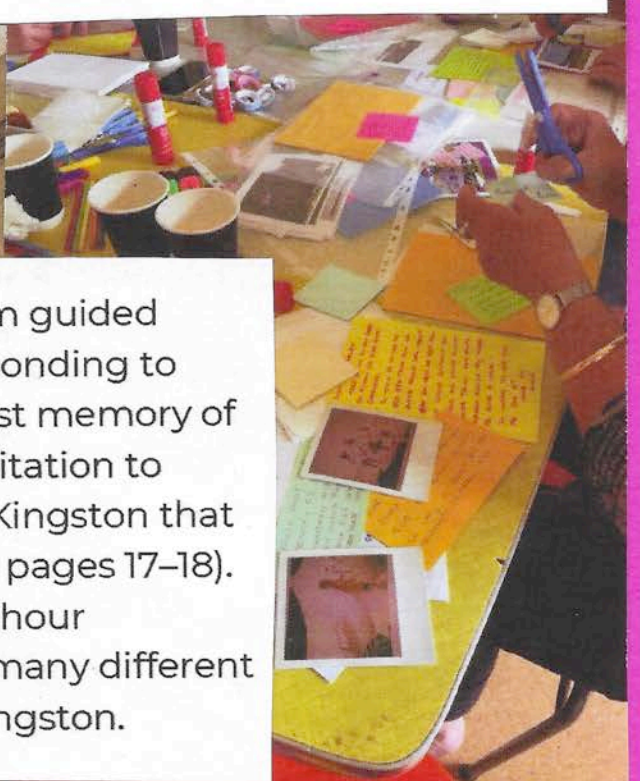
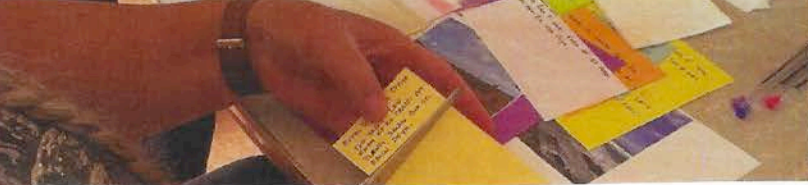
Clearly, Kingston is a key site of contestation in the broader cultural and political landscape of Norfolk Island. The zines capture the strength of feeling many Norfolk Islanders have for Daun'taun. In regard to the issues raised by the Norfolk Island Council of Elders and NIPD around heritage management arrangements and the concerns of Norf'k Island Uana | Norfolk Island Strong around building restoration, we draw readers' attention to the conversation with former Restoration Team member Kane Anderson featured in this volume of *Mais Daun'taun* (pp. 48–70).





### ***Outline of this zine: what's inside?***

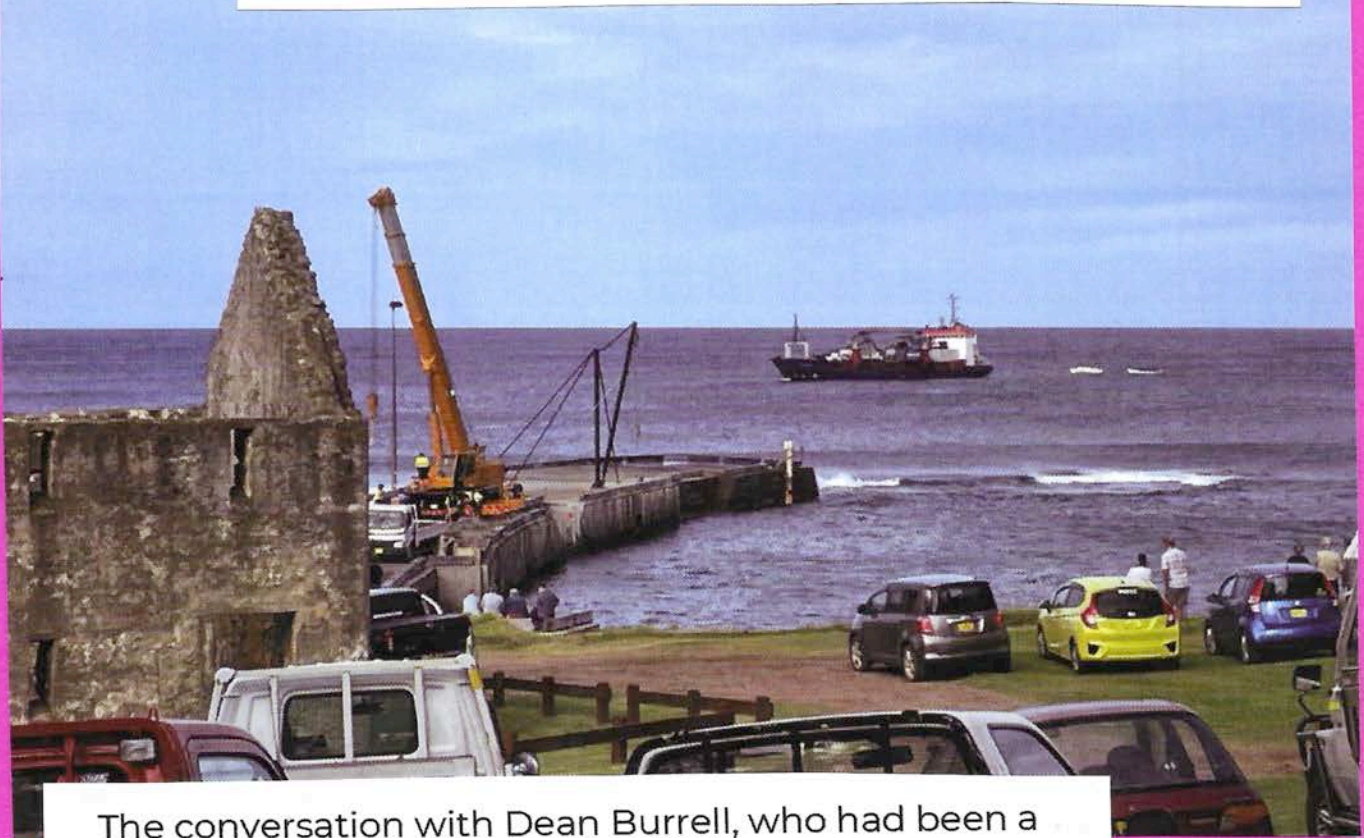
A number of pages in this zine were produced by participants of a zine-making workshop held in early December 2021. The research team provided all the materials needed to make zine pages: coloured paper, card and sticky notes, pens, highlighters and pencils, glue, washi tape, scissors and print-outs of a selection of photos. A Polaroid Lab was also used to reproduce images provided by participants on the day.



During the workshop, the research team guided writing exercises, with participants responding to prompts including 'what is your happiest memory of Kingston?' (see pages 22–25) and an invitation to write interpretive text about a place in Kingston that is particularly meaningful for them (see pages 17–18). Beyond the writing prompts, the three-hour workshop was filled with stories of the many different ways participants experienced life in Kingston.



The zine also includes a series of 'conversations' with people who have long and deep connections to Kingston, but did not attend the zine workshop. The conversations are, in most cases, abridged versions of transcripts of longer interviews that have been conducted for the Reimagining KAVHA research project. Fears that Taun will become 'nothing but a museum' are discussed by Mary Christian-Bailey. Mary also unpacks the use of the term 'dem Daun'taun', and touches on many different aspects of life in Kingston in the past and the present (see pages 1–15).



The conversation with Dean Burrell, who had been a member of the KAVHA Community Advisory Group and the Norfolk Island Regional Council Heritage and Culture Advisory Committee, begins with a discussion of 'heritage value' and the underutilisation of the KAVHA site, before ending with a reflection on the importance of Kingston pier as a working port (see pages 34–41).





Russell Francis and Edward Hooker touch on the 'heritage push' that led to restoration initiatives in Kingston in the 1960s (see pages 46–47). Keeping with the topic of restoration, Kane Anderson talks about heritage management in KAVHA based on his perspectives as a past member of the restoration team. The topics of conversation were guided by photographs taken by Kane's father, Puss Anderson, who led the restoration efforts in Daun'taun for many years (see pages 48–70).



Jan Cooper and Millie Walden submitted a piece reflecting on their family connection to No. 7 Quality Row accompanied by photographs and images, including the property licence (see pages 26–31). Also included in the zine is an extract from an interview Zel and Sarah did with Donald Christian-Reynolds in which he tells the story of the 'Wetls Daun'taun' food bus that he ran with his partner Maree at Emily Bay (see pages 19–21).

Any contributions to the zine in the Norf'k language are purposefully presented without translation to English. Norf'k is recognised by UNESCO to be an endangered language, and its use in the zine and workshop represent an important expression of Pitcairner culture. Readers who are unfamiliar with Norf'k might find it useful to refer to *A Dictionary of Norfolk Words and Usages* (1986) by Beryl Nobbs-Palmer and *Speak Norfolk Today: An Encyclopaedia of the Norfolk Island Language* (1999) by Alice Inez Buffett. For smartphone users, the Norf'k Laengwij app is a handy introduction to the language and well worth exploring (visit [app.norfk.info](http://app.norfk.info)).

As editors, we continue to welcome contributions from Pitcairn Settler descendants and others with long and deep connections to Kingston, including responses to content in this zine and earlier issues. Contributions can be sent to [ReimaginingKAVHA@gmail.com](mailto:ReimaginingKAVHA@gmail.com)

**Sarah Baker, Norfolk Island**  
**Zelmarie Cantillon, Parramatta**  
**Chelsea Evans, Norfolk Island**



<sup>1</sup> Smith, L 2006, *Uses of Heritage*, Routledge, London, p. 77

<sup>2</sup> Chidgey, R 2006, 'The resisting subject: per-zines as life story data', *University of Sussex Journal of Contemporary History*, vol 10, p. 12

<sup>3</sup> Baker, S & Cantillon, Z 2022, 'Zines as community archive', *Archival Science*, <https://link.springer.com/content/pdf/10.1007/s10502-022-09388-1.pdf>

<sup>4</sup> Flinn, A, Stevens, M & Shepherd E, 2009, 'Whose memories, whose archives? Independent community archives, autonomy and the mainstream', *Archival Science*, vol.9, p. 73.

<sup>5</sup> Caswell, M 2014, 'Toward a survivor-centred approach to records documenting human rights abuse: lessons from community archives', *Archival Science*, vol. 14, p. 313

<sup>6</sup> Caswell, M 2014, 'Toward a survivor-centred approach to records documenting human rights abuse: lessons from community archives', *Archival Science*, vol. 14, p. 313.

<sup>7</sup> Caswell, M 2014, 'Toward a survivor-centred approach to records documenting human rights abuse: lessons from community archives', *Archival Science*, vol. 14, p. 312.

<sup>8</sup> See Nobbs, C 2017, *Australia's Assault on Norfolk Island 2015-2016: Despatches from the Front Line*, Norfolk Island, Chris Nobbs; Nobbs, C 2021, *Australia's Assault on Norfolk Island 2019-2020: Procrustes Ascendant*, Norfolk Island, Chris Nobbs.

<sup>9</sup> See Baker, S, Cantillon, Z & Evans, C 2021, 'Editorial', in S Baker, Z Cantillon & C Evans (eds), *Mais Daun'taun, volume 1*, Reimagining KAVHA, Norfolk Island, p. xii.

<sup>10</sup> Norfolk Island Council of Elders & Norfolk Island People for Democracy Ltd, 2021, 'Media release', *The Norfolk Islander*, vol. 56, no. 18, 4 December.

<sup>11</sup> See Baker, S, Cantillon, Z & Evans, C 2021, 'Editorial', in S Baker, Z Cantillon & C Evans (eds), *Mais Daun'taun, volume 1*, Reimagining KAVHA, Norfolk Island, pp. xii-xiii.

<sup>12</sup> The descendants of the Pitcairn Island family, 2022, 'Public notice', printed sign in situ.

<sup>13</sup> Norfolk Island Uana | Norfolk Island Strong 2022, 'Thank you', *The Norfolk Islander*, vol. 56, no. 25, 29 January.

<sup>14</sup> Norfolk Island Uana | Norfolk Island Strong 2022, 'Thank you', *The Norfolk Islander*, vol. 56, no. 25, 29 January.

<sup>15</sup> Norfolk Island Council of Elders & Norfolk Island People for Democracy, 2022, 'Media release - Norfolk Island 2022: Our continuing fight for democracy', *The Norfolk Islander*, vol. 56, no. 25, 29 January.

<sup>16</sup> Norfolk Island Council of Elders & Norfolk Island People for Democracy, 2022, 'Media release - Norfolk Island 2022: Our continuing fight for democracy', *The Norfolk Islander*, vol. 56, no. 25, 29 January.

<sup>17</sup> Norfolk Island Council of Elders, 2022, 'Public statement from the Norfolk Island Council of Elders: Number 8 Quality Row, Kingston, Norfolk Island', *The Norfolk Islander*, vol. 56, no. 25, 29 January.

<sup>18</sup> Commonwealth of Australia, 2022, 'Warning', printed sign in situ.



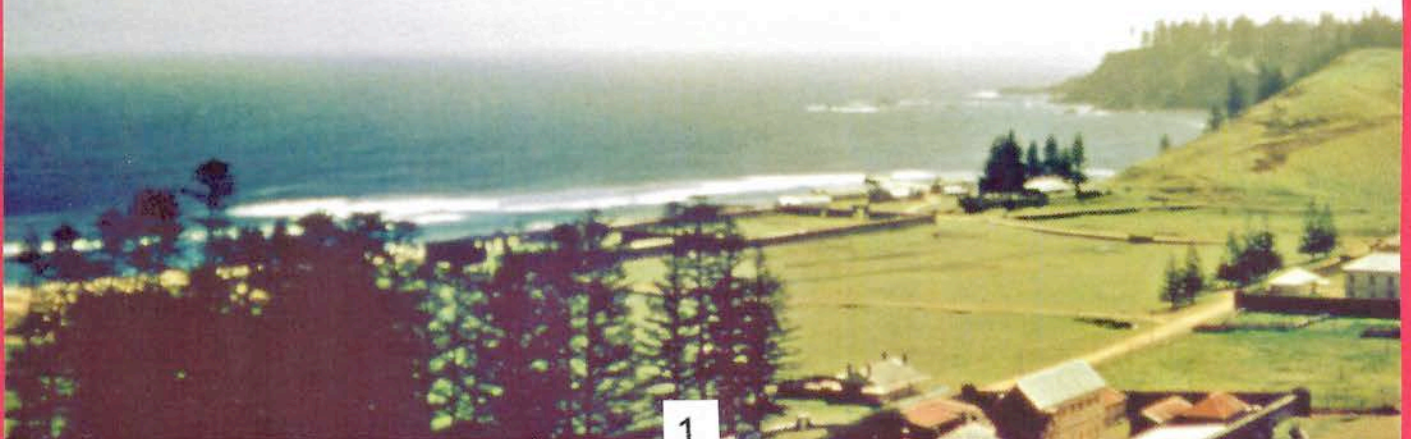
## Conversation with Mary Christian-Bailey,

6 October 2021

**Mary:** I came to Norfolk Island at the age of 23. I bought a car within a week and had to teach myself to drive. I can remember the first time I drove down Middlegate Road, or Store Road as it was always called in those days, and suddenly I came on the view of Kingston, and I just thought I'd been transported to another world. Absolutely another world.

I married a Norfolk Islander and have five Norfolk Islander kids and I've absorbed a lot of the feeling about the place. Kingston is – I often think of it as the womb and the lungs of the island, and how in the past it's been a place where Norfolk Islanders lived, for many years, even though they may have farmed up country, or eventually built houses up country, Kingston was where they always did their business, they did their shopping in the early days, and until very recently, you'd still go down there to carry out your business.

You still do, but that's just going to go very quickly, and oh, that's going to hurt so much. It's where people got married in the church, where they got buried. It's where they recognised their forebears at the cenotaph, where they got their food, and fished, and went for hihis, and where they had their celebrations, and picnics and Bounty Day. It's where they came off the ship. Just so much of their lives revolved around Kingston. And now it's nothing but a bloody museum.





**Sarah:** What you wrote on Facebook really resonated with me: 'My fear is that daun'taun will be nothing more than a museum and memories, when it has always represented a place where Norfolk people lived, worked, played, celebrated, did business, and honoured their forebears. "Dem daun'taun" will be meaningless soon'. And that was followed by your call that Kingston needs 'to remain our town. Not just a place for the dead and departed'.





**Mary:** In many senses, I think people still see it as the lungs of the island. It's where people go to have a long walk. There's plenty of other places on the island to walk, but that's where people want to walk. Because they just feel renewed going down there, connected and renewed in some way. That's where the fresh air is. And probably most people can't put it into words how they feel about it, but certainly, it's just the place where you – it's an escape almost. It's an escape from modern life, but it's also a reconnection when Norfolk Islanders go down there with what happened in the past, with a sense of a community of people from there.

One of the saddest days, I can remember when Travelodge proposed to build the hotel on that Paradise site, and the Norfolk Islanders were quite happy with that, because it was a design that was quite sympathetic to the general environment. They'd respected the convict heritage, but they didn't think that this would make that much difference. Then the National Trust of Australia stepped in, and suddenly we became hostage to someone else's opinions about what Kingston should be.

And it's gone on ever since then, and World Heritage, and all that has – for Norfolk Islanders, it's no longer their town. Well, it is their town, but they no longer have the say in what can happen there, and they *had* been respectful. They'd been respectful about the convict past, and they watched the Australian Government representative sell off the stone. They thought, 'okay, well, it was all right for you to do it'. It wasn't until suddenly, Australia thought there might be something in it for them, that suddenly they started to put all these embargos on things and what you could do there. The Norfolk Islanders who had been prepared to respect that, though they thought the convict heritage was ugly, they weren't proud of it in any way, but suddenly it wasn't for them to decide any more.



**Sarah:** Kingston must have been a hive of activity when you first arrived on the island, Mary.

**Mary:** Even when I came, it was still a great centre of activity. It makes me sad now, because people still use the expression, “dem daun’taun”, to mean – what does it mean, Chelsea, those who are in charge of giving the orders, those with a bit of authority?

**Chelsea:** Yeah.

**Mary:** And I say, “dem daun’taun” ain’t going to be daun’taun any longer’. It’s become a part of the psyche, but this is where – I think “dem daun’taun”, it just makes me so sad when I hear people using that now and I think, ‘that’s gone, it’s gone now’.

**Chelsea:** But it may change, Mary, it may change. Plenti kam en plenti goe.

**Sarah:** So just to clarify, “dem daun’taun” was referring to the Legislative Assembly? To those in Kingston overseeing the governance of the island?

**Mary:** Yes, or the council, or even the bureaucrats, probably it covered them too.

**Sarah:** So very inclusive use of the -

**Mary:** They’re the ones who call the shots that we have to live by. But, of course, back in those days, if you didn’t like what “dem daun’taun” were doing, you could go hop round their place, or get on the phone or something and tell them. But you can’t do that now.

**Chelsea:** Well, I think that’s the change, isn’t it, Mary? Like, “dem daun’taun”, dependent on the context, could be in reference to the Legislative Assembly, like something happened that you’re now like, ‘well, dem daun’taun se du et’, meaning the Legislative



Assembly. But now, I think it means a lot more to do with the Administrator, or DIRD or those seats of Commonwealth authority.

**Mary:** Yeah.

**Chelsea:** As in *them* that are downtown, not *us*. That would be my interpretation of it, Mary. Does that seem right?

**Mary:** Yeah, it could be. I'm not really sure in what sense people are using it now. But I think they're using it out of habit more than anything else. Because they don't realise that no decisions are being made daun'taun now, they're being made somewhere else.

**Chelsea:** Yeah, that's true, but the location for their sort of dissemination of information and sense of authority is still down there, perhaps?

**Mary:** Yes.

**Chelsea:** Yeah, I'd never thought about it.

**Mary:** I'm not sure if the term is slightly derogatory. Just slightly, isn't it? Yes.

**Chelsea:** Yeah, I would agree.

**Mary:** But it also is probably in the sense that they're the ultimate – they're the ones you've got to convince if you want to change.

**Chelsea:** Yep.

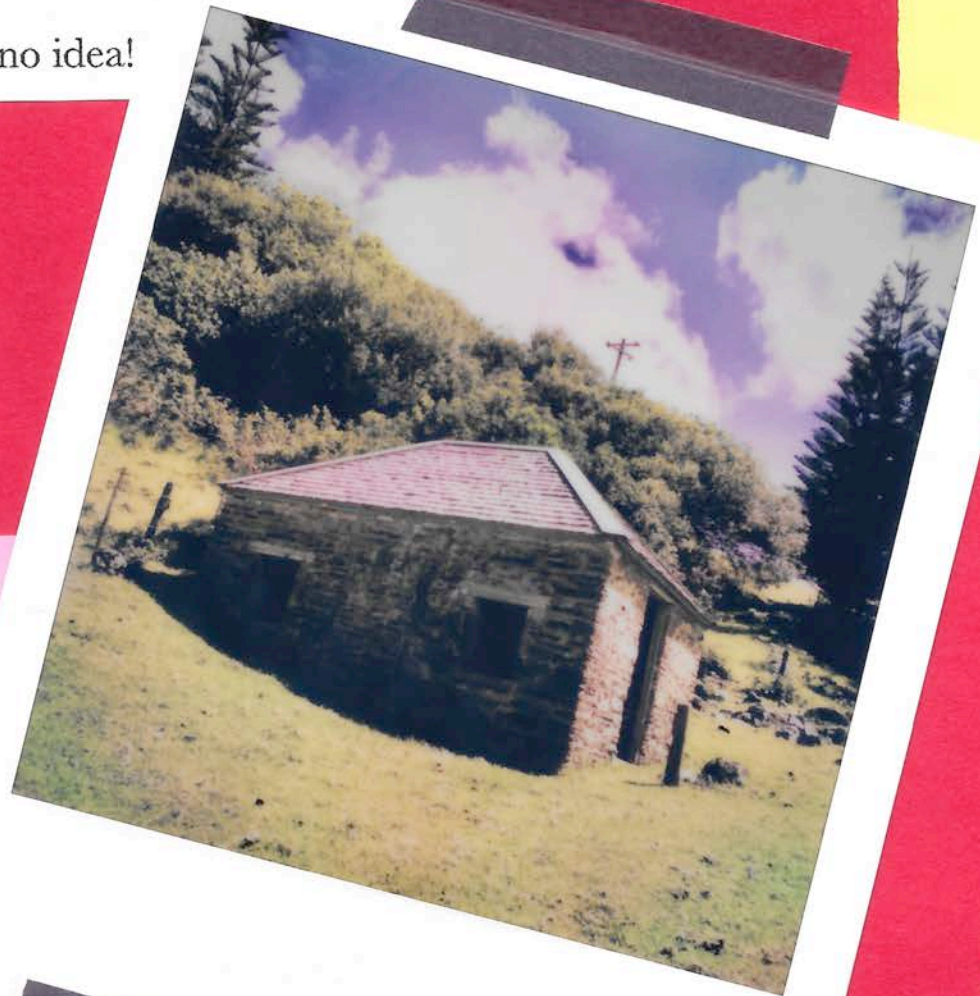
**Mary:** You know, it was very puzzling when I first came to the island and I'd hear people talking about town, and, of course, you'd think they meant Burnt Pine. And you suddenly realised town is somewhere else altogether. You realise that it's still in their hearts; Kingston is the centre of the island.



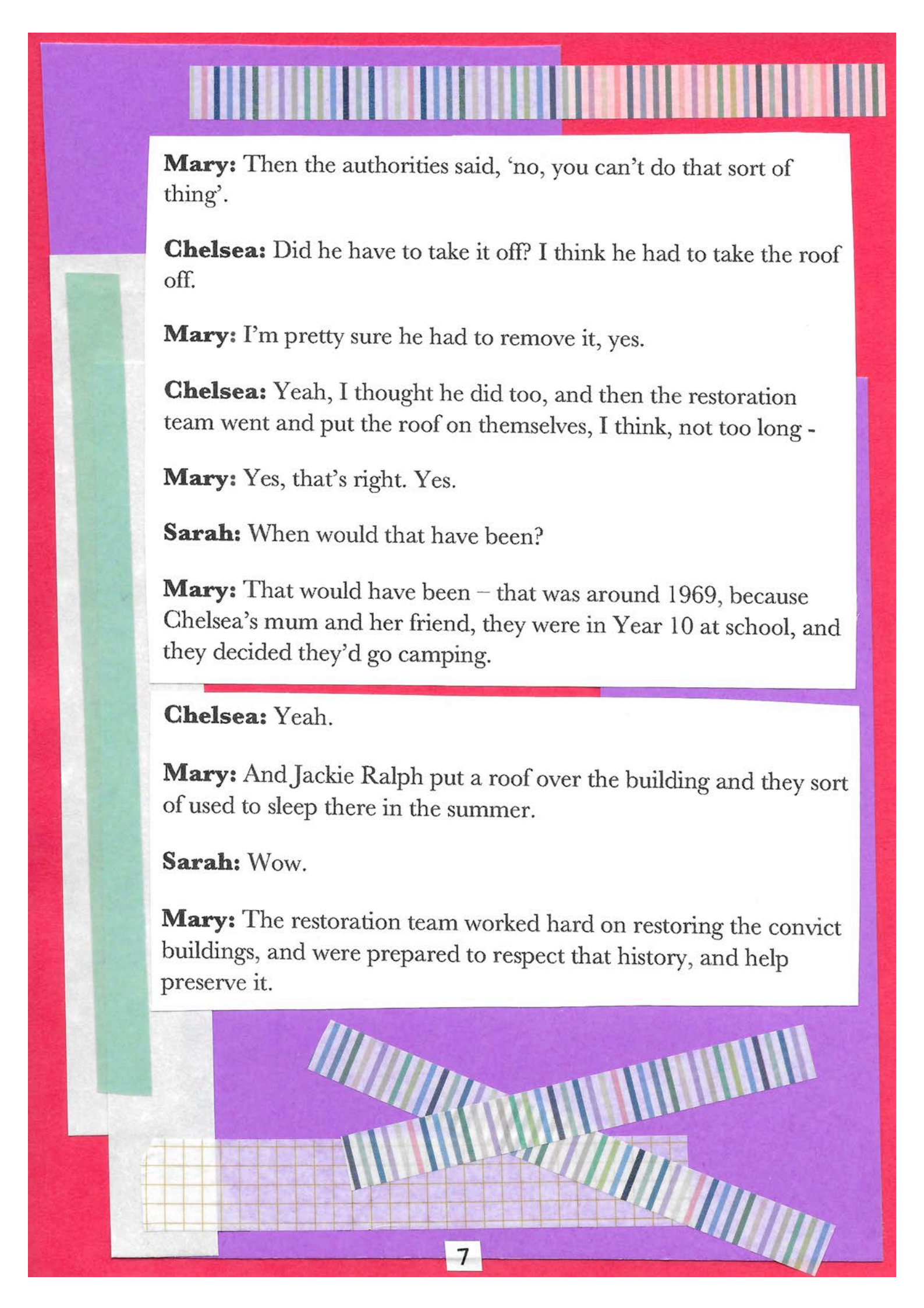
**Chelsea:** I saw some photos the other day, Mary, from, I think it was one of the school principals and he took a lot of photos, and I saw some of his collection. I couldn't believe how different All Saints looked. Because it was just – there were boards in the windows, and it wasn't restored, so it was all just old stone on the actual building itself. It was quite a shock. I hadn't seen it look that way before. So it was really interesting for me to imagine Kingston, all of Kingston, looking that way, and just remembering Pop working with the restoration team, and the work that went into bringing them back up to this sort of – kind of a standard that they were really proud of, the work that went on there.

**Mary:** Chelsea, I can remember the time when they – your grandfather, Jackie Ralph put a roof on that little convict structure at the base of Flagstaff, near your driveway, for them to sort of camp in there.

**Sarah:** Oh, I had no idea!







**Mary:** Then the authorities said, ‘no, you can’t do that sort of thing’.

**Chelsea:** Did he have to take it off? I think he had to take the roof off.

**Mary:** I’m pretty sure he had to remove it, yes.

**Chelsea:** Yeah, I thought he did too, and then the restoration team went and put the roof on themselves, I think, not too long -

**Mary:** Yes, that’s right. Yes.

**Sarah:** When would that have been?

**Mary:** That would have been – that was around 1969, because Chelsea’s mum and her friend, they were in Year 10 at school, and they decided they’d go camping.

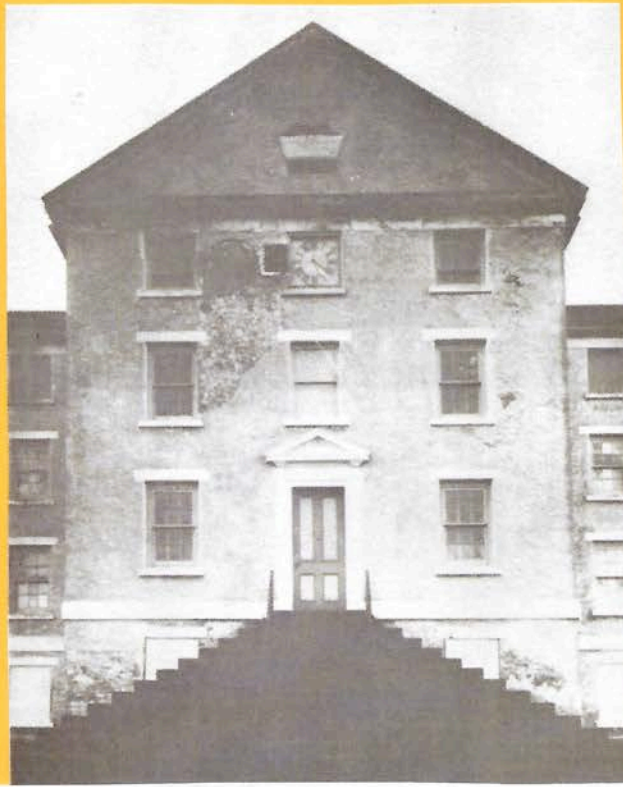
**Chelsea:** Yeah.

**Mary:** And Jackie Ralph put a roof over the building and they sort of used to sleep there in the summer.

**Sarah:** Wow.

**Mary:** The restoration team worked hard on restoring the convict buildings, and were prepared to respect that history, and help preserve it.





**Chelsea:** I wonder Mary, how do you think we could have more things done in Kingston that would make it, or keep it alive?

**Mary:** Well, I don't know. I mean, I don't know if you know, Sarah, that All Saints Church is freehold, owned by the Church of England.

**Sarah:** I find that fascinating!

**Mary:** Some sort of thing of history. Whether the Australian Government will let us sort of press to reclaim it, I don't know. But I have this dream that the Church of England will feel that they can make it more widely available to the Norfolk Islanders. Still use it as a church if necessary, but make – perhaps adapt it in some way so that it can be used for performances and gatherings and meetings. Because it's the only thing that still belongs to them.

**Sarah:** So, Mary, is that the building itself, or does it include the land?

**Mary:** The building and part of – and the land around it. In fact, the land, officially – there's an old cottage just on the side of the road, just above the church, and the boundaries of the church land actually goes right through there, that property.



**Chelsea:** Because it's a big piece, quite a big portion. I think seeing people there on Bounty Day, it's really lovely, when they're in the inside walls of the church.

**Mary:** There's definitely a feeling of safety, isn't there?

**Chelsea:** Yeah.



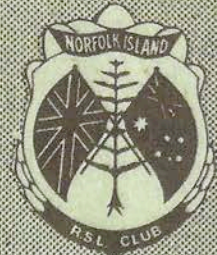
**Mary:** Sarah, my husband's mother remembered the evictions in 1908. She – I've heard her tell the story, she was only six years old. But it was Number Seven, I think – I just can't remember the numbers, but it was where George Hunn Nobbs and his wife Sarah had lived. And George Hunn Nobbs' daughter, Jemima, who went on living there after her parents died, had married a Gilbert Christian, and they were expecting a baby, and Gil was drowned in a whaling incident before the baby was born. The baby was called Edwin, and Edwin married Edwina Nobbs, and they were sort of like grandparents to Bernie.

But anyway, Dorothy, Bernie's mother, was staying with Edwin and Edwina, who had a property sort of down Middlegate Road, and Jemima was still occupying the house in Quality Row, and she was going to be – there was no way she was signing anything to say the place didn't belong to her. Dorothy was down there to keep her company while she gathered her things together, and she remembers the wife of the Administrator at the time, coming along with a tray of tea and offering tea, and she said, 'No, my dear, I couldn't drink anything'. And eventually her son and daughter-in-law came and picked her up and took her up to their house up country. She used to tell how where – whoever lived in the golf club, got all her cattle and calves and enclosed them in that courtyard, and when the bailiffs came, she let them loose.



**Chelsea:** That's one way to go about it! Speaking of the golf course, I've been told that when the horse racing was held there, a thousand people would go and watch, with tourists and locals, and it was quite the event for Kingston.

The NORFOLK ISLAND  
RETURNED SERVICES LEAGUE



1993

# NEW YEAR RACES

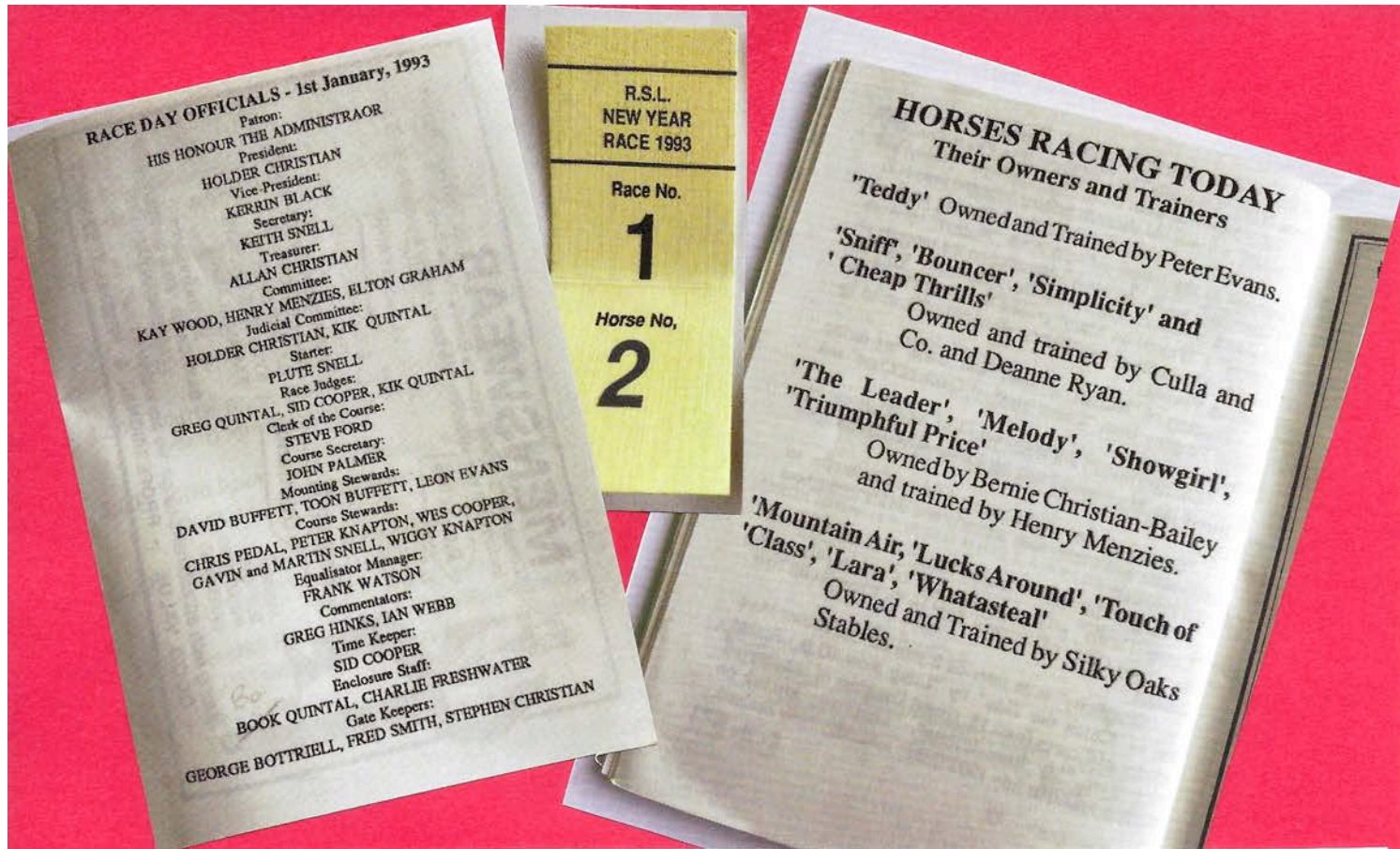


Lucky  
Programme  
\$2.00.

FRIDAY 1st JANUARY 1993

On the course at historic Kingston

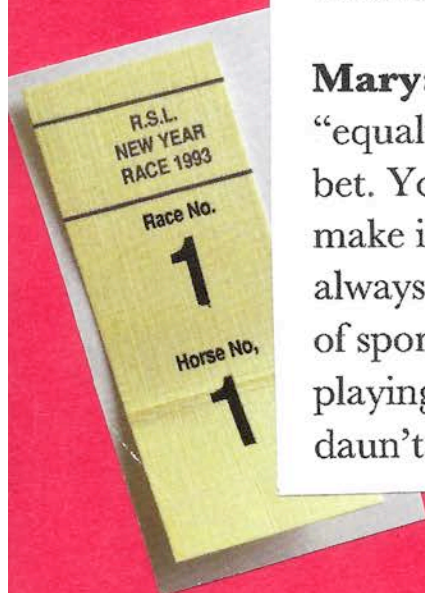




**Mary:** Yeah, it was. The races – I mean, I’m forgetting that they’re a long way in the past now. To me, they’ve only just been recent, but they are in the past, I know. Because Bernie and Miriam used to do – Bernie went in the first race meeting, I think. He used to ride down there in the races and that. They were great days. I can remember Miriam – Emily had been born in the October and Miriam came home on New Year’s Day with this baby, and she got off the plane, and went down and rode in the races.

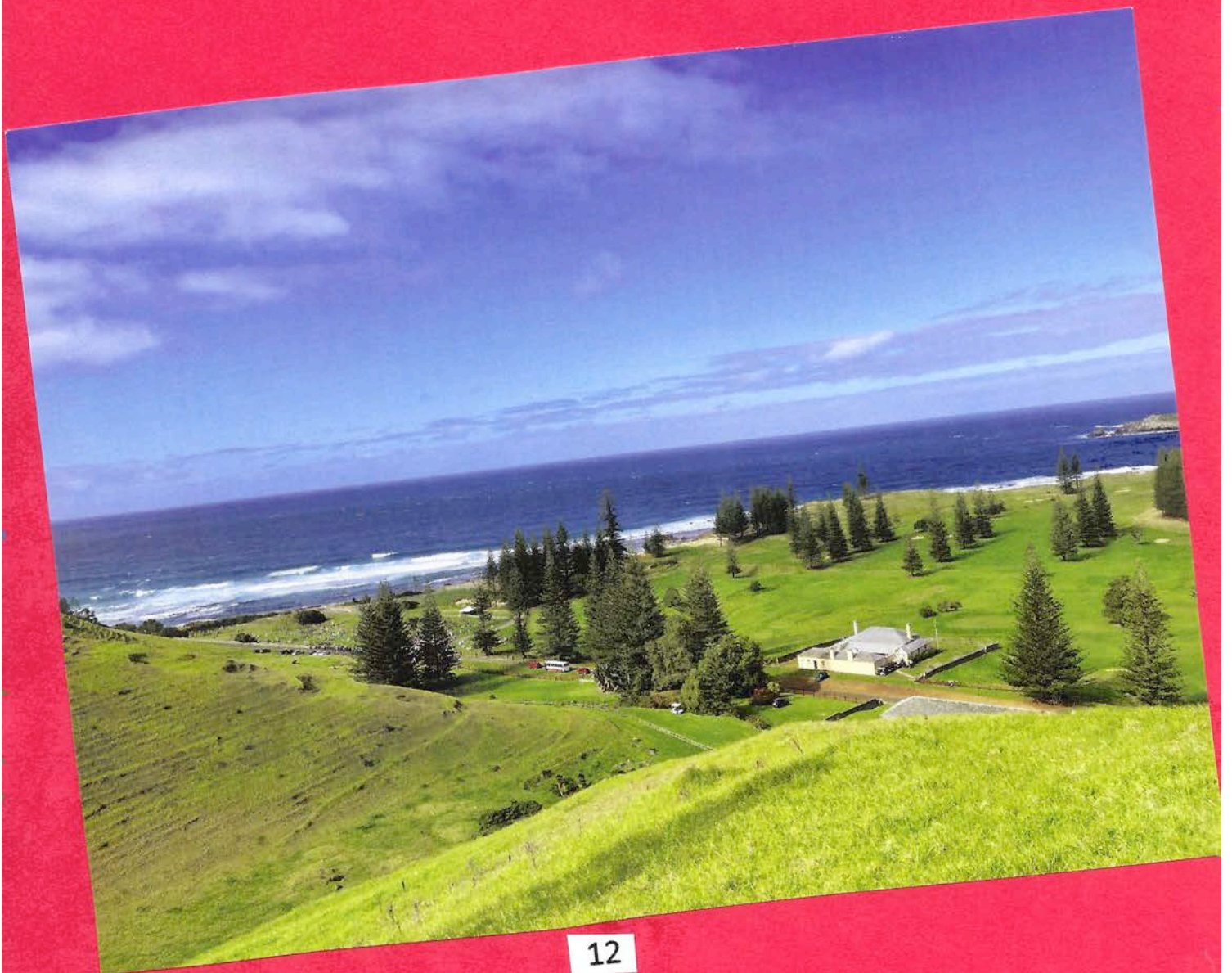
**Chelsea:** Oh, gosh.

**Mary:** They were wonderful, big picnic days, and they had an “equalisator” (rather than a totalisator), and you could have a little bet. You didn’t win an awful lot, but you won something enough to make it worthwhile. Oh, yeah, they were magnificent days. See, it’s always been a place for celebrations, and sport. It’s been the home of sport on the Island, and I think it’s kind of sad that the kids are playing their football around Rawson Hall now and not on the oval daun’taun.





When I first came to the island, there were horses as well as cattle on the Common. Each afternoon, when the sun was starting to get low in the sky, the horses used to gather near the Cemetery end of Quality Row. Then at some unseen or mysterious signal, they would set off racing together along Quality Row and up into Watermill Valley, a bit like wild brumbies. It was a magnificent sight, seeing these animals running so freely. I often used to drive down to Kingston just to watch it. This often happened while a funeral was taking place, and it was really moving, almost spine-chilling.





**Chelsea:** Culla was saying they had cricket with the cricket pitch down there, and they played footy, and would go fishing. Because until it sort of changed, until you couldn't fish in Emily Bay, that was where they would go all the time.

**Mary:** Yes, in the evening. Sarah, have you heard of gwen rama?

**Sarah:** No.

**Mary:** Chelsea will tell you.

**Chelsea:** Well, it's when you go for hihis, and crabs -


**Mary:** In the evening.

**Chelsea:** Usually by moon or candlelight, lantern.

**Mary:** Well, a rama is a little sort of nut thing that they used to burn to provide light, and so they say, 'you go rama', and I don't know if the Norfolk Islanders ever still burnt the little nut, but they did at Pitcairn.

**Chelsea:** Yeah, because we don't have the tree, but they have the tree on Pitcairn. The nut is called the dudwe nut. In Norf'k, rama means to use that light to go for hihis and crabs. But yeah, it was really the place to be for rock fishing. Culla said this morning, you'd be down at Cemetery, but all through Kingston, through the lagoon, and right up under Munna's, you'd have people down there fishing quite often which you don't really see anymore. But when I was growing up, we would fish off there, it was still sort of - you could still do that. But you're not really allowed to anymore. I said to Uncle Johnny the other day, 'We're going to go and cut some new fishing rods, because summer's coming en se taim fe gu fishen.' He said he misses being able to go down and fish there.



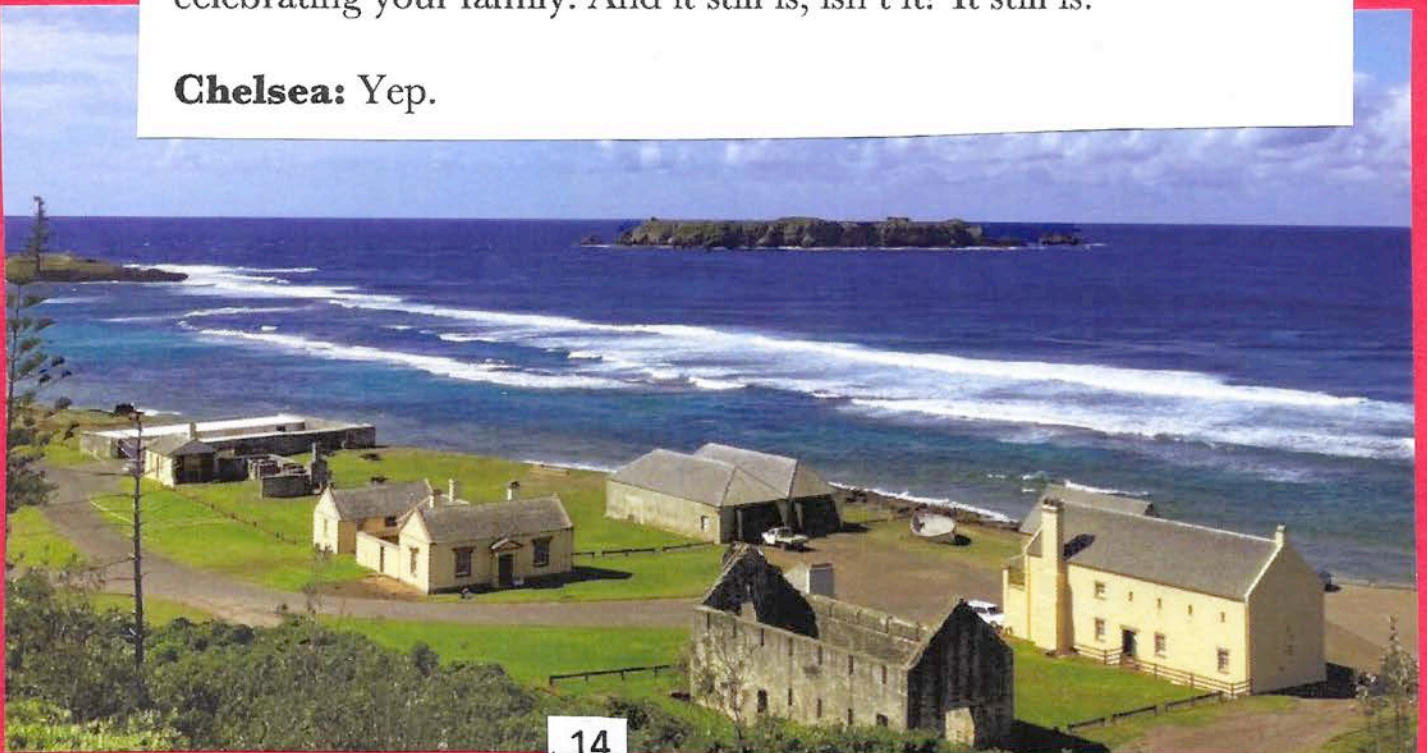


**Mary:** It was very important. And I can remember Beryl Evans telling me how when her kids were young, she said some days you just wanted to get out of the house, and she said, 'And we'd walk down to Kingston, me and the family, and we'd take a fishing rod with us, and we'd take our sandwiches down there with us, and we'd spend the day there. We'd hope that we'd get a lift back home, but we didn't always. But we'd go down to Cemetery, and catch a few fish and cook them up for lunch'. The Biggs boys talk about Beattie taking them down there. I believe when the hospital was in one of the buildings in Quality Row, and Gordie, Auntie Gordie, was the matron. This is what it's like, she came in the afternoon and would catch a fish for the patients' tea.

**Chelsea:** Mary, when you say about Kingston being the lungs of Norfolk and the heart of Norfolk, it carries so much significance, and so much feeling for so many people. Just yesterday, such the beautiful day that it was, and you think, everybody's getting excited because you can start to go for a swim, go daun'taun. It's different today, where it's easy to jump in a car and go. But back then a lot of people probably made an effort to go down to Kingston just for the day.

**Mary:** Yes. It was your picnic space, and it was just like a safe space, or the place to go and celebrate, even if you're just celebrating your family. And it still is, isn't it? It still is.

**Chelsea:** Yep.





**Sarah:** Mary, I'm wondering, what are your thoughts then, about the way in which this history has been interpreted in Kingston? I don't know if you've looked at any of the signs, or if there are areas where you see that some additional work could be done to kind of bring this feeling alive?

**Mary:** I know there's been a little bit of an attempt, like where the Tent Embassy is, that was where my husband's great grandparents – he was descended from three of their children, Charles and Charlotte, they occupied – they had 16 children, and they occupied – maybe a couple of infants had died – but they occupied the three buildings over to the left-hand side of the court. There are three little cottages there and they had all three. There's an interpretative sign there saying that it had been occupied by Charles and Charlotte Christian, but that's about the only recognition. The KAVHA reports and things, well they seem to be hellbent on returning the place to what it was in the penal settlement. Even to the point of cutting down pine trees so that the view that they had from Government House back in those days is the view today.

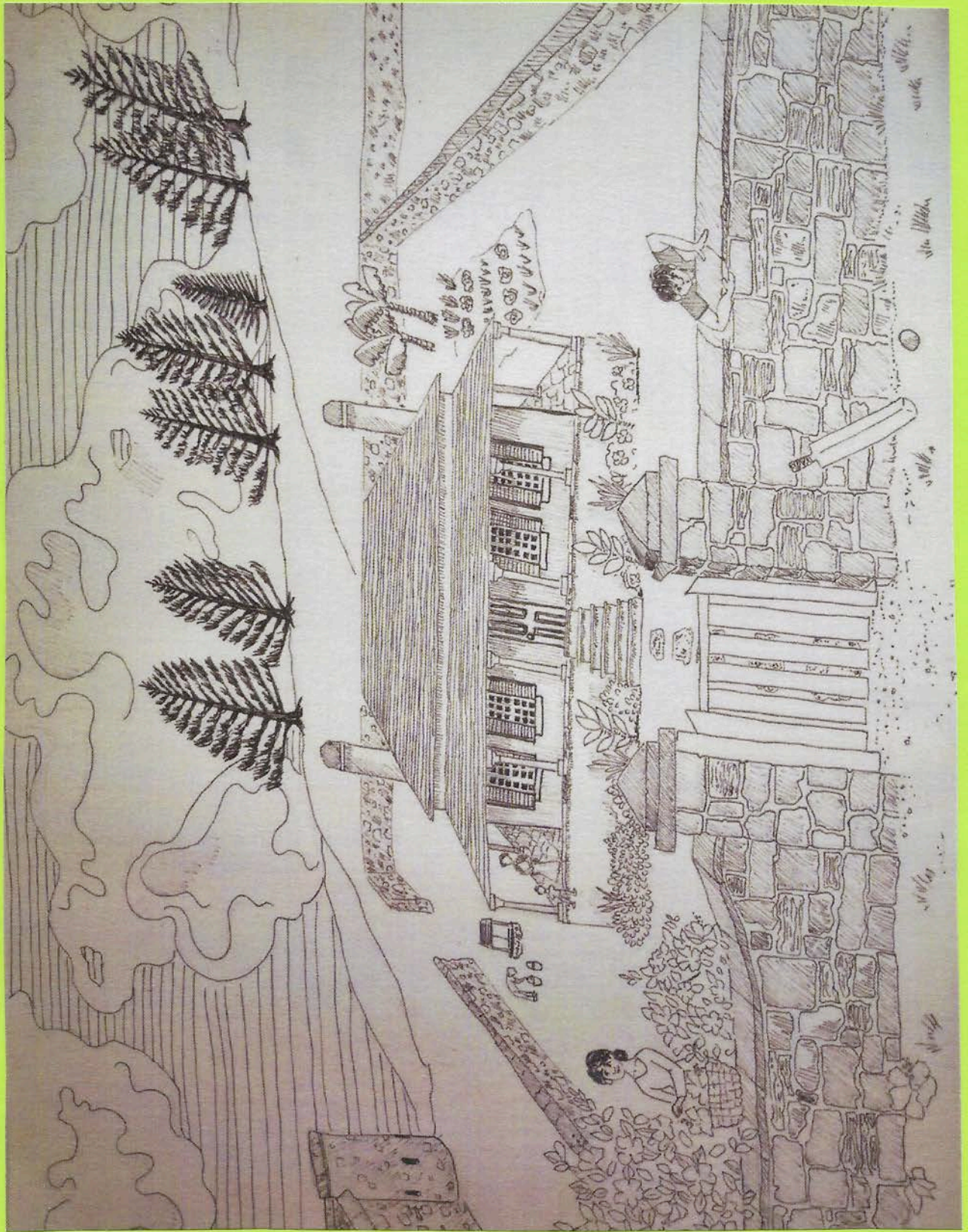
But they just don't understand. They really don't understand. They see the history of the island in the terms of a landscape and not in terms of a community. When the Pitcairners came here, it was very new, and very, very strange to them. But they made it work for them, and they made it their home and did the best they could.

**Chelsea:** Well, I think acknowledging that it's been such a lived space for such a long time, is really important. Do you take your grandson James daun'taun? Does he like the beach?

**Mary:** He's not that fond of the beach, he's really not. Although we still sometimes – my son John will say, 'Let's go down and cook some sausages there.' In the summer, in the late afternoon, and you just feel – you feel as if you've had a little holiday when you go down there.

**Chelsea:** Yeah, it really is. Being daun'taun on a beautiful day, it just makes you so glad.









ROYAL ENGINEERS OFFICE  
SUD SAID F' LEW  
EWEN EF ES FRAIDI AN  
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DAE ES OUNUS CEMETERY  
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SE WAY TO REST EN ES  
IMPORTANT CULTURAL SITE





**“Wetls Daun’taun”: an extract from an interview with Donald Christian-Reynolds, 16 June 2021**

Have you ever heard of Wetls Daun’taun? George Smith and his brother – well, go back further; Bubby Evans who had a butcher shop in Cascade, built a takeaway food trailer that he towed down to the Salt House and Kenny Gordon used to work in it, cooking burgers selling drinks and beach food. There used to be a road you could drive right around the Salt House and back out again, so Bubby parked there and he named the food trailer “Cutty Sark”. Later Bubby bought the old Paradise bus, and converted it to a mobile style “café de wheels” food bus. Bubby, awhile later sold the business to brothers George and Robin Smith. They upgraded the bus some more and operated the business and called it the “Bay Bus”. Maree and I bought the business from the Smith’s in 1988. We further upgraded with more facilities with a soft serve Ice Cream machine and a unit cooking “hot chips” and re-named it “Wetls Daun’taun” meaning food down town. We operated it for ten years down there, right there where they now have the ANZAC Day service at beach-side. That’s where we parked and operated 7 days a week for about 6 months of the year, then mostly on week-ends and public holidays during the off season.





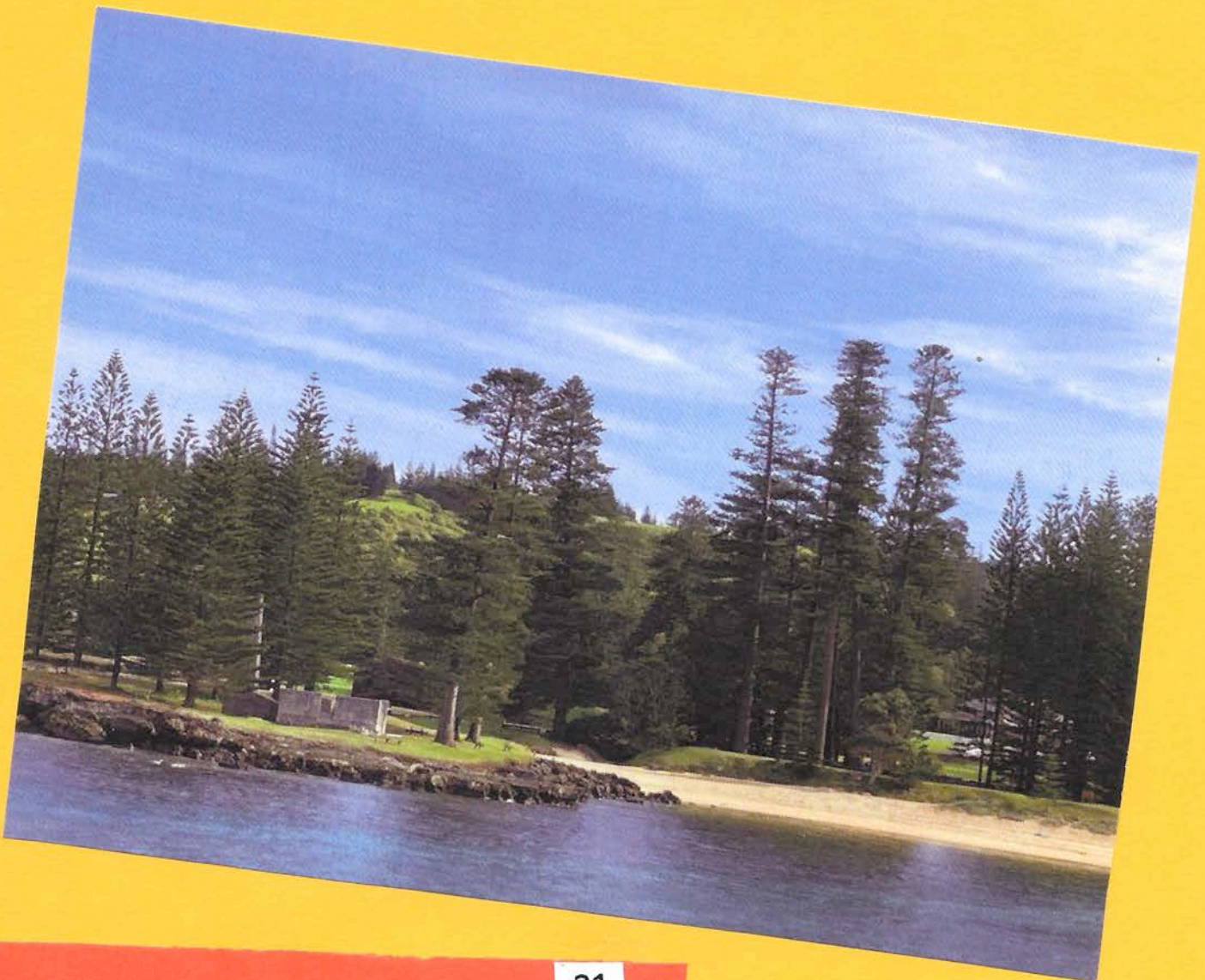
During that time, we added canoes, pedal boats, sailing boats and snorkelling gear which we hired. Fortunately, the hiring side of the business was quite successful. We had to drive the bus down every day and then take it home. We used to operate from ten in the morning to six or seven at night, rather long days and of course food prep and selling was busy and hard work. All in all, it was well patronised being a winner for the beach.

So we were there and the manager of the day in charge of Restoration Works in KAVHA, came over to us one day where we used to park, with a great office window, straight out to Emily Bay – and he said, ‘look, we’ve got the toilets over the other side of the road now, and we’d like to relocate you over there, just near the toilets. That would be a much better site’ and – the Administrator of the day? Might have been Coleman – anyway, because we had the boats and canoes and snorkelling gear, so we always kept an eye on things from the Wetls. A few times kids would get into trouble, and from our vantage point we were able to assist and we saved a couple of kids lives as well, because we saw one was out there flailing, they got out of their depth and we ripped down there and pulled them out. However, the Administrator, advised by the manager, wrote to us and said ‘you’ve got to move’; we wrote back and said ‘look, here’s some points why we think we shouldn’t’. And the manager whose idea it was to move us, became furious, because the Administrator agreed with us and we remained, for them, in our free “life-saving” spot.

The electricity department came down one day, because they had a power box on the back of a dressing shed that we used, and some kids had got in there and they had a fire on the beach and they were pulling bits out of the dressing shed and were burning it, so it became dangerous and needed to be pulled down, and that’s when they built the toilets/change rooms across the road. But the power was still there, and so the electricity department came down, and we were parked up a little bit further and they installed underground wiring to a post and put a metre box on it for our use.



Anyway, we were down there a few more years and we'd left the bus down there for a week or two and got a call at five o'clock one morning to say 'your bus is on fire'. Somebody had burnt it. The power wasn't on, nothing was on, gas wasn't on or anything like that, it had been set on fire. So that was the end of our realm down there. Well, it wasn't the end. Pinetree Tours had an old Ford bus, which was better actually, as it had more head room, and wider, so we bought it, converted it to the new "Wetls". We then thought, '10 years! We've had our time down there'. So, we sold it. It's had three or four owners since, and now there's nobody down there.





myse happes Memory  
een town es driwen  
orf dar reef at slaughter  
reef en swimmen ewr  
to Emily Bay.

Nada dai sawen 2  
myse friends from  
drownan







MAIS HAEPES MEMRI HAET' BII  
D DIEH AI MAERI.  
AI FIIL DAA QUUD DRESSEN AP  
GUT TUU' MAIS SESTA EN MAIS  
MAM LORNSA MII.



SLAUGHTER

UKOO'S POOL



Fowl  
~~Hen~~ grit

MYSE HAPPIEST MEMORY  
EEN TAUN ES LORNGFA  
MYSE MUM EN A DAD  
DIGGEN FE SAND CRAB  
EEN SUMMER





My happiest memory of dawn 'tawn  
es teken mais pop dawn under dem  
pine said wi yuus' ge picnic, sittenom  
aa bench, thinkem bowt gwen  
fe drain aaro en enjoyen  
de cool breeze. En was mais  
birthdi. Baes present ai aewa bin get.



## Our family story at No. 7 Quality Row

*Note: This article has been contributed by Jan Cooper and Millie Walden, who are the granddaughters of Ida and Oscar Olsson and the daughters of Jim Olsson, occupants of No. 7 Quality Row. The information in this article has been taken from Jim Olsson's personal files.*

No. 7 was occupied by John Buffett and family on arrival from Pitcairn Island in 1856. In 1903 a survey was taken and the occupants were John Buffett (76 years old), his daughter Eveline Helena Buffett and two others. Upon his death in 1906 the occupation license was granted to his daughter, Eveline Helena (Aunt Eva) Buffett.

The house was not destroyed by fire in 1908 (as others along Quality Row were) and continued to be occupied by the Buffett family. The occupation license was granted to George Rowland "D'wud" Evans and his sister Ida Ethelyn Olsson (nee Evans) after Eveline Helena Buffett (Aunt Eva) died in 1929.

Aunt Eva looked after her father and raised Ida Ethelyn Evans and George Rowland (D'wud) Evans at No. 7 when their mother, Emily Evangeline Evans died in 1899 at the age of 46. Aunt Eva never married.



Eveline Helena (Aunt Eva) was the daughter of John (Diddar) Buffett and Betsy (Elizabeth) Young. She was born in 1849 on Pitcairn Island and died in 1929 on Norfolk Island.



32  
L I C E N S E

WHEREAS upon the removal to Norfolk Island of the "Pitcairners" divers of such "Pitcairners" were permitted to occupy certain premises the property of the Crown AND WHEREAS on or about the twenty-eighth day of May 1903 His Excellency the Governor of New South Wales Sir Harry Holesworth Rawson in addressing a deputation at Norfolk Island intimated that such Pitcairners or their children or grandchildren who were in possession of such premises should be allowed to continue in possession free of rent AND WHEREAS we George Rowland Evans and Ida Etheline Olsson nee Evans of Norfolk Island being the grandchildren of the late John Buffett an original Pitcairner are in possession of House and premises registered as number seven in the Registrar's Court at Norfolk Island do hereby acknowledge that the occupation by us of the said premises is by permission of His Excellency the Governor-General of the Commonwealth of Australia and upon a strict tenancy at will and not otherwise.

We undertake and agree to keep the said premises at all times during the continuance of this tenancy in a proper state of repair and in good order and condition to the satisfaction of the Chief Magistrate, and also agree not to sublet or part with possession of the premises or any part thereof, nor to sell or transfer the permission to occupy the same given to us as above mentioned, and upon determination of this tenancy to deliver up the same and peaceable possession of the premises.

We also agree that these presents shall become absolutely void at our death, and further that this tenancy may be determined at any time by written demand of possession signed by the Chief Magistrate for the time being of Norfolk Island or any person for the time being exercising the duties of such Chief Magistrate, such demand being served upon us personally or left for us on the said premises. Provided, nevertheless, that such demand shall not be made unless there has been a breach or non-performance by us of any of the conditions on our part herein contained. X

and we hereby agree and acknowledge that notwithstanding anything herein contained, these presents and the abovementioned permission to occupy the said premises shall not create or confer any tenancy or right of ownership or possession of the said premises other than a mere tenancy at will determinable as aforesaid, and also that we occupy the said premises on the terms of these presents only, and not otherwise.

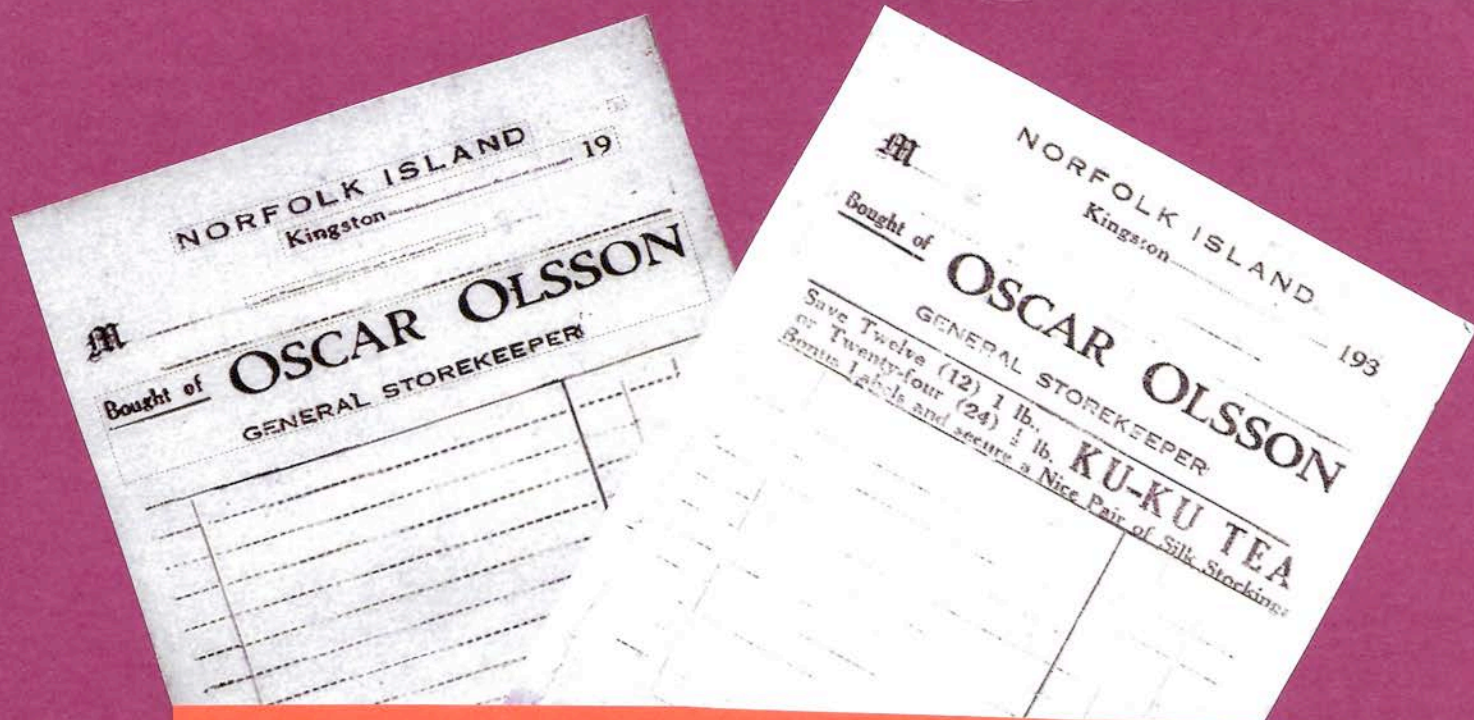
As WITNESSE our hand this 28<sup>th</sup> day of November 1929.

SIGNED by said I. O. }  
G. R. Evans, in }  
                  }     Ida Etheline Olsson  
                  }     George Rowland Evans

I, BRADLETT, Chief Magistrate of Norfolk Island being duly sworn in at behalf by instruction from His Excellency the Governor General of the Commonwealth of Australia have herewith set my hand and so hereby grant this license up the terms hereinbefore set out.

and enrolled 107. Gov. and, this 28<sup>th</sup> day, n & numbered 1137. (Date) 28<sup>th</sup> September 1929





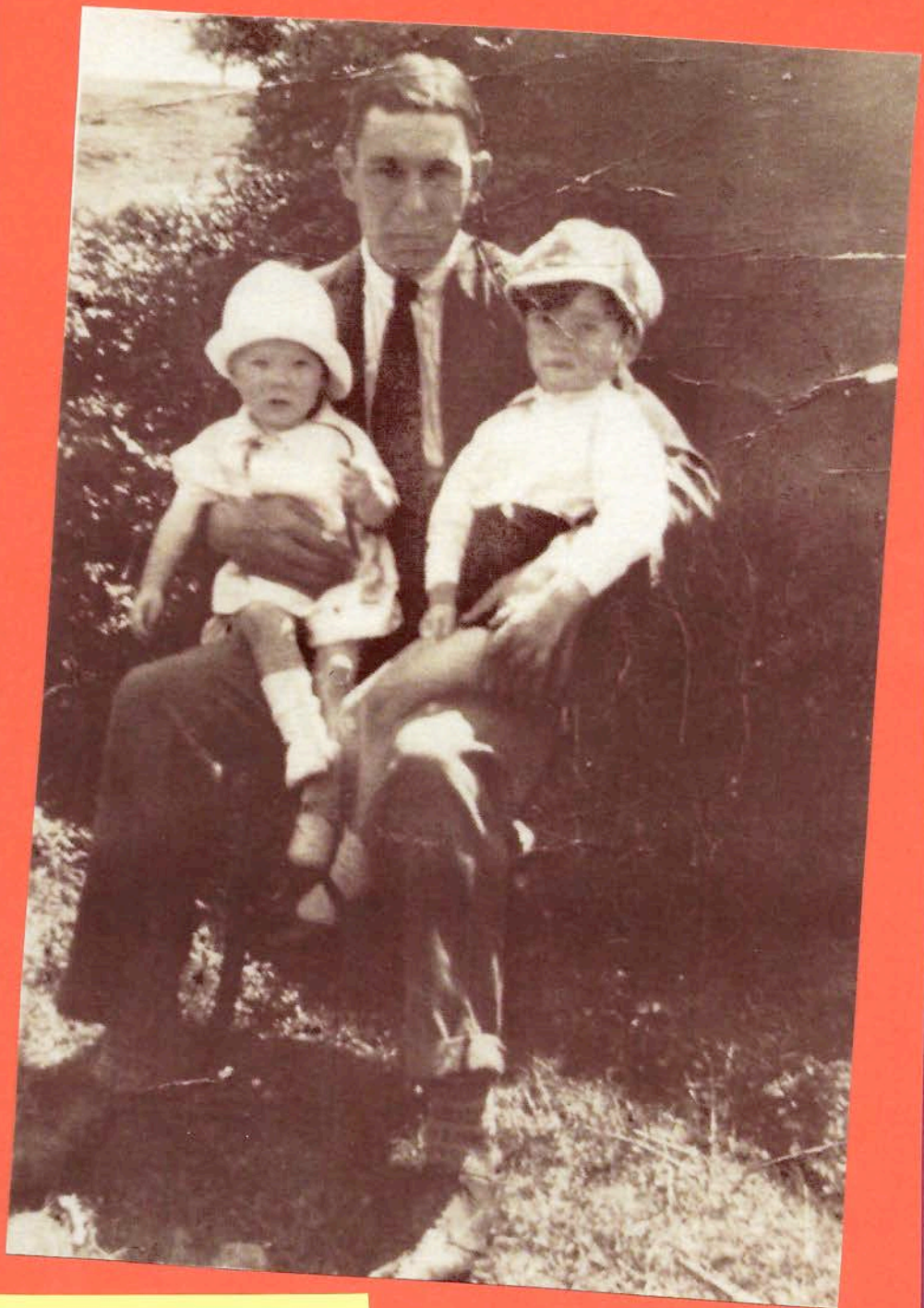
Ida Ethelyn Evans was born 20 April 1890 on Norfolk Island. She married Oscar Olsson on 18 August 1925 in Sydney, NSW. They took up residence at No. 7 Quality Row on returning to Norfolk Island early 1927.

Oscar Olsson was born 1897 in Sydney. He was a Baker. Oscar died 4 November 1939 on Norfolk Island.

The family operated a small store from the home in the 1930's until 1939 when Oscar became ill. The store was situated on the right-hand side verandah and imported stock from Sydney which arrived on board the "Morinda" every six weeks. Oscar had previously worked as an accountant for the Great Western Milling Co in Dulwich Hill, NSW. He also learnt how to bake bread with his friend Mr Coleman at his bakery in Guildford before moving to Norfolk Island. His skills were likely more in demand than his services as an accountant at that time on Norfolk Island, when a great deal of trading still took the form of bartering. Ida and Oscar baked bread for sale prior to opening their shop, then continued to bake and sell bread in their little general store.

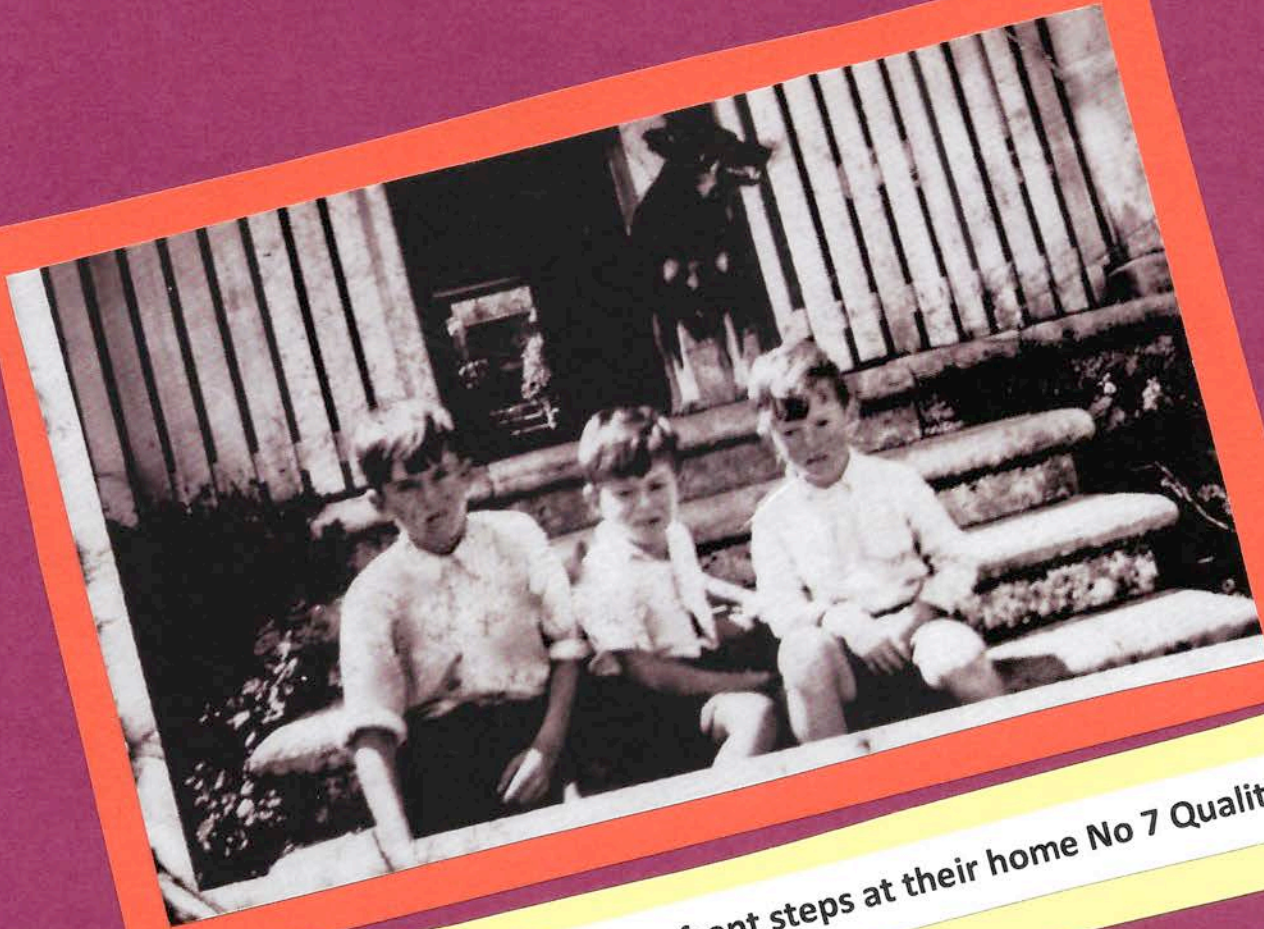


Their children, George Howard Evans Olsson (Jim) (born 1926), Bruce Oscar Olsson (Meggie) (born 1928) and Maxwell Lamb Olsson (Ox) (born 1931) lived with their parents at No. 7 Quality Row.



Bruce, Oscar and Jim Olsson





Jim, Max and Bruce Olsson on the front steps at their home No 7 Quality Row

George "D'Wud" Evans and his wife Victoria moved back into No. 7 with Jim and Bruce when their mother died in 1947, for approximately 18 months. Max was a boarder at Hurlstone Agricultural High School at the time.

The occupation license for No. 7 Quality Row was then with George "D'wud" Evans who handed the license in when they vacated the house in 1949. They moved out of their own free will, as they were unable to keep up with the cost of maintaining the home.

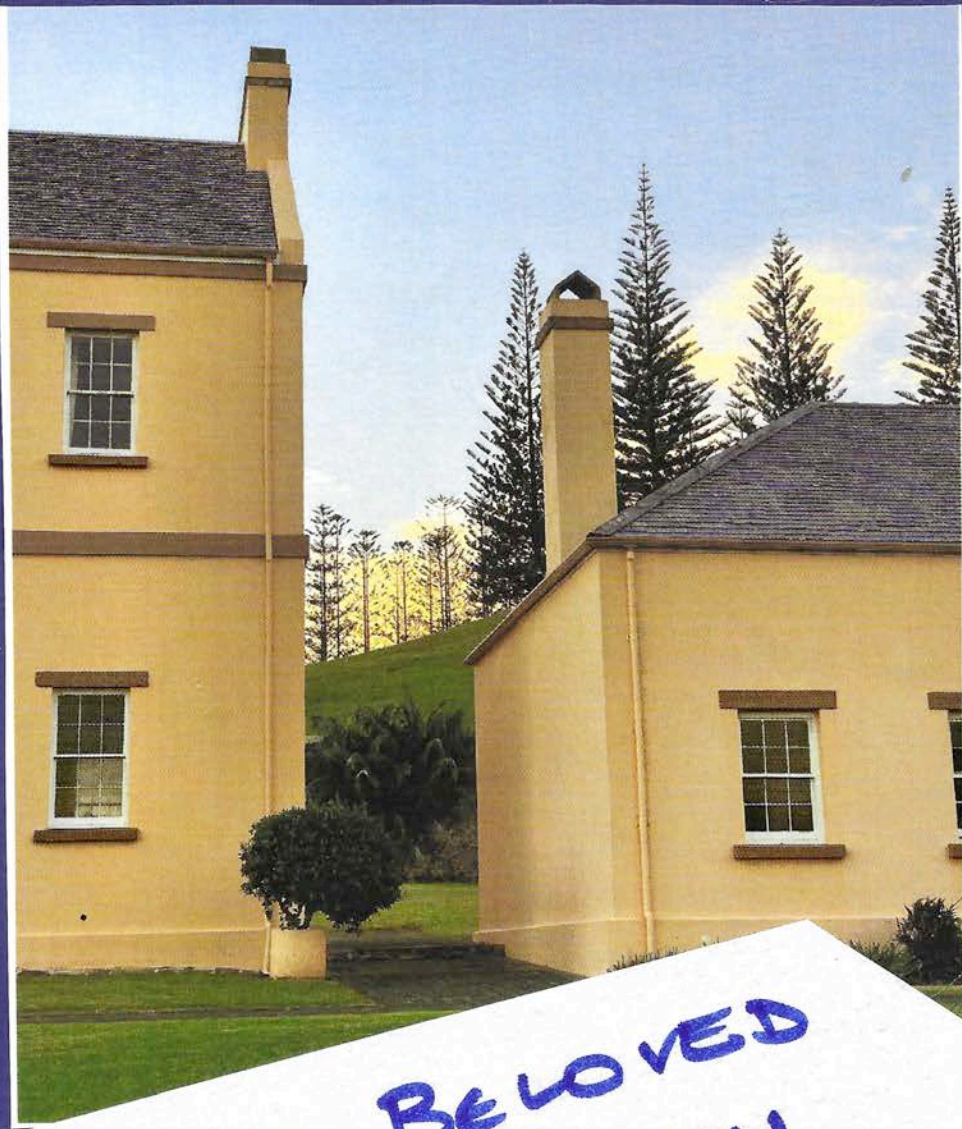




Max, Bruce and Jim Olsson on the front lawn  
of their home at No 7 Quality Row

*Note: In 1949, Jim (now in his early 20s), Bruce and Max Olsson moved from No. 7 Quality Row to Ida Olsson's (their mother) home on the hill opposite the Cenotaph. Jim lived there with Jan, Millie and their mother Doreen until 1955.*





Myse most beloved  
memory es woken  
Loringfa gaye een  
da old military barracks  
en her tullen me  
"Yu wunt sum cheese en  
crackers with da whine!"



ROD  
BUFFETT

HEATHER  
BOONIE

COLLEEN  
BUFFETT

BRIGADIER  
NORMAN



ALMA ET.  
MRS NORMAN

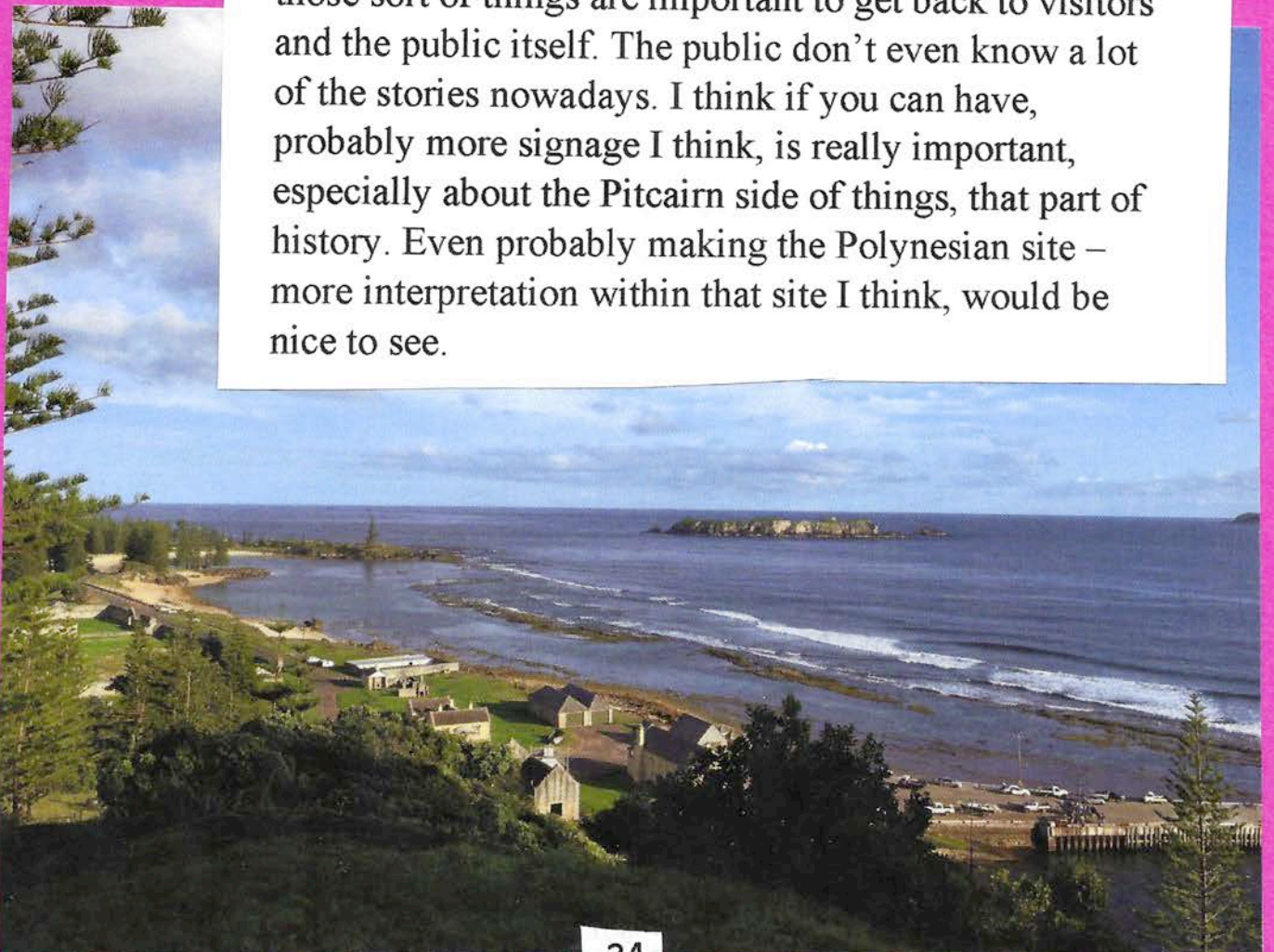
CORAL  
BUFFETT



## Conversation with Dean Burrell, 9 June 2021

**Sarah:** What is it do you think, that gives KAVHA or Kingston, its heritage value? What does heritage value mean to you?

**Dean:** I guess it's the buildings really, is the heritage value there. But the stories, I think, need to be told more, and not just about the colonial or penal settlements. All of the stories need to be told. I know the tours that I was doing, we would do the convict history and then we would do the Pitcairn history of that site, and that was just a brief overview of both settlements and how they worked and how people lived in those times, and some of the stories about them. So, those sort of things are important to get back to visitors and the public itself. The public don't even know a lot of the stories nowadays. I think if you can have, probably more signage I think, is really important, especially about the Pitcairn side of things, that part of history. Even probably making the Polynesian site – more interpretation within that site I think, would be nice to see.





**Sarah:** So, say you were in charge of heritage management and interpretation in Kingston, what would more interpretation of say, the Polynesian site look like?

**Dean:** I don't know whether you would look at building a Marae of that period or something like that within the site, which could become a museum itself, with artifacts and that sort of thing in there. So, that's the Polynesian side of it. Pitcairn side is maybe to have one of the homes set up as – so, we've got one as its period, but maybe set one up as a Pitcairn period home,

which could be a walk-in museum from that period as well, because their history is quite unique.

I think one of the biggest mistakes, certainly Australia made in those early days, was thinking that the Pitcairners were English. They weren't, they were Polynesian, and for them to maintain property the same way that 2000 convicts maintained that site, was never, ever going to happen, it's just not in their psyche or it's not what they're about. They didn't have the manpower to look after a site that big, but also it wasn't part of their culture. So, that side of it needs to be told as well, I think. So, yeah, I think that would be really good, tell that story a little bit more. But even utilising more of the buildings. I think for me, one of the biggest things is getting a café down in KAVHA. The salt house would be a perfect location to set up an historical café. Turn it back to what it was, put the roof back on it, put the pans back in there and the pans can be tables or whatever, and have tables and chairs outside. I think the site's just so underutilised, it really is, which is a shame.



**Sarah:** And what is it, do you think, that creates this under-utilisation?

**Dean:** I don't know to be honest. I guess because it's World Heritage, it's a lot harder to change things, but if you're putting things back, not necessarily back how they were, but you're meeting that cultural significance of what you're trying to do down there. So long as it was culturally sensitive to that period or whatever period you're trying to create that building into. The REO and where the KAVHA office is, the works depot office, that building there used to be a guest house. Obviously, you can't do that anymore, but something

like that, that's part of the Pitcairn heritage side of things.

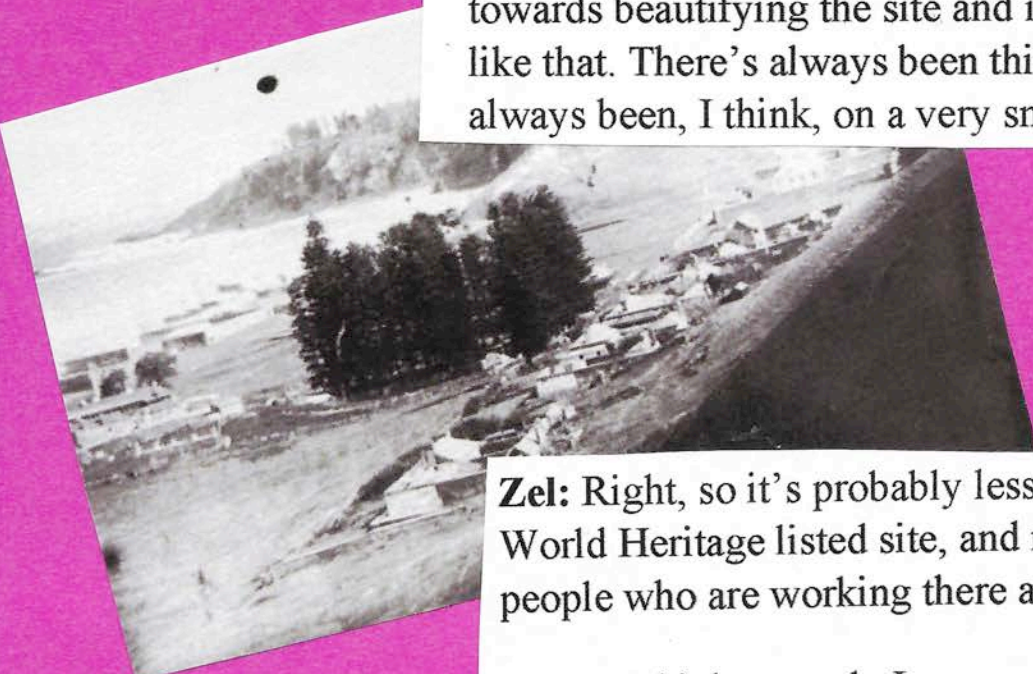
So, you could turn that back into a period, like even one of the buildings up there, if you're turning it back into a period home, turn it into a café or something like that where people can experience it. There's lots of things you can do down there. I think it's such a shame to see such an asset, one, not being able to generate any income, and two, just not being utilised.





**Zel:** I was wondering if you had any reflections on how the site has changed since it became World Heritage listed?

**Dean:** It's probably really only seeing significant changes – they're not even significant really – but some forms of changes probably in the last two years, up until then it was very, very minor things happening. Basically, at the end of the day it all comes down to dollars and cents as to what goes on down there. So, I think realistically, it is only since the current heritage manager has come on board that we've seen any push towards beautifying the site and interpretation and stuff like that. There's always been things going on, but it's always been, I think, on a very small scale.



**Zel:** Right, so it's probably less about it becoming a World Heritage listed site, and more about the kinds of people who are working there and involved?

**Dean:** I think so yeah, I mean we certainly didn't see an increase in tourism like we were promised, and that sort of thing, but a lot of it, I think, is down to what the site is as well. As I say, there's nothing there, you walk into the site and it's just sort of empty, you know what I mean? Whereas if you go to Port Arthur and those sort

of places, it's more of a buzzing site, it's got more of a feel to it. So, I think if we can change that side a little bit and make it more of an inviting site, I guess – I'm not taking anything away from the museums and stuff like that, I think they do a great job, but I think there needs to be more down there to encourage people to go down there.



**Zel:** You touched on a bit earlier about how, as you said, there's sort of been a focus on just sort of two periods, the colonial and penal heritage. Do you have any other examples of what has been underrepresented?

**Dean:** I think certainly underrepresented is the Polynesian side of things and how extensive that settlement was, maybe 250 years, there's obviously got to be a lot more on Norfolk than just this little piece down in Kingston, you know? I think that's probably also the Pitcairn side of things, talking about what really happened over the years for many reasons, and truth really because I've learnt through studying history that you've got to read about four or five different versions of something to actually get any sort of resemblance of the truth. You can't just read one book and say that's what the history is, because that was written by one person with one agenda, basically. So, you've got to find that truth and put it out there. So, talk about the evictions, talk about the fires, talk about all that sort of stuff that went on in those early days. That to me is an injustice, that that story's never been told.





**Zel:** Well, I just have a final question. Could you reflect on what you'd like to see in KAVHA's future and what kind of steps might need to happen for that to occur.

**Dean:** Well, I think basically what I was talking about before was having the true stories told down there about all of the sites, all the settlement periods, utilising the site a lot more. So, whether you're putting in accommodation down there in the buildings and getting rid of doctors and stuff like that out of there.

Personally, I think the site should be able to generate revenue, I don't think it will ever pay for itself, but at least it should be able to generate revenue to put back into the site. I guess, it's just so underutilised and the beautiful period buildings that you could be using for so many things around tourism, I think, is obviously the market. So, why aren't we using them? They're just sitting there empty, which is a real shame.

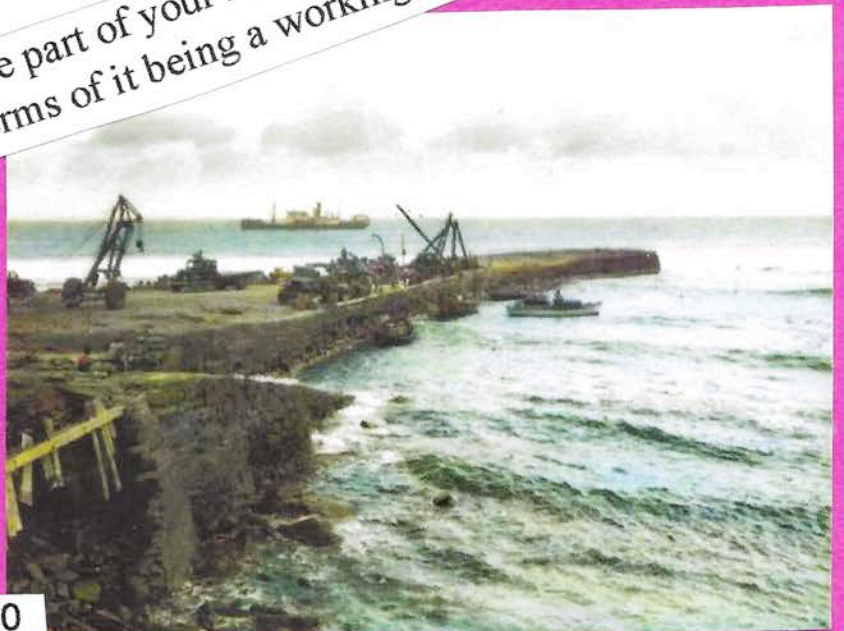




**Zel:** I suppose there's a bunch of hurdles to get there.

**Dean:** Yeah, I think it's just a matter of small steps and keep working towards the future. There needs to be a reason. I think if you had accommodation down there, or even cafes and stuff like that, it's going to bring people into the site. Whereas, at the moment there's no real drawcard other than wandering around some old buildings, which you can do in five minutes driving past in the car. So, you don't get to hear the stories that are there. Whereas if you have – you've got the church obviously which you can go into, but even that; there's huge stories around that church and why they ended up with that building and stuff like that. So, all these stories that could be told very easily, but you need to get people to want to go down there and spend time with them.

**Sarah:** I know that was going to be the last question, but here is another question because we haven't really touched on one part of your involvement with Kingston which is in terms of it being a working port.

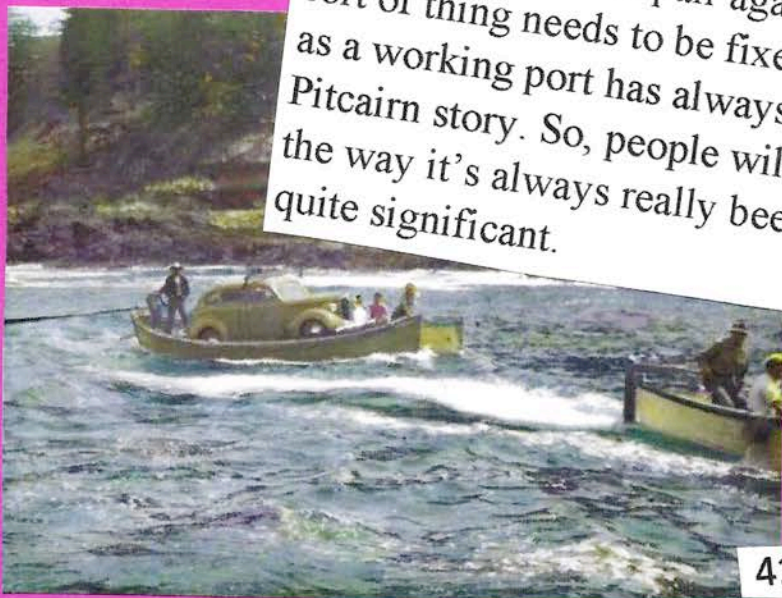




**Dean:** Yeah, I guess for me, from a commercial sense, we're very limited to what we can actually do within that site to make it a true working port. So, the main problem we have are the bridges leading into the port, limit the size of equipment we can use in that port. So, that's probably one of the biggest hurdles. We're looking at dredging the site in I think, the last quarter of 2021. So, that sort of falls out – because it's in the water that becomes National Parks, so that's a different government agency that we have to deal with. I think from a KAVHA side of things, that the biggest hurdle we have is the bridges leading to the site, and that sort of limits what we can do down there.

**Zel:** Do you think there's more of a happy medium that can be found between protecting the heritage value of the site, but then also making things like the port, a bit more robust, or accessible for contemporary life?

**Dean:** Yeah, I guess, certainly there's work you could do to bridges to actually make it more user friendly as a port, protect the bridges – well, there's only one bridge we use really. So, there is work that you could do, obviously that all comes down to dollars and cents. Though Kingston Pier itself has had a lot of work done to it, must be close to 20 years ago now, I think, when it was resurfaced and done up, but that's certainly in desperate need of repair again. The fendering and that sort of thing needs to be fixed, and also, just us using it as a working port has always been part of, I guess, the Pitcairn story. So, people will still get to experience it the way it's always really been done. Culturally, that's quite significant.





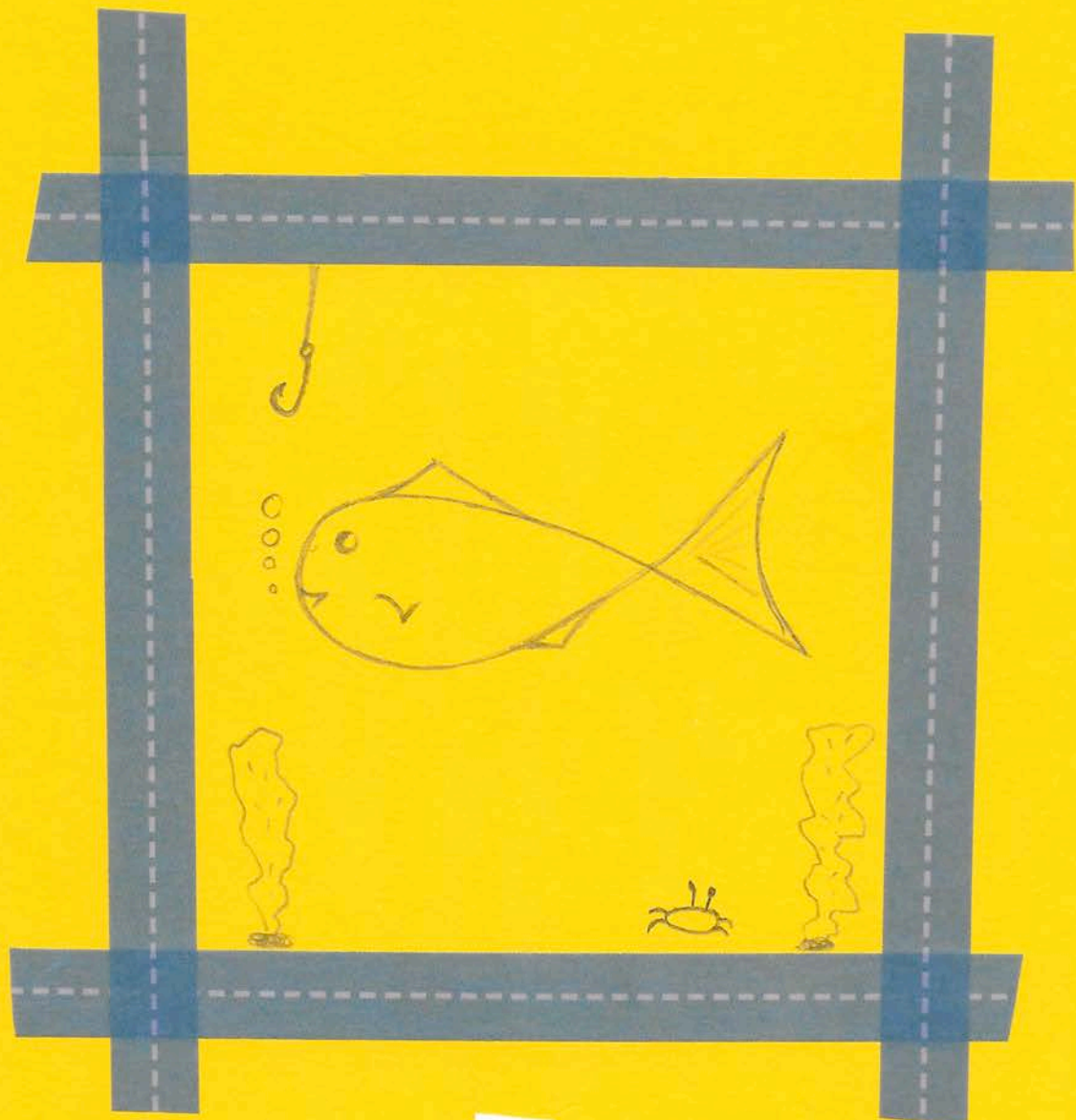


fraidest memory

I took myse step gran  
daughter down a town fo  
pick up Elma shi get out  
dar car en ask a me who es  
all dem sull in dai. outside  
en had nobody, I car  
wait fo get out of dare,



My Scariest memory of Clawn'town was when my little brother, (Diane) and I were fishing off the pier and I accidentally 'ketch hem'! I caught my hook through his hand and we had to get Tess Evans to help pull it out. As a Sister I was terrified - especially of hi laan!





MYSE FRAIDEST MEMORY  
WAS EEN THE OLD MILITARY  
BARRACKS WHEN I EEN ONE  
MEETING EN ROBYN OOPEN  
DA DOOR EN TULL 'I CUM EEN  
TO NOBODY WALKEN UP DEM  
STAIRS.





D' FRIEDIES MEMRI AI GAT WUD HAET'  
BII WORKEN HOEM JES OERN DAAK  
AFTA OERFEN MAUS HAUS IIN AA  
POWN PAEDAK.

HAED SAMOHODI FOHLOEN MII.  
D' FAASA AI GOE, D' FAASA DEM  
GOE.

DEM HEYA SE STAAN AP ORN D' BAEK'  
MAIS NEK. EN AI TALYI WAH DAA  
SALD'L SE HEWI EN ORL AI WENT  
ES F' GET IIN A HOWS ENTAN ORN  
A LAIT.



**‘The Heritage Push’:  
extract from an interview with  
Russell Francis and Edward Hooker,  
23 December 2020**

**Russell:** Disintegrating structures and rubble piles provided material for early Pitcairner builders for laying foundations and building paths and walls when they were making their first houses up country in the 1850s, 1860s and 1870s. Even into the early 20<sup>th</sup> century, stone material was sold from the Kingston sites.

**Eddy:** Yes, it was around the early 1960s when restoration work started – then “Hey, don’t come in Kingston and take down any more walls or take stones out of Kingston”, because back up until then, one could come down here, and just about take anything one wanted -

**Russell:** I have seen a small mention in the *Pacific Islands Monthly* about a grant being given for restoration and the first thing I think that I can remember of the restoration was those holes in the wall there around Slaughter Bay, remember?

**Eddy:** Yes.

**Russell:** In the compound? And you look out through – and you’re looking at Phillip Island through that gate, well, in the picture that I’ve got, there’s just a whole section of the wall’s not there anymore to the right of where the gate is now. And I’ve got a picture from the *Pacific Islands Monthly* of cement mixers, people – and that’s in the 1960s.





**Eddy:** Yes.

**Russell:** So, they got money to start rebuilding. They actually rebuilt that section of wall.

**Eddy:** Well, that's about the same time those things happened in Port Arthur, Circular Quay. People wanted to go down there and bulldoze everything away from Circular Quay and – yes.

**Russell:** So there must've been like a heritage push somewhere from people – Historical Associations or whoever they all were. Well, there was one thing to consider, and that is that people got work -

**Eddy:** Yes.

**Russell:** - through re-building those bloody – putting up those walls again and all that sort of stuff.



## Conversation with Kane Anderson, 14 October 2021

THE CONSERVATION TEAM CONSISTS OF 9 ARTISANS  
SUPPORTED BY 6 GROUND MAINTENANCE STAFF,  
ALL UNDER THE DIRECTION OF THE PROJECT MANAGER.  
ON SITE SUPERVISION IS CARRIED OUT BY THE PROJECT  
MANAGER MR. G. E. ANDERSON. ARCHITECTURAL SERVICES  
WERE SUPPLIED BY  
OM OTTO  
S, SYDNEY.

**Sarah:** Kane, when did you start working on the restoration team?

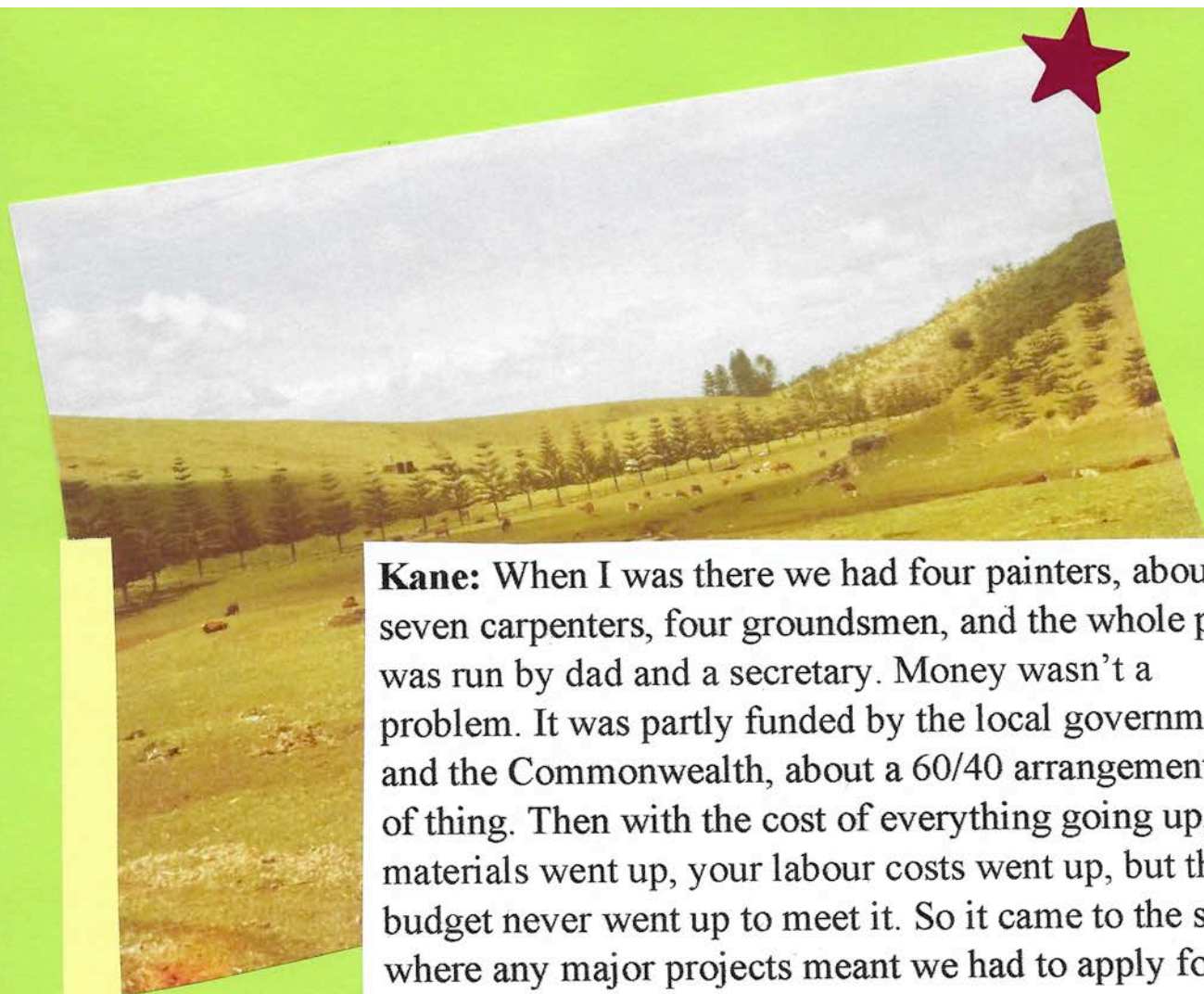
**Kane:** In 1991 and finished in, I think it was 2015.

**Sarah:** Wow, that's a really long period of time.

**Kane:** Yeah, but most of the older guys that I started with, they're gone now. There's a few – two or three of us still left. But my dad and my uncle and a lot of the older guys that I used to work with, they've all passed away. It used to be such a good place to work, it was just fun. It was good fun and then it just – we had a pride in the place, but now they just contract all the work out. Instead of keeping a dedicated workforce there and upskilling them – I think there's two carpenters down there, two painters, and three groundsmen, and a Heritage Manager on a hundred and whatever thousand a year. There are just managers managing managers down there now. It doesn't sit well with me.

**Sarah:** That interesting because your Mum showed me last week a note where your Dad, Puss, had written down all the different financials of the restoration work, but he also had the bit at the bottom about the sheer number of people that were working on the team, it was something like nine artisans and six ground maintenance staff and -



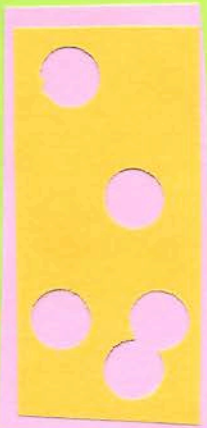



**Kane:** When I was there we had four painters, about seven carpenters, four groundsmen, and the whole place was run by dad and a secretary. Money wasn't a problem. It was partly funded by the local government and the Commonwealth, about a 60/40 arrangement kind of thing. Then with the cost of everything going up, your materials went up, your labour costs went up, but the budget never went up to meet it. So it came to the stage where any major projects meant we had to apply for grants and things like that. And then it just got worse and worse and worse and I got pretty disheartened and I left.

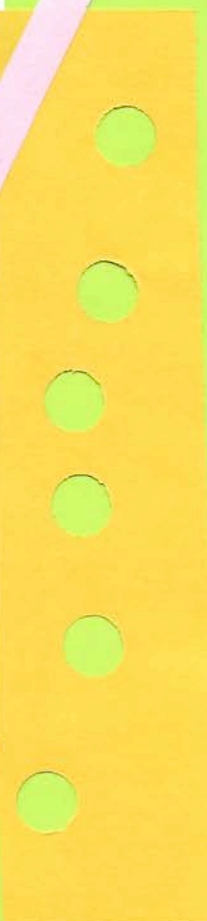

**Sarah:** What happened after 2016 in terms of financial responsibility for the site?

**Kane:** The Commonwealth just took control of the whole area. A lot of those buildings there where we had our Legislative Assembly, and mum and all the girls in the office – all the buildings were occupied before 2016 and they were used. There used to be cleaners going in there every two or three days cleaning, but they're just vacant now. And to see the state of what's happening to those. They're pulling – they're moving – even the New Military Barracks, they're taking everybody out of there as well and they're just going to be empty buildings. I don't agree with that at all, they should – the Council should be still down there in that building. I just don't agree with it.



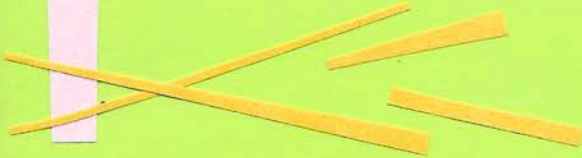


It was a working site and the place was looked after, and it's just gone downhill so fast. It really gets on my goat when I go down and look at the state of the buildings. The stone walls; we used to be constantly pointing up stone walls nonstop. And all the pine plantations we planted; we planted I think it was 30,000 trees and the plan was to thin them out over time and use them for posts. We did weed eradication through there and all that, and now the fences have fallen down, there's bush all through the place. It's just – like nothing ever happened.




We had a cyclic maintenance program so every three years every building was painted, every four or five years the dam was drained. It just went round and round and round. When the Commonwealth took over they just got rid of it, and that's why the place is just going downhill. You go and have a look at the buildings – anybody that doesn't know would go down there, 'Oh yeah, it looks great', but I worked down there for 20 odd years and I can walk around and see things and it just upsets me to see how it's turned out. When it got World Heritage listed, money was supposed to pour into the place; but it just went backwards. We'd lost all our experienced staff, they employed site managers on \$120,000 a year, and that took money out of our budget, and the workforce got less, the money got less, and the Commonwealth came in and took over pretty much the whole running of the place, and since then it's just gone downhill. You go look at the building that the

Administrator's in now, just look at it next time you're down town, there's rust streaking down it and – those buildings haven't been painted for probably eight years. That really gets on my nerves.







**Sarah:** As a working site, there must have been a lot of activity going on all the time in Kingston; so in lunchtimes people would come out of those buildings, maybe have picnics on the grass or go for a walk and -

**Kane:** Yeah, a lot of them used to go for walks. Some of them would go for a swim. And they had Christmas parties down there and they'd have pigs on the spit or fish fries and - we had our work's Christmas party there as well. It just used to be - it was a big central hub of people that used to work there. And now it's all gone.

**Sarah:** All that activity that happened in the buildings then spills out into the green spaces and -

**Kane:** Yeah. So there used to be a café - the REO was a café, but that's non-existent anymore. In our smoke-o we used to play Euchre and it was just a roar, it was so funny, but then that died out as well when the older guys left. But yeah, it was - everything was down there; all your philatelic, registration, even used to have the liquor bond down there. Everything was down there. It used to be a great place to work, it really was.

**Sarah:** Shall we crack open the photo albums?

**Kane:** Yeah.



DOUBLE BOAT  
SHED NORTH  
SHED  
1985



**Sarah:** I really like this photo here of the Double Boatshed because it's got the bit of graffiti there of people's names.

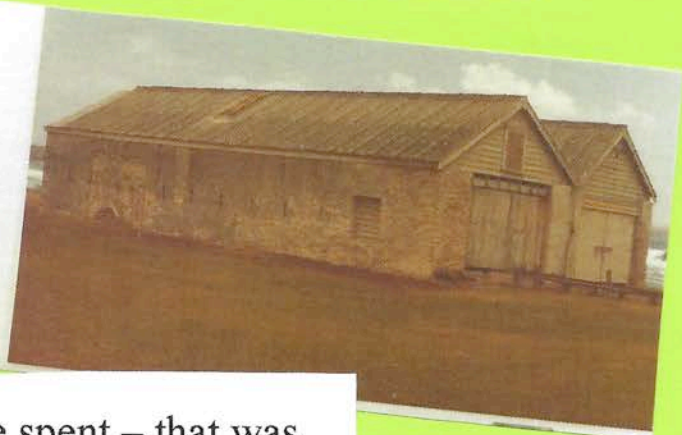
**Kane:** Yeah, it's Toofy, he was one of the painters.

**Sarah:** Wow, and is the other, Taty?

**Kane:** Taty, he used to be a groundsman up at Government House.

**Sarah:** Looking at photos prior to the restoration – is that a corrugated –

DOUBLE BOAT  
SHED BEFORE  
RESTORATION  
1985  
ORIGINALLY BUILT  
1840



**Kane:** It was all asbestos sheeting. We spent – that was the old Super Six and then a lot of the other ones had asbestos sheeting on them. We spent probably 10 years just – that's all we did was remove asbestos from older buildings and replaced them with fibro. It was a massive job.

**Sarah:** So you would've had to get some kind of special training for that?



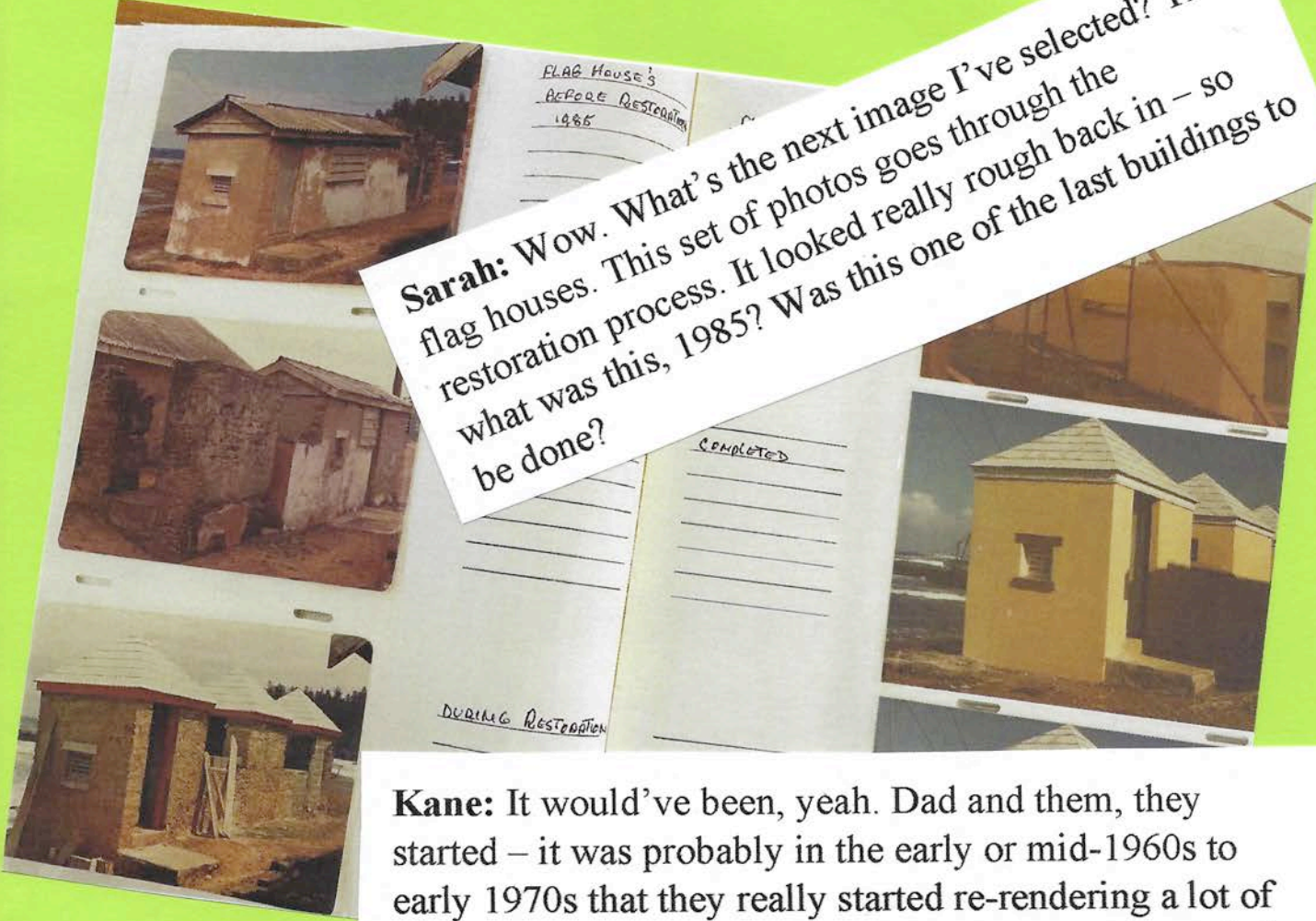
**Kane:** Yeah, and we all went through – but when I first started down there we were just – there was no masks, no nothing. We were just heaving it down back of trucks. Piece of roofing on, there's a shoot, straight down on the back of the trucks. Then eventually occupational health

and safety came in and we had to all do asbestos removal courses, suit up properly, wet it all down, put up signage, all the – used to bondcrete it all before we pulled it off. It was a huge job removing all the asbestos. Then we re-shingled. A lot of the ones we re-shingled, we split all the shingles here.

**Sarah:** And that was all done with Norfolk pine?

**Kane:** Yeah, and then they started bringing – because the pine doesn't last – you might get 30 years out of it, so we started importing casuarina. It's more of a hardwood sort of thing, and it lasts a lot longer. But there were a few that we – I think the duplex, we did that about four years ago, that was a contract job after I'd finished working for KAVHA. That's all Norfolk pine, but we tanalised it. Me and Franklin split all the shingles for that in the year before I left. I think there was 30,000 shingles me and him split. Took us about a year.





**Sarah:** Wow. What's the next image I've selected? The flag houses. This set of photos goes through the restoration process. It looked really rough back in – so what was this, 1985? Was this one of the last buildings to be done?

**Kane:** It would've been, yeah. Dad and them, they started – it was probably in the early or mid-1960s to early 1970s that they really started re-rendering a lot of the buildings. But when dad first went down there all the walls were like that, they were bare stone. So they spent,

I don't know how many years, bagging all the walls with a cement and lime mix. But all the jail and all the old – all the big walls, they were being bagged, but they used to be bare stone. So that was his first introduction to down there. That would've been in the early 1960s and then they formed the restoration team and I suppose it would've been in the early 1970s, I think, that they really started restoring a lot of buildings right up through the 1980s. But by the time I started down there in 1991 all the buildings had been pretty much – we totally rebuilt number nine, we pulled all that right back to bare walls and rebuilt that one. But that's the only real building that – from then on it was more maintenance than restoration. But that was a good project. We totally rebuilt that. Re-rendered all the internal walls and – yeah, it was a good job that one.



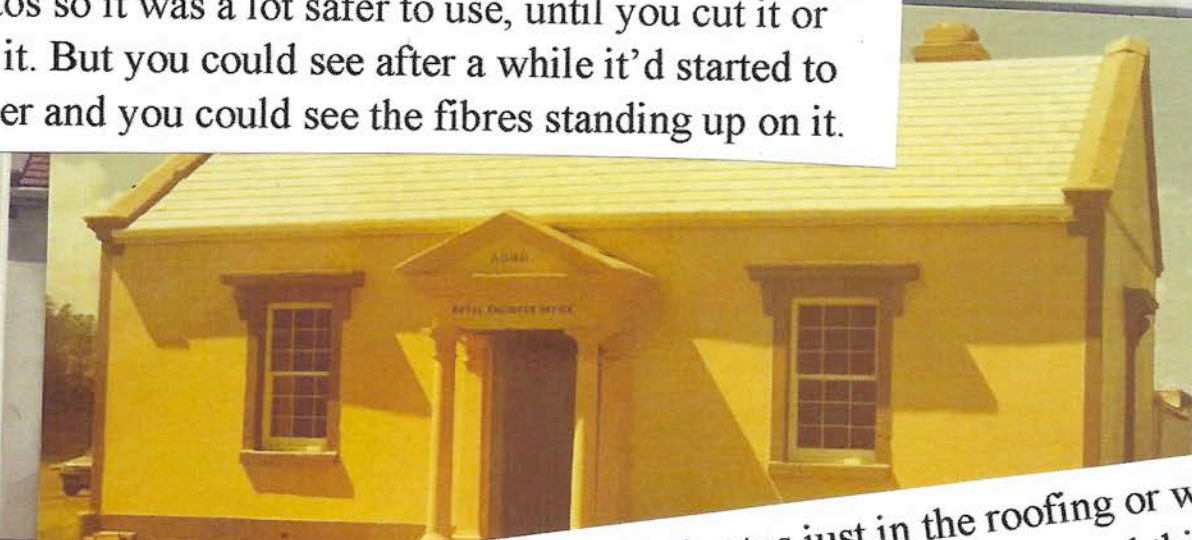
**Sarah:** And what about the REO? I was wondering about it because here you've got the two different colour of roofs. Was one the original and one -

**Kane:** That was the old asbestos on the - and we took it off and shingled it.



**Sarah:** I had no idea that asbestos was used for roofing!

**Kane:** Yeah. It's not as bad as the Super Six. Super Six are like a friable asbestos, but this was more of a bonded asbestos so it was a lot safer to use, until you cut it or break it. But you could see after a while it'd started to weather and you could see the fibres standing up on it.



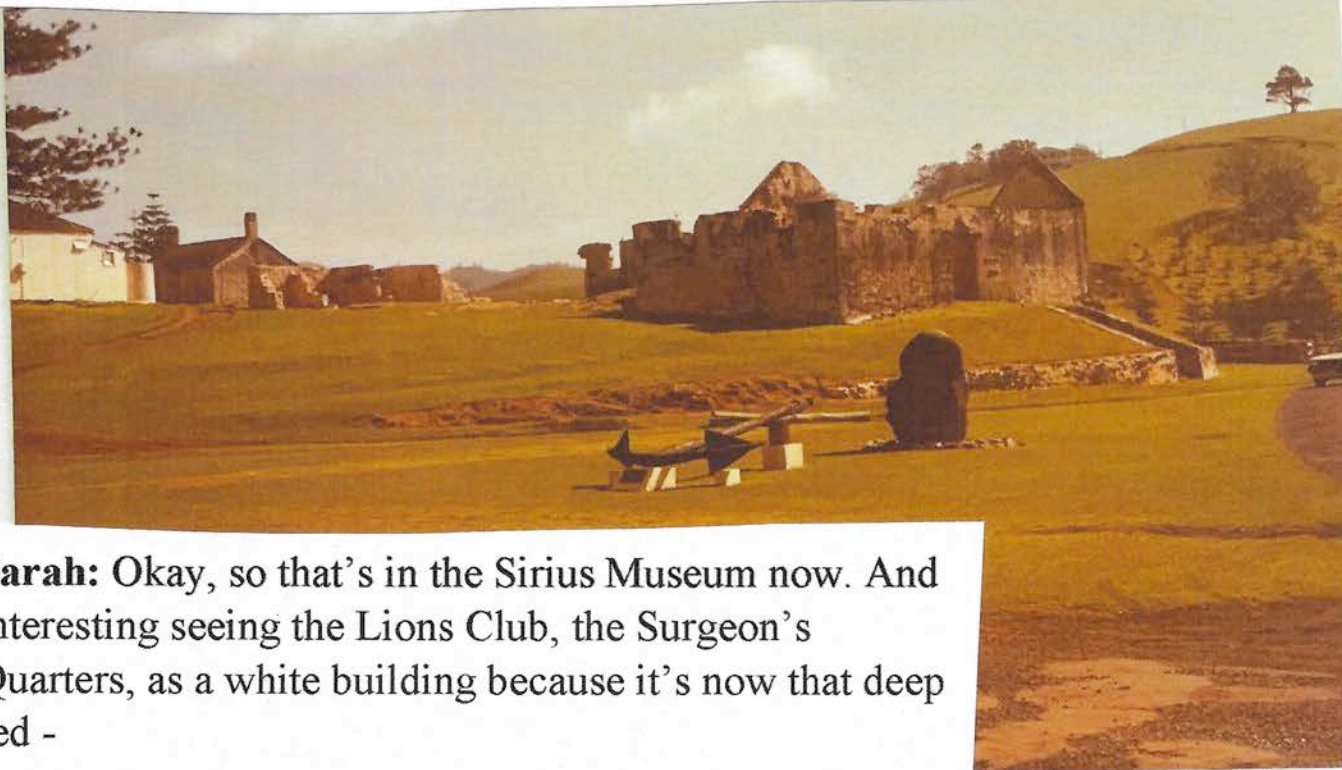
**Sarah:** So was the asbestos just in the roofing or were there asbestos materials inside on the walls and things?

**Kane:** Just the roofing. But we used to have to vacuum all the ceiling spaces out as well. After we stripped it then we'd vacuum all the ceiling spaces out and then soak it all in bondcrete just to settle everything.



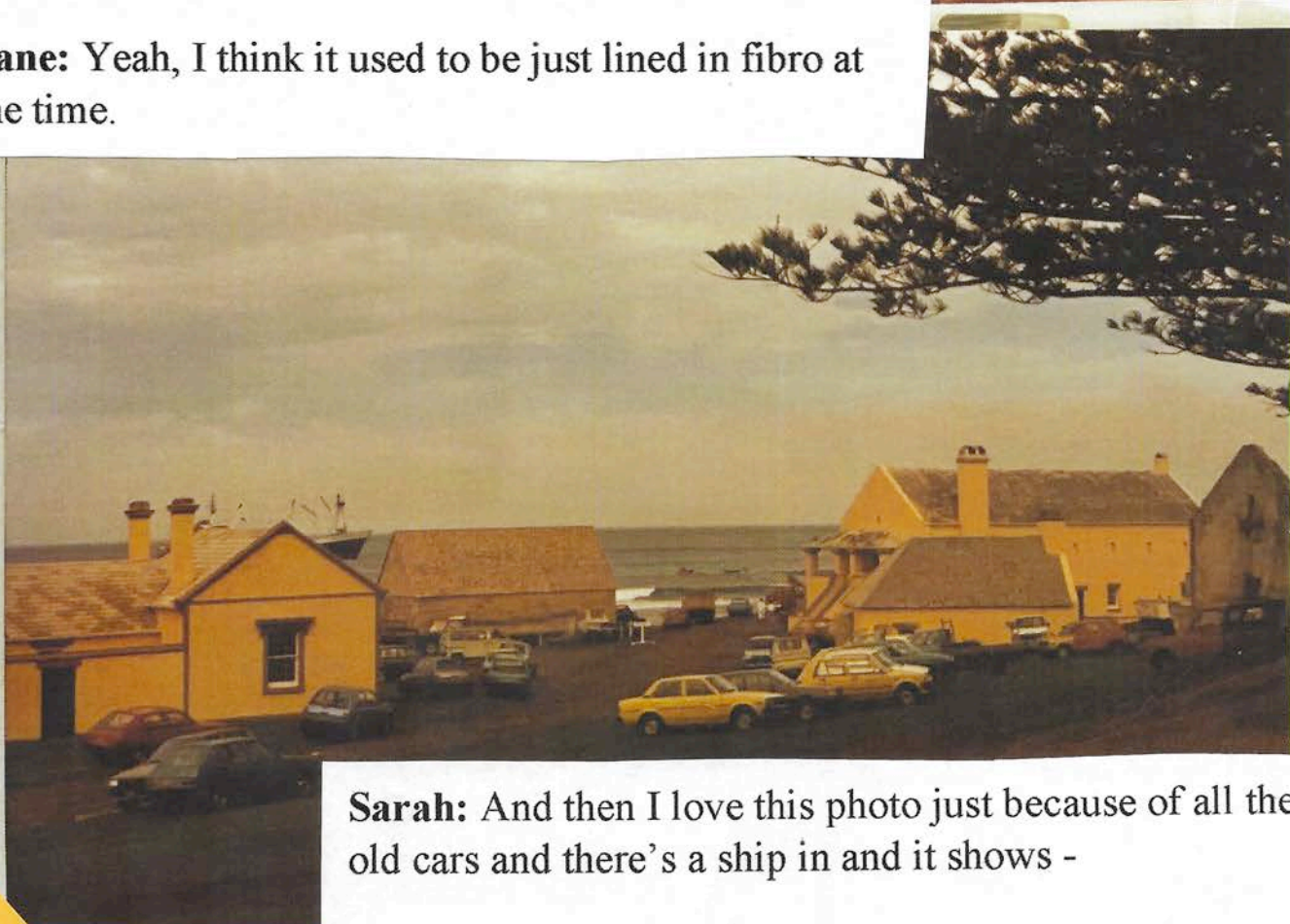
**Sarah:** These two photos I was interested in. This one, presumably that is now in the museum and was moved -

**Kane:** It's one of the anchors off the Sirius.



**Sarah:** Okay, so that's in the Sirius Museum now. And interesting seeing the Lions Club, the Surgeon's Quarters, as a white building because it's now that deep red -


**Kane:** Yeah, I think it used to be just lined in fibro at one time.



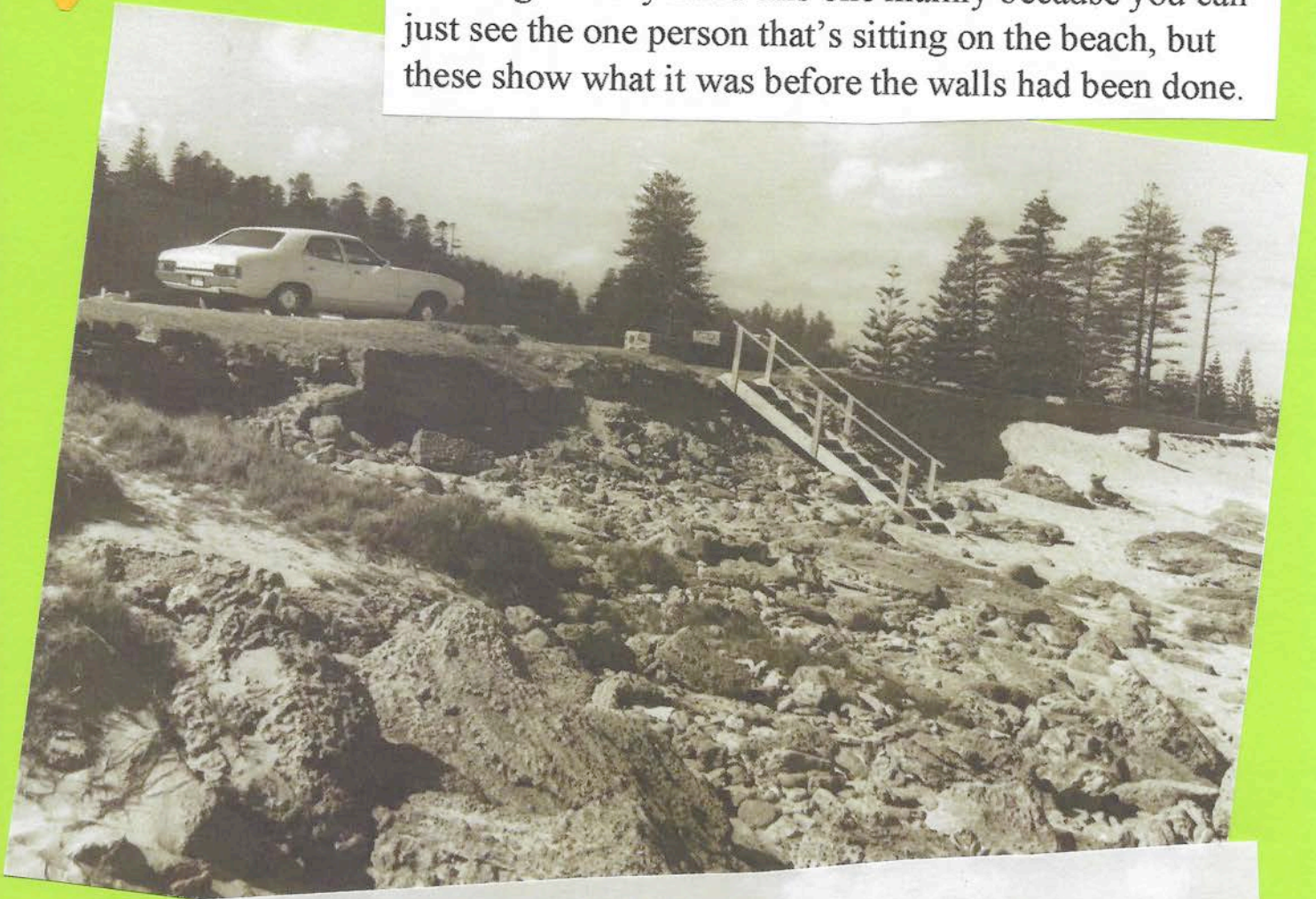
**Sarah:** And then I love this photo just because of all the old cars and there's a ship in and it shows -

**Kane:** Yeah, they're working the ship.





**Sarah:** - Kingston as that really active site. Then there were these black and white photos which are all amazing. I really liked this one mainly because you can just see the one person that's sitting on the beach, but these show what it was before the walls had been done.

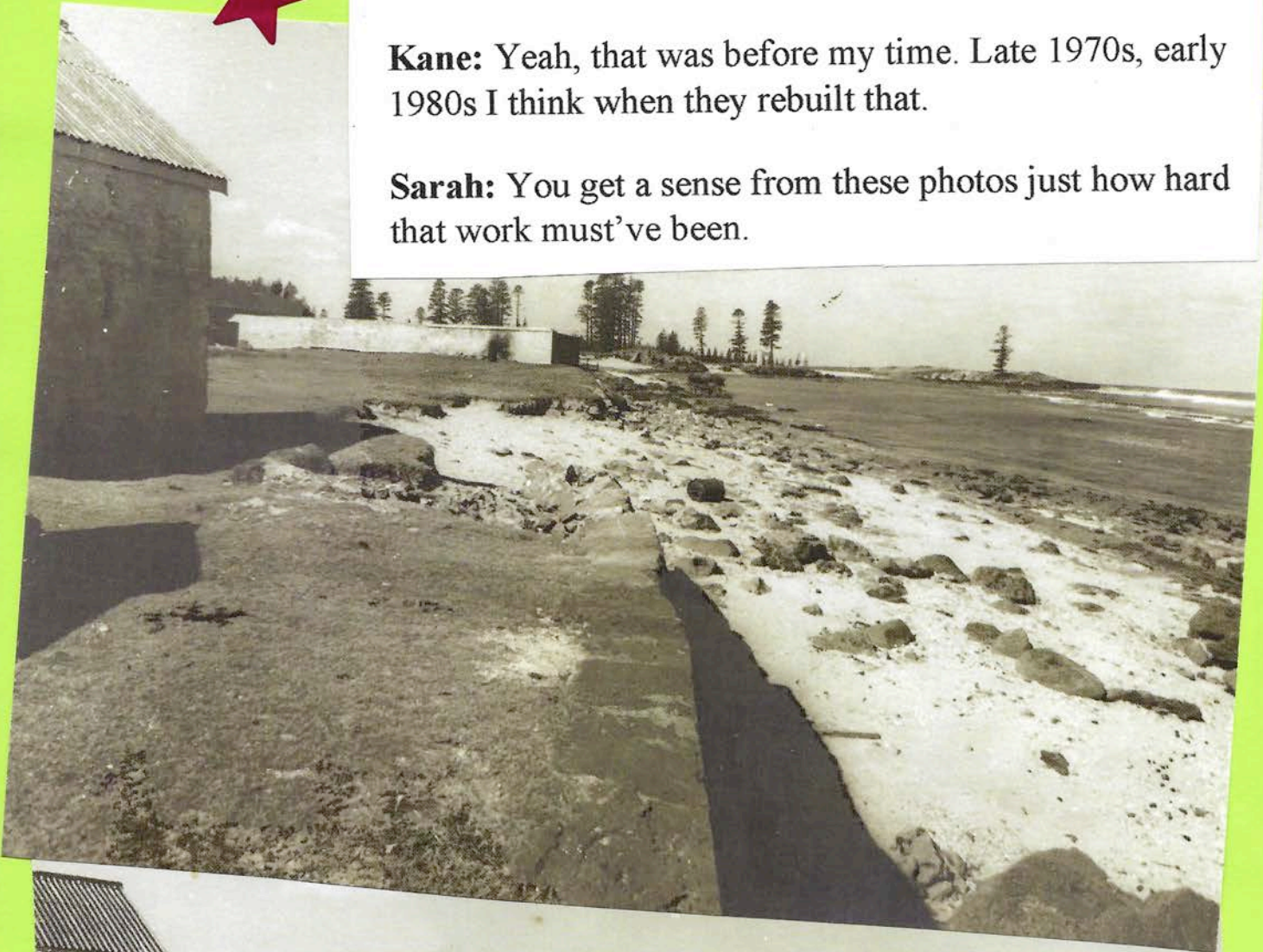




And this one here, you really get a sense of just how far back it used to go. That must've been a huge job. Was this before your time?

**Kane:** Yeah, that was before my time. Late 1970s, early 1980s I think when they rebuilt that.

**Sarah:** You get a sense from these photos just how hard that work must've been.





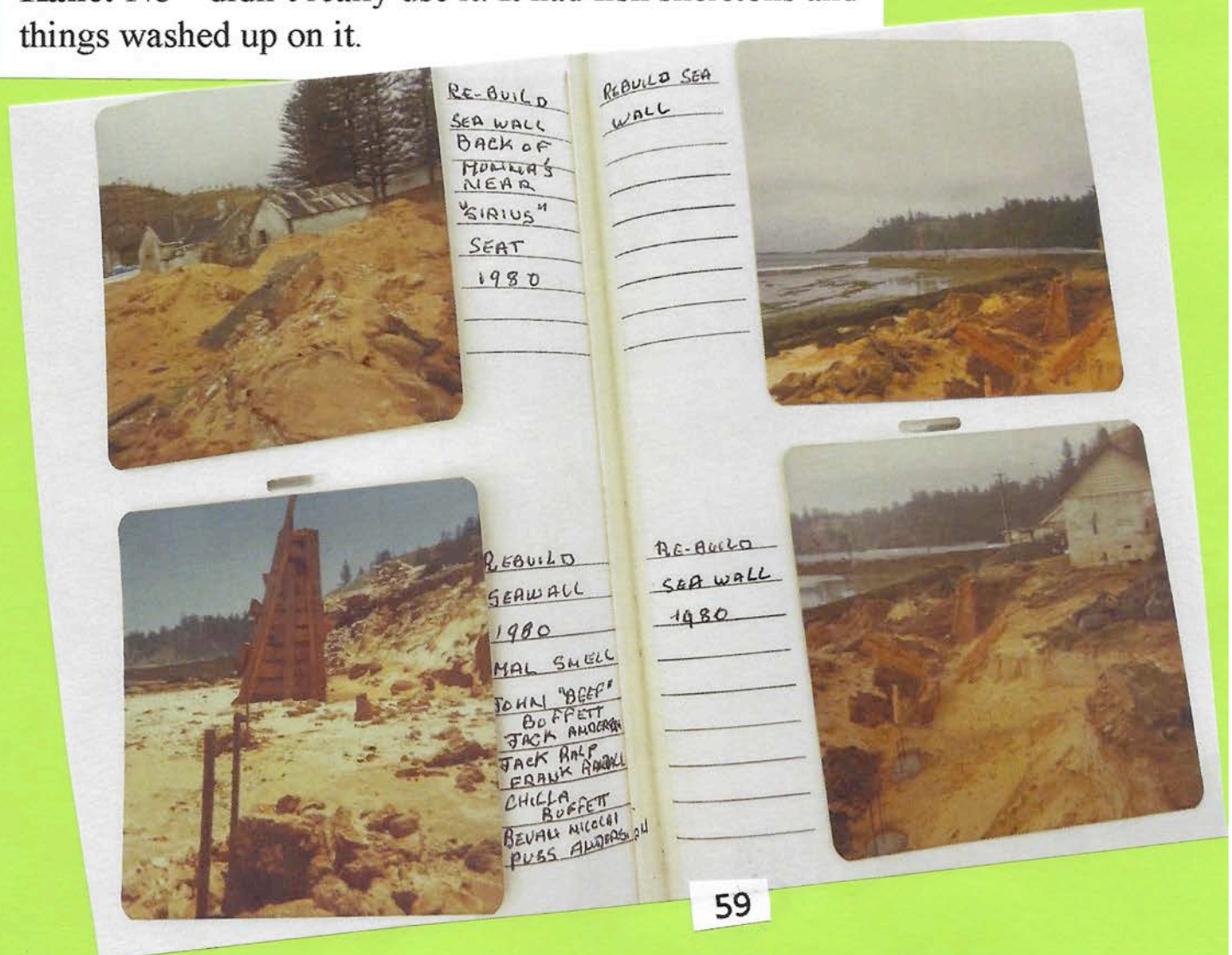
**Kane:** Unreal. Yeah, good old photos. There are some colour photos in the albums too of these works, including of them boxing – they poured them with concrete and then refaced them with sandstone.

**Sarah:** Were there little diggers that they would've had at this point to -

**Kane:** Yeah, they would've had some backhoe. Wouldn't have been anything flash. So it was all concrete like that and then they just faced it with sandstone to make it blend in with the other one. Same as with that wall up at the pier there right along the end, that was done the same way. Did you know there used to be a beach there? It was a little sandy beach.

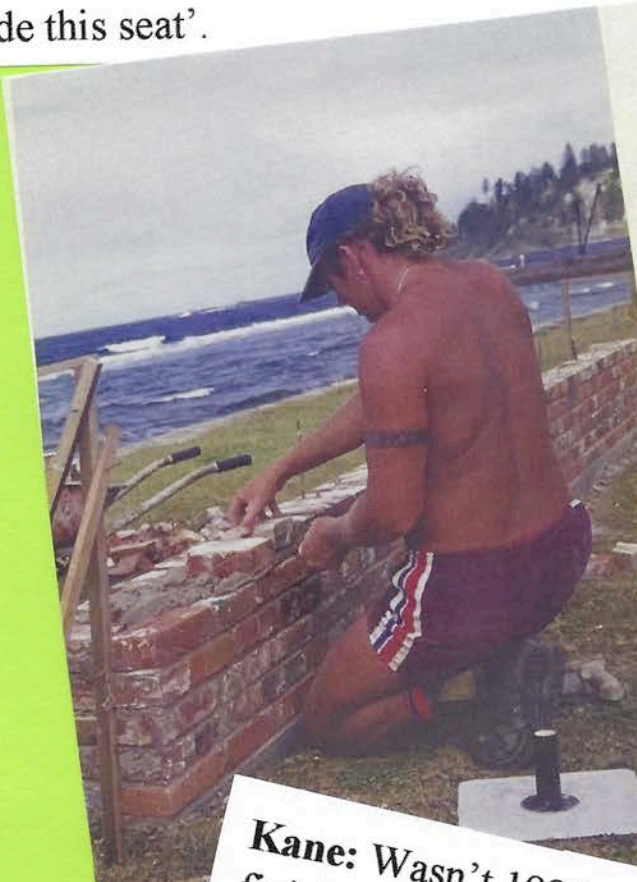
**Sarah:** Really, and people used it?

**Kane:** No – didn't really use it. It had fish skeletons and things washed up on it.





**Sarah:** Here we go, I picked out a photo of you from the album, and this was mainly because I see this bench all the time, but never really thought about how these things were made by someone, and it was like 'oh it's Kane, Kane made this seat'.



KANE  
ANDERSON

SIRIUS  
MEMORIAL  
SEAT AND  
BASE  
1983

SEAT AND  
PLAQUE BASE  
UNDER  
CONSTRUCTION


KANE ANDERSON

**Kane:** Wasn't 1983 though. I was still at school, I'd just finished school. Would've been 1993. I think it was even later than that. I did it myself. Those bricks were out of a cottage in England and they shipped it all the way here. But they'd fallen to bits. They had to replace quite a few, but if you go down and have a look at them you can see they're decaying. They didn't – can't stand the salt and the wind.

**Sarah:** That's really interesting. How would something like that be fixed?

**Kane:** I used to put a slate sealer on it to try and put some sort of coating on it, but that's another thing that probably just never ever happens again. I don't think any maintenance at all gets done on that thing. We used to sand the seat back every year and revarnish it and – I bet if you have a look at it now there's no varnish even on it.





**Sarah:** That's really interesting isn't it because if you think about people who've been working there for such a long time, so you had that huge length of time of over 20 years working there -

**Kane:** 24.

**Sarah:** 24 years, you must have such an intimate knowledge of every single nook and cranny, basically, of all the buildings and structures down there, but now who is there to notice that the bricks are pitting or -

**Kane:** No one. No one really – no. We did a lot of – in the creeks over there towards Chimney Hill and that, all the creeks, we did stone walls all through there, but you go and have a look at them now, they're falling to bits. They're falling down, all the mortar's come out of the joints. We'd spend months just going around and repointing and plastering and things like that, but it just doesn't get done anymore. Nothing like that happens anymore. But that's when we had a big work crew and nothing was a problem back then.

**Sarah:** And it's a bit of a conundrum isn't it because you've got – the site is being managed obviously, like there's a Heritage Manager and there's an archaeologist and there's an interpretation team -

**Kane:** There's all that but if the buildings aren't there and if the buildings fall down there's nothing there to interpret or manage anymore is there? We used to have a – Eric Martin used to come over. He was the Heritage architect and he used to come over every year and we'd go through a work program, say this building, take the asbestos off that and re-shingle it and whatever, and just follow our cyclic maintenance program that just went round and round and round. But it just doesn't happen



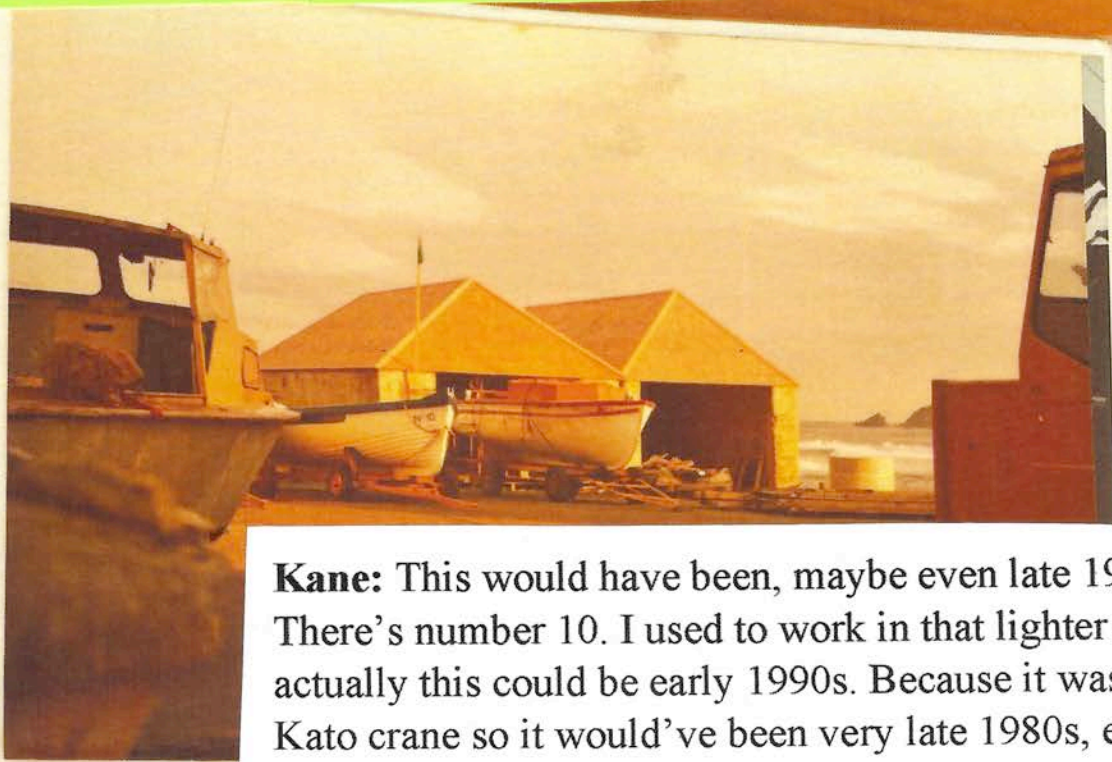
anymore, and you can just walk around and have a look at the buildings and you can just see how much they've deteriorated in the last six or so years. It's wrong. We used to have pride in that place and in our work, and to let it deteriorate the way that they have, it's a bloody disgrace.

**Sarah:** You're able to see all of that deterioration because you've got such a long knowledge of the site and those buildings, but presumably if someone's only been there for a few years there's no benchmark to be able to see what's going on?

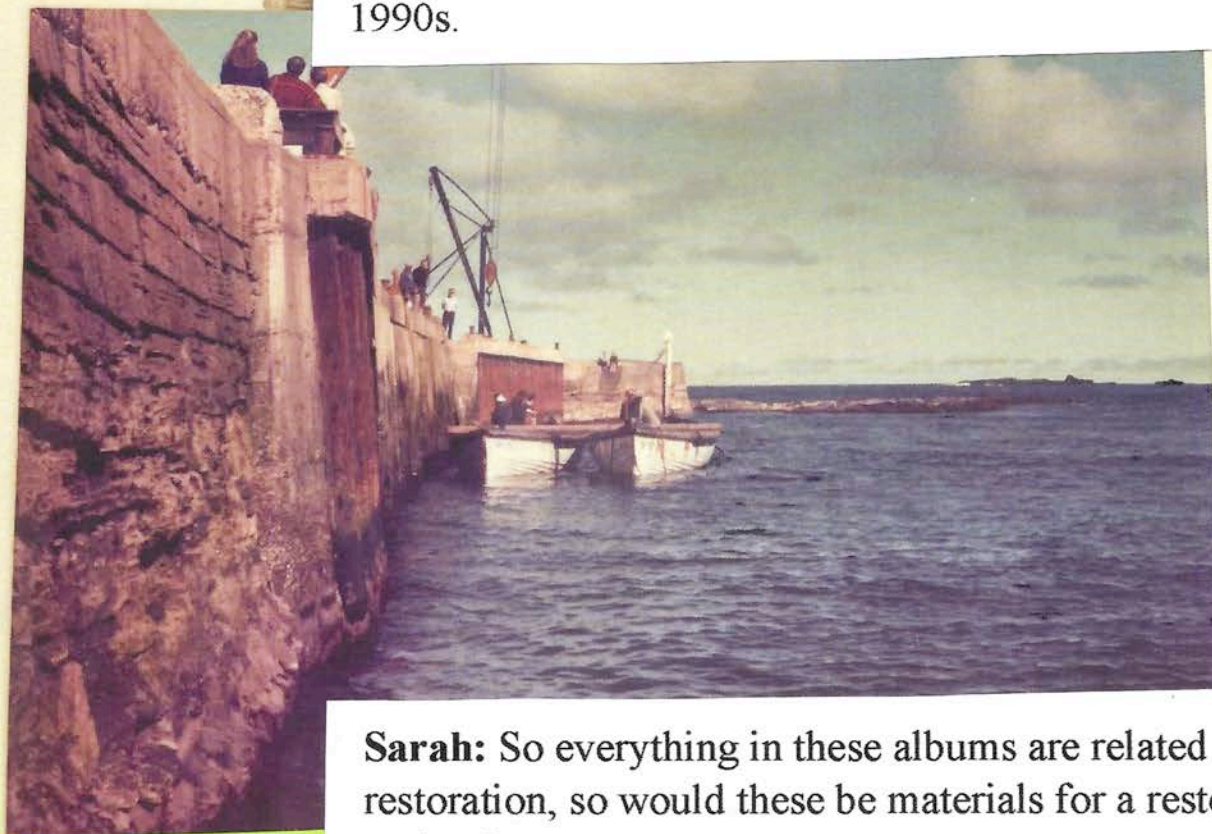
**Kane:** No. But they know best. You need to have a dedicated skilled work crew down there and get back to the cyclic maintenance, and pump more money into that site. If it's so significant to Australia, like Port Arthur and that is, where's the money? Woolmers in Tasmania, it's a homestead and a couple of outbuildings; their budget was 2 million a year – just for that small place. If this place is so significant – Dad had a book and would go, 'Right, number eight, it's due for its paint next year'. Boom, painters would go up there and knock it out and then onto the next one.

**Sarah:** Let's see what the next image? I tried not to select too many but there were so many to choose from! These are some really nice ones of Kingston. I don't know why I picked these really, they're just really beautiful images. Something about the colour in them.





**Kane:** This would have been, maybe even late 1980s. There's number 10. I used to work in that lighter – actually this could be early 1990s. Because it was the Kato crane so it would've been very late 1980s, early 1990s.



**Sarah:** So everything in these albums are related to the restoration, so would these be materials for a restoration project?

**Kane:** Not necessarily, no, dad was a Lighterage manager as well for many years, so he was down on the pier all the time, and I used to work in the boats. I think number 10's still in use. Or maybe not, but it was still in use up until not that long ago anyway. They cop a beating. You'd get 20 odd years out of one of them.



**Sarah:** Yeah, just really amazing the amount of rain that must've fallen to -

**Kane:** They were jet-skiing on the golf course in that big rain, in the old quarry.

**Sarah:** Got me thinking about the drain situation that's down there and the changes you've been mentioning around cyclic maintenance. I'm guessing cyclic maintenance wasn't just about the buildings?



**Kane:** It was also about keeping the creeks clear so the water could run. I understand that having the reeds and all that in there probably helps filter the water, but when you get another rain like that all that stuff's going to end up in Emily Bay. That's why we used to keep it clear so the water had somewhere to go. So the next time you get an eight inch downpour overnight, all the reeds and whatever is going to end up in the bay.





**Sarah:** What about the drains underneath the gaol. Someone told me they used to play down in those drains.

**Kane:** We used to crawl through all them bloody dungeons under there. There's timber posts and that around it now, but I think you can still climb down in it.

**Sarah:** How far do they go?

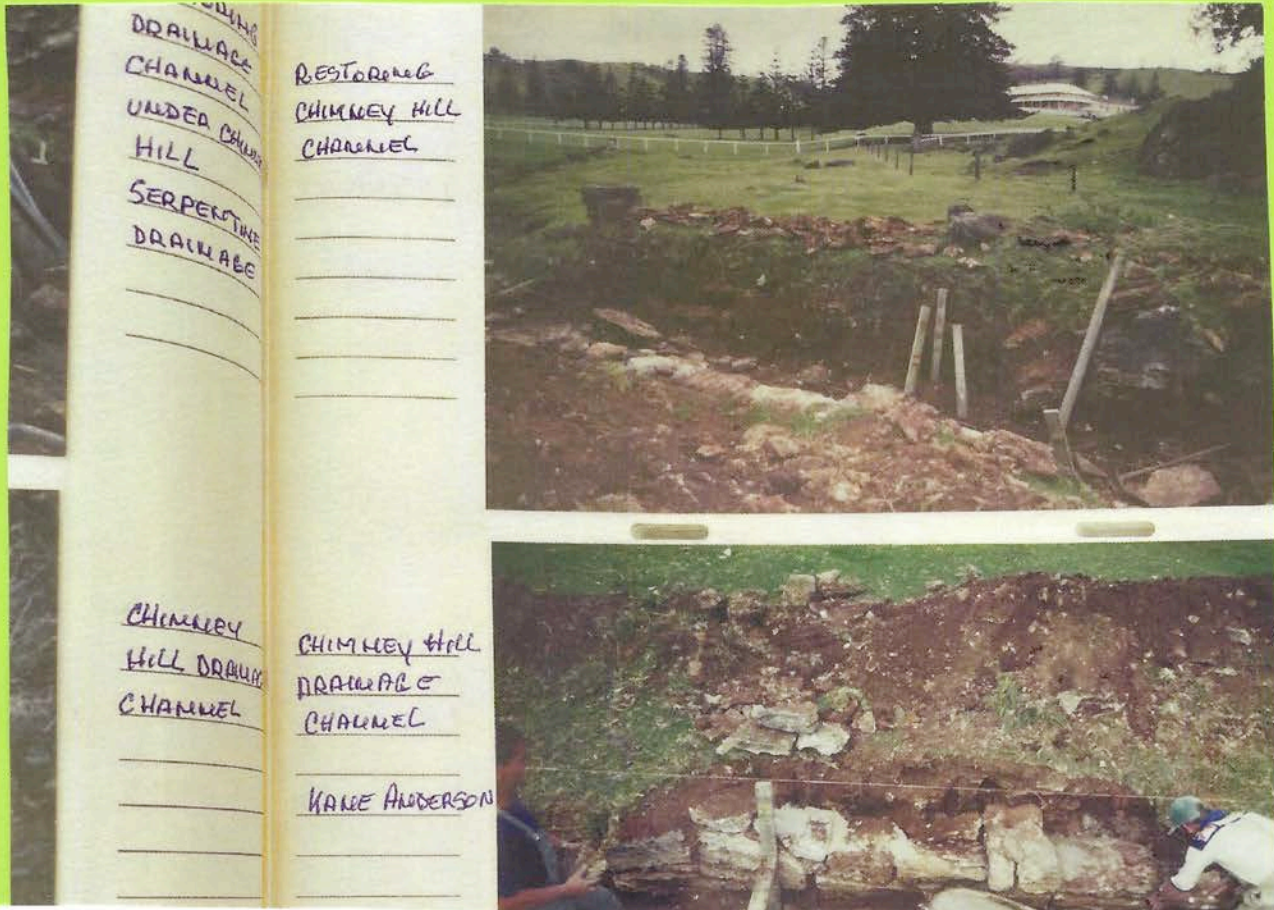
**Kane:** A long way. All the way, right around the outside and they connected up to – in every one of the quadrangles there's a toilet. So it goes right around. We used to crawl down there and – yeah, been down in there a few times!

**Sarah:** Do they exit out into Slaughter Bay?

**Kane:** Yeah, they used to. You go down on the seawall and you can see a couple of drain holes where it used to go out.



**Sarah:** What else did we have in this album? This one, another one with you in it Kane, so the chimney hill drainage. Is this the little wall system you were talking about that's all -



**Kane:** Yeah, we re-stonewalled all the – that was the old bridge, we restabilised it. We poured big footings and that underneath it. We waited until summer until it was dry and built stone walls all the way through. But if you go and look at them now you can see all the mortar's coming out of the joints and they're just really deteriorating badly where there's no maintenance on them anymore basically. That's another thing where cyclic maintenance never gets done anymore either is the Officers' Bath. The tunnel going through, we used to sandbag the end off to stop the flow and repoint up the base because it'd end up getting holes and the water would go underneath. But that doesn't happen anymore either.



**Sarah:** Where does that tunnel go through to?

**Kane:** It goes – that joins into the creek. You can't see it now, it used to be all open. It used to go right through the football field, just on the other side of the fence. Dad should have photos of that somewhere too. That was a major job that one. The Officers' Bath tunnel, that water goes – crawled down through all that too, but that goes – joins up into the creek.

**Sarah:** So without the cyclic maintenance, what would be the ramifications of that? What sort of thing would happen?

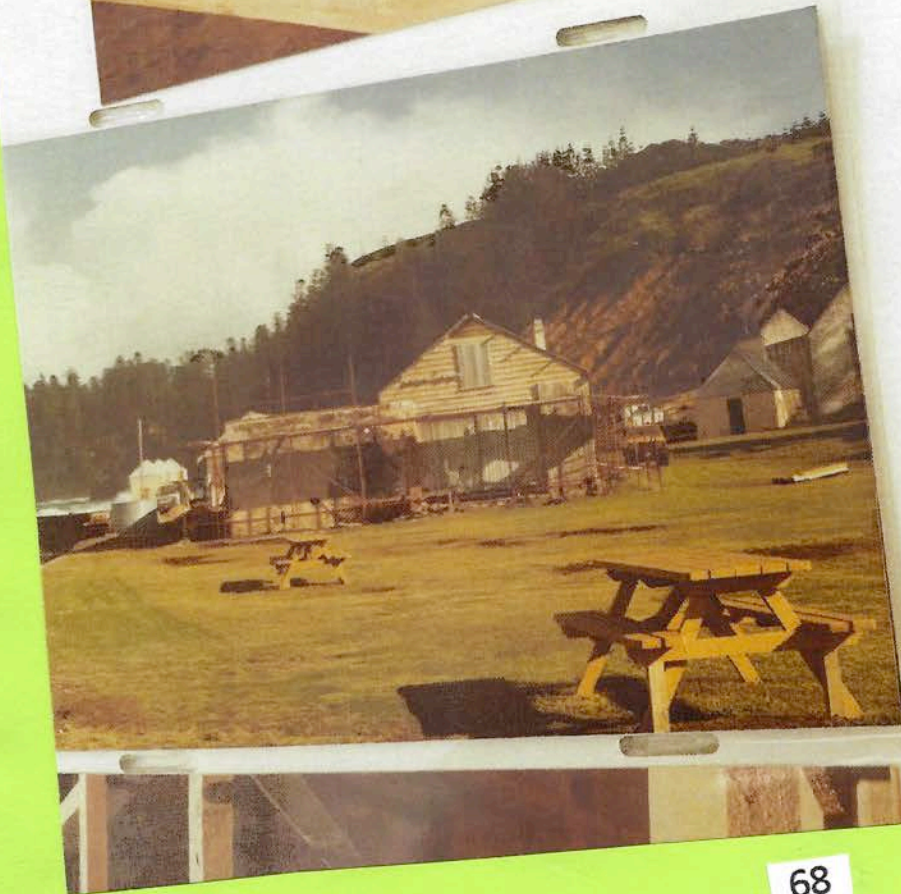
**Kane:** Just basically the base of the tunnels would just disintegrate. See that's something we used to do probably every three years with cyclic maintenance is block it off and patch it all up. Doesn't happen anymore. None of that stuff happens anymore.

**Sarah:** Is there anything that I've somehow missed from those photos that you think is important to talk about or to share?

**Kane:** There's probably hours and hours of talking we could do! They won't want to hear it, but it's the truth. They think they're doing a great job down there. But it really used to be a hive of activity down there. It'd be good to – I think they just need to go back to how it was and get a dedicated work crew down there and put more money into the site. Look after it. All that work that went into getting those buildings up to the standard that they were, and I can go down there and look at the standard that they're in now and I just shudder. I think you'd get better value for your money having a dedicated work crew there than contracting it all out. That's what I think anyway.




EROSION  
WHERE  
PEOPLE SURF  
AT  
SLAUGHTER  
BAY  
"THE REEF"



SOUTH SHED  
WITH NO ROOF





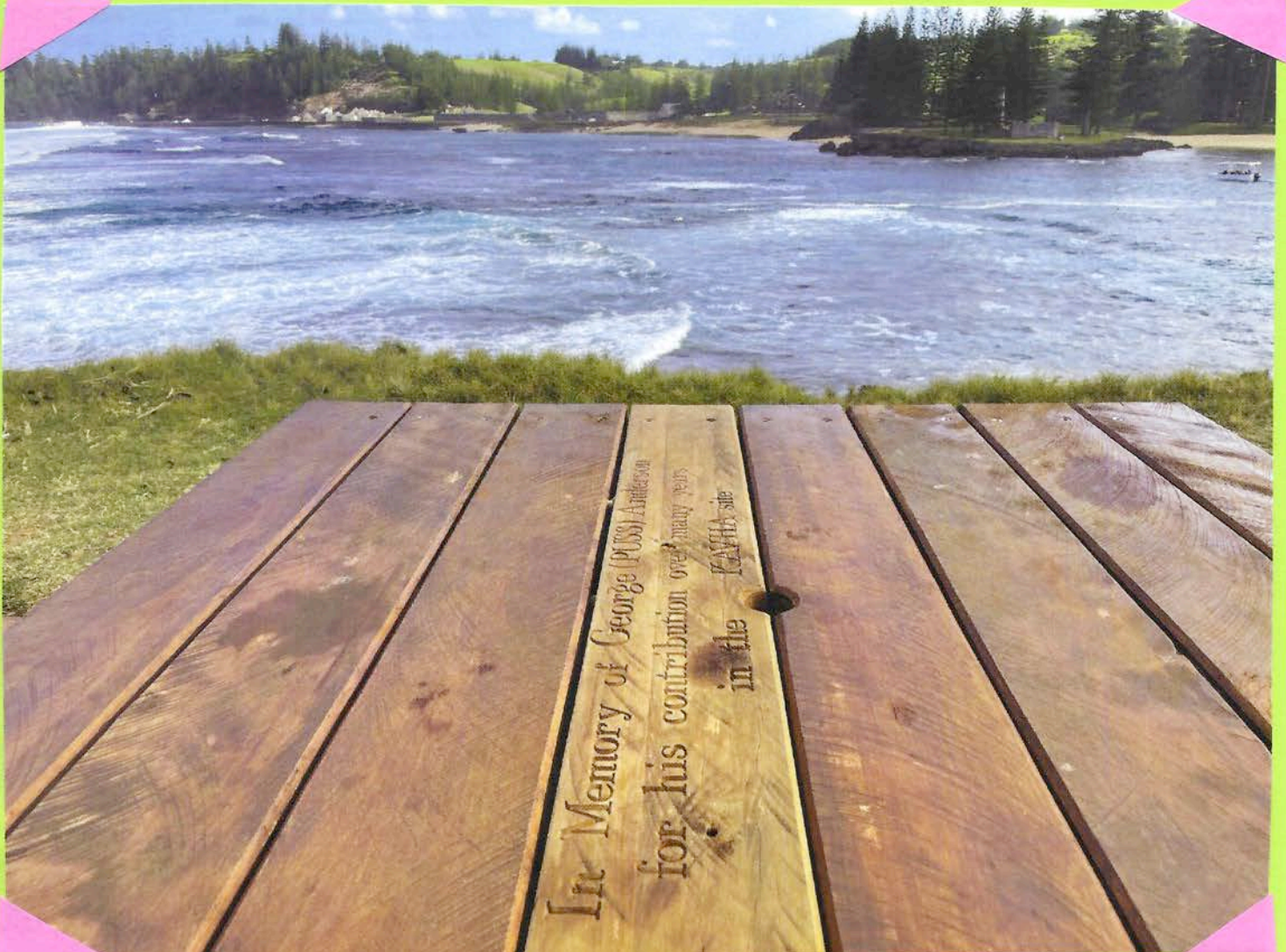


See, Dad never wanted to leave down there. They changed his position to a contract and when his contract – he'd been down there for years, when his contract

came up he had to reapply for his job again. They put in the job description that you had to have computer skills and he didn't have any. And he wasn't ready to retire, so that was the end of that.

**Sarah:** When was that?

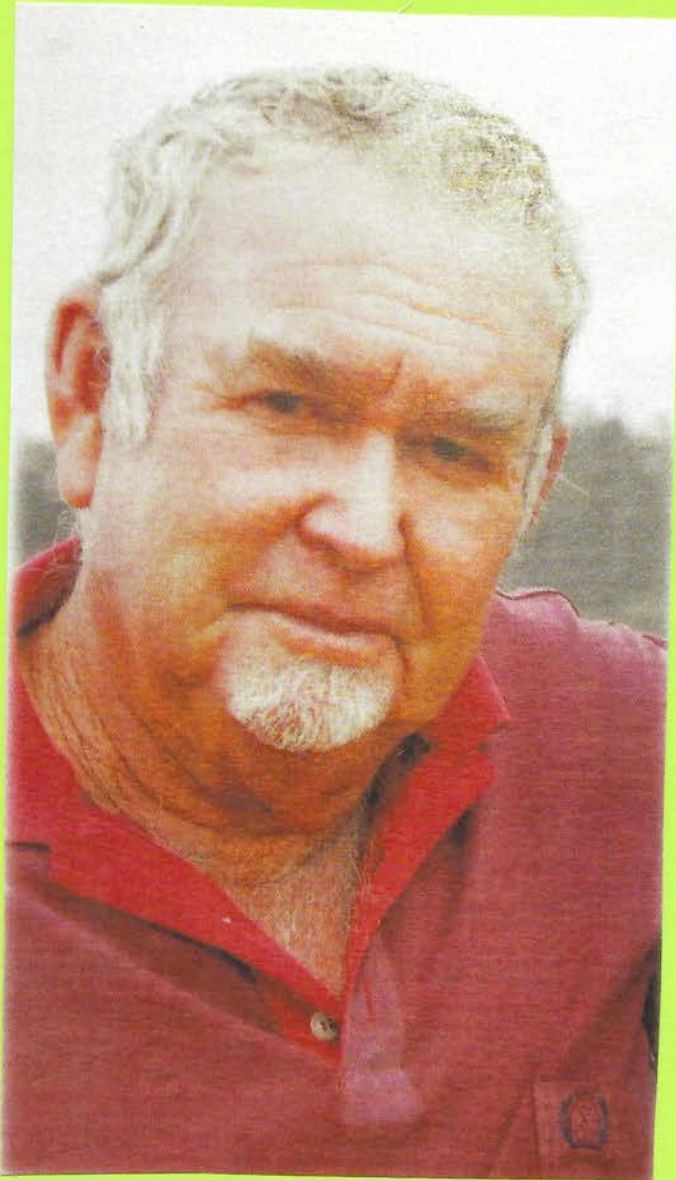
**Kane:** It would've been in probably 2014, 2013 or maybe a bit earlier than that. Yeah, and it hurt him a lot because he lived and breathed that place down there.





**Sarah:** The thing I notice in these albums is I don't think any of the photos have your Dad in because -

**Kane:** He's always taking the photos.







## Acknowledgements

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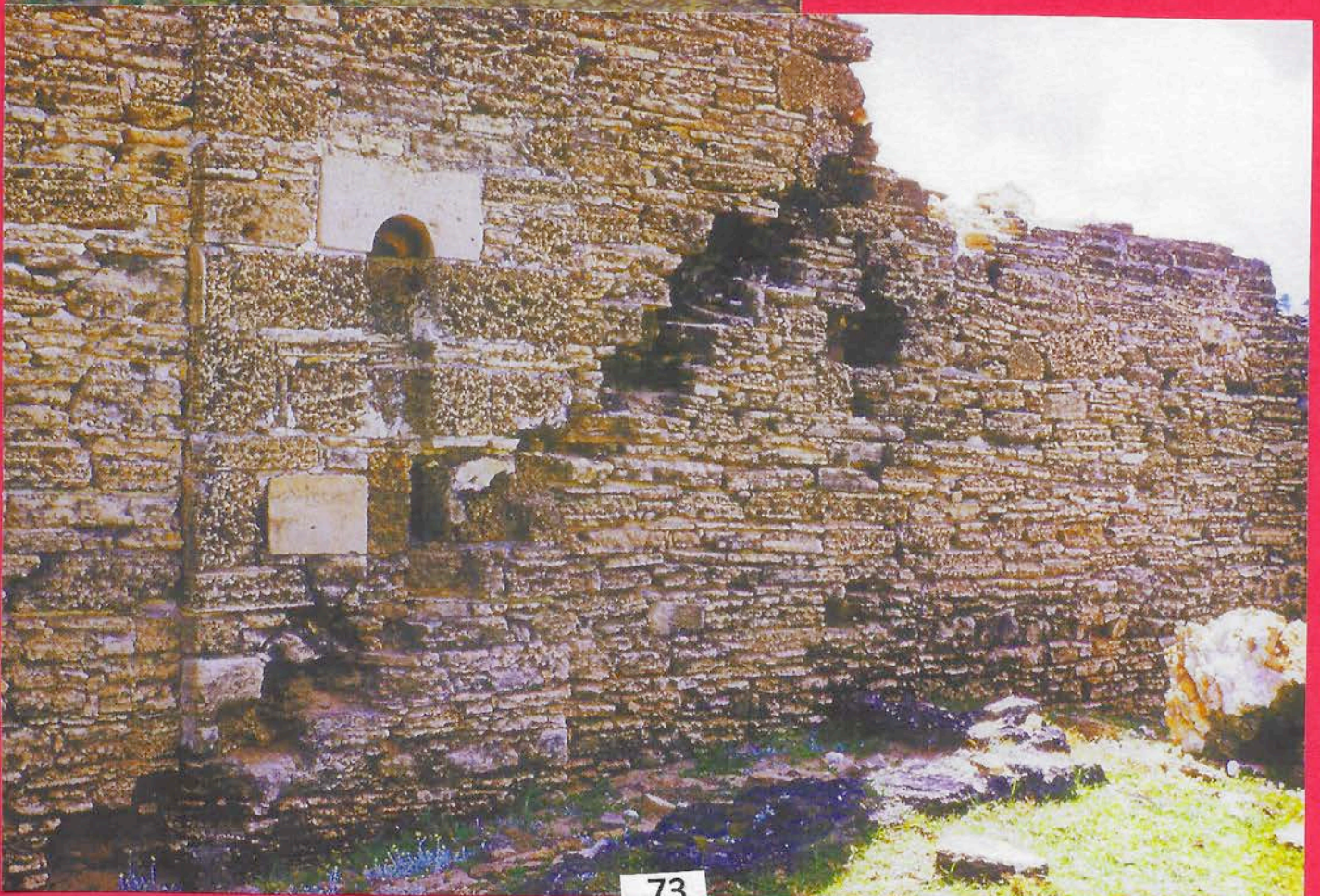


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- Pat Anderson for permission to use images from Puss Anderson's archive and restoration albums, which have been used to illustrate the conversation with Kane Anderson (see pages 48–49, 51–52, 54–60, 63–64, 66, 68–70).
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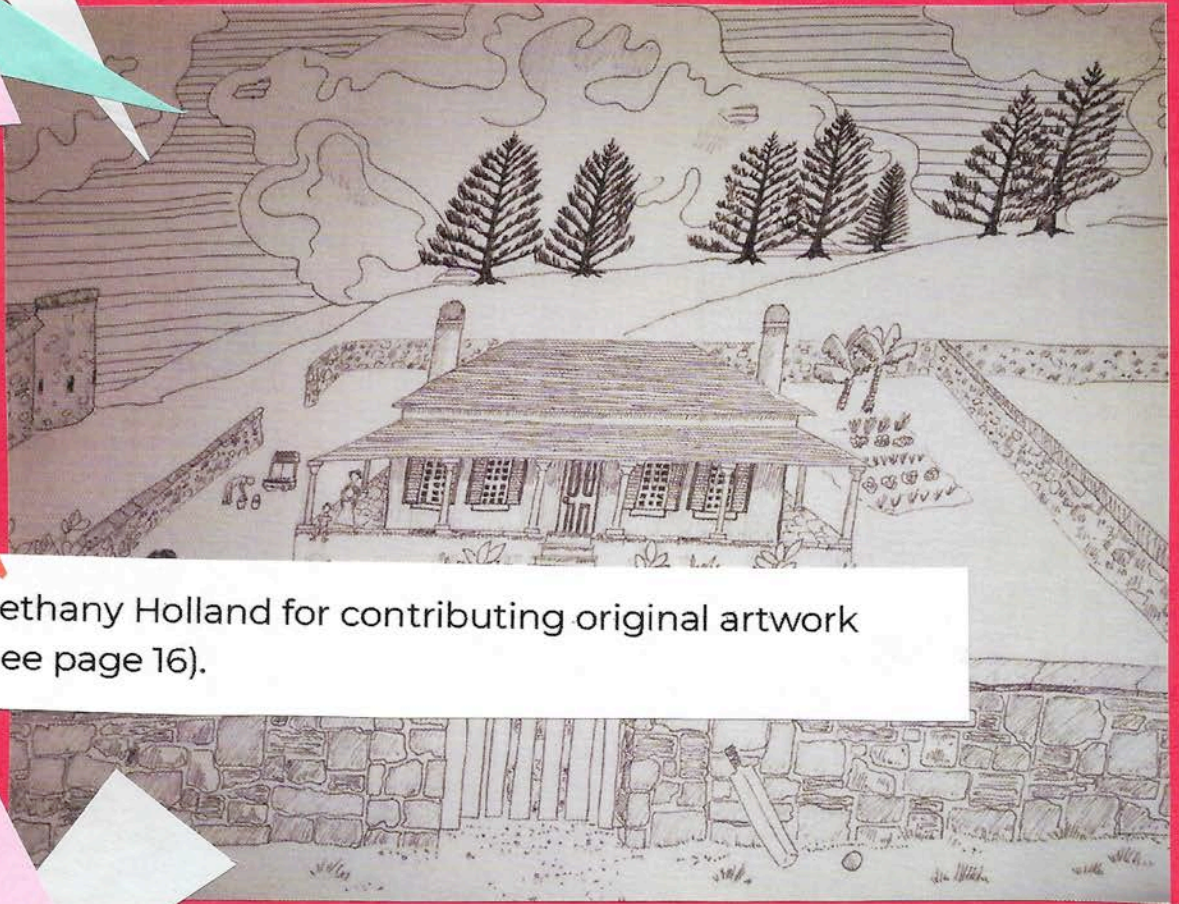


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- A photograph showing a stone wall on the left side, with a tree in the foreground. The ground is covered with fallen leaves and some green patches. The background shows more trees and a bright sky.
- Trevor Viénet who granted permission for the use of images from the Earle Viénet photo collection. These are snapshots his father took in Kingston when visiting Norfolk Island in 1960 (see pages xv, 1, 73), one of which was reproduced as a Polaroid (see page 47).





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Back cover image of Kingston, Norfolk Island from the Puss Anderson collection. Image provided courtesy of Pat Anderson.

Cover image of Emily Bay, Norfolk Island provided courtesy of Sarah Baker.