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embroidered during the trip out to New Zealand of "The Cressy." An Early Victorian bouquet holder, complete with chain and finger-loop. A pair of cream silk stockings (milanese to the ankle), bearing the faded inscription 1864. A nightcap of finest lawn and lace. An old Valentine with envelope and stamp dated 1853. The marriage certificate of Charles William Keys and Maria Hunt, reputed to be the first couple married in Wellington in 1840. Jewellery and laces, old pictures and china; all that was beautiful and cherished in that past age.

Now for the Moderns

To turn to the present day Exhibits was to move into a new world.

Arts and crafts, including decorative needlework and tapestry, bookbinding and leather work, jewellery and enamels, lacquer and painted woodwork, carving and wood inlay, illuminating, pottery, china painting, designs for fabrics, textiles, wallpapers, weaving and spinning, and toys.

The Country Women's Section tells a story, and with the Domestic Science and Child Welfare Section, shows the amazing progress made by New Zealand women in a hundred years of national life.

Royal Exhibits

The Royal Exhibits are the only outside contribution to the Women's Section, and their inclusion in the Exhibition is a compliment and tribute to New Zealand women.

Her Majesty the Queen has contributed an etching of herself before her marriage and a black marble and gilt bust of Queen Victoria.

Her Majesty Queen Mary has forwarded a generous contribution of nineteen beautiful exhibits. Chief among these is a glorious Lalique mirror with silver stand. Ten exquisite fans from different countries, each with historical associations. A gold evening bag presented to the Queen Mother by the Maharini Scindia. Pieces of priceless needlework, and, of especial interest to New Zealanders, a beautiful jade gold-mounted casket, presented to the Queen Mother by the women of Auckland on the occasion of her visit here many years ago.

The Duchess of Gloucester is represented by two lovely water-coloured pictures, and The Lady Alice Fergusson has contributed the leaf of a fire screen in tapestry, worked about the year 1750.

The Royal School of Needlework's exhibit is a handsome chair — with a red velvet cushion and a matching stool.

Dazed and dazzled by this feast of splendour, I finally sought a humble cup of tea, after which my weary feet led me into the Lecture Hall, where in a state of blissful weariness, I listened to a sociological talk — "Women Through the Ages."

"We 'wimmen' have certainly got places," was my last conscious thought as I stumbled into the bus on my homeward journey.

But already I am looking forward to "doing" the Exhibition again.



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