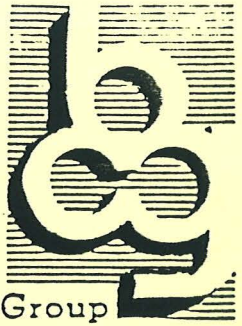


# NEWSLETTER

ISSN 0144-588x



Volume **4** Part **3**

1985

Biology Curators' Group



# **BIOLOGY CURATORS GROUP**

## **NEWSLETTER**

**vol. 4 no. 3**

**1985**

Editor : Steve Garland

Assistant Editor : Derek Whiteley

**published by BCG**

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EDITORIAL - Steve Garland

Firstly I apologise for the rather thin and very late Newsletter, partly caused by me moving jobs ( note the new address ), although it has provided an opportunity to publish a membership list.

Please could I have some more copy ?

Zoo licensing Act. As a follow-up to Adam Wright's article in this issue, please send to me rough details of your experiences in gaining licences or exemption. I am sure that museums contemplating the inclusion of live exhibits would like to know the current 'state of play'. I will attempt to collate the information into a useful form. It might also give a current list of museums involved in such activities.

Please will someone offer to do a 'What Journal ?' on birds ?

It is rather late now, but it is a pity that no-one provided a short summary of their experiences of the natural sciences curatorial course at Leicester last year. If this type of course is not a regular event, I hope that this Newsletter will be used much more for the dissemination of new information to update members with new ideas, techniques and experiences. Come on now, why not write your first article for the Newsletter today ???

BIOLOGICAL RECORDING FORUM 1985 - B.C.G. Special Report number 4

A report of the proceedings of a meeting held at Chelsea College, London on 17-18 April 1985. Edited by C.J.T.Copp & P.T.Harding. Publ. B.C.G. Bolton, 1985.

A very useful summary of the status of biological recording with many discussions concerning the future role of records centres. There are many new and interesting ideas and facts included; a list of the computers used by records centres is one example.

Available from : Museum Documentation Association, Duxford Airfield, Duxford, Cambridgeshire CB2 4QR. Tel. 0223 833288

£3.00 each plus 76p postage & packing.

Note also that a National Federation for Biological Recording, Newsletter number 1 (Sept. 1985) has been produced. The Editor is Mr.L.S.Way, Bristol Regional Environmental Records Centre, City of Bristol Museum & Art Gallery Queens Road, Bristol BS8 1RL Tel. 0272 299771 extn 215

B.C.G. NEWS (COMMITTEE MEETING 25 JUNE 1985)

Collections at risk

The B.C.G. has been involved with collections at Calke Abbey, Derbyshire, Chester and Taunton. Our advice and help has been offered.

B.R.C. Forum, London

The "Biological Recording Forum 1985" is now published - see elsewhere in this Newsletter for details.

Manual for Biological Curators

Frank Howie, Roy Mahoney and Geoff Stansfield are working on this area under the auspices of ICCKOM.

Wildlife Link

B.C.G. has withdrawn.

A.G.M. 1986

Dates not finalised. Probably in London, during April, with the next biological recording forum.

Treasurer

About half the 1985 subscriptions are still outstanding (!!!) A number of members were to be struck off as they were now two years overdue. (Check the membership list for your name!)

G.C.G. Forthcoming Meetings

6 December            A.G.M. and "Geology and the Amateur" at Dudley  
23/24 January 1986    Conservation Conference at the B.M. (N.H.), London.  
30/31 May/1 June      Meeting with field day on Cornwall

S. P. Garland  
25.10.85

NORTH HERTFORDSHIRE DISTRICT COUNCIL

MUSEUMS SERVICES

SENIOR CURATOR : J. MARJORAM, B.A., A.M.A.

Natural History Department,  
Old Fire Station,  
High Street,  
BALDOCK,  
Herts.  
SG7 6AR

---

Steve Garland, Esq. ,  
Sheffield City Museum,  
Weston Park,  
Sheffield,  
S10 2TP

Tel. : Baldock 894352

Your ref. :

My ref. :

Date : 26 July 1985

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Dear Steve,

It was interesting to read Bill Ely's article in the BCG Newsletter, if only because it showed that someone else reads the Museums Bulletin!

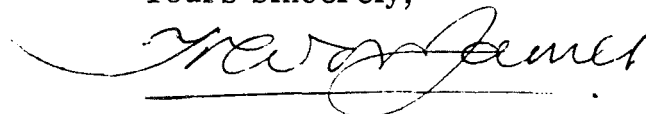
I am afraid I could not be bothered to make the perhaps obvious rejoinder to the Bulletin editor's rather sarcastic, yet uninformed comment on my original letter, and was only too pleased that Geoff Hancock did it for me. Jonathan Cooter also wrote to me and urged me to do so, and I must apologise to him for having failed to take up the cudgels.

The whole question of natural history as a recognised discipline within regional and local museums, and its regard by the politicians, is one which we need to bear in mind and work on. From this problem stems most of the difficulty so many institutions find themselves in. To my mind, it is not just one of the relative economic value of natural history specimens compared with fine art or whatever. It is to do with the ultimate perceived relevance of natural history within a community. In days when descriptive natural history was recognised nationally to be of prime scientific importance, then smaller local or regional museums were able to take part in the general work. Their relevance both as collectors of 'new' information and specimens was justified by the subject's general appeal. Now, when almost all scientific, taxonomic work is beyond the scope of such institutions, the perceived relevance in this area has been lost. At the same time, with the rise in nature conservation and its emphasis upon the living animal or plant, the general public have, in some ways rightly, seen museum collections as an irrelevant hang-over from an earlier epoch. The final nails in the coffin are being administered by the rise of the "countryside interpretation" centres, which are taking the museums' heretofore last main role of "interpretation" out to the woods fields and fens where the action is. This leaves museums, especially the smaller ones with, nevertheless, important (to our eyes) collections, in the invidious position of trying to justify why a large part of a building in a town should be given over to the housing of thousands of old, dry, very dead specimens.

As far as I can see, this leaves us one main role, apart from the usual one of trying to give town people a glimpse of the natural world through displays. This role is the supply of information, and the concomitant maintenance of accurate, verifiable data. If our taxonomically perhaps less-than-important collections are regarded as primarily a vast information resource, then we have a major reason for existence. Our aim has been to maximise this resource by its use in such work as the preparation of site management plans, the production of local papers on the history and status of flora and fauna, etc. etc. I know several other museums do the same, and these will be the ones which are recognised as being of at least some use in the community. At the same time we make absolutely sure that every enquiry to the collections or the records centre associated with them is recorded. Statistical data on use of the collections is irrefutable evidence of value, especially to local councillors (our Department, for example, is shown to be dealing with as many enquiries as the rest of the museum put together). Most of these enquiries concern outside field work, including our own. Conservation organisations, county councils, government bodies, colleges etc. need reliable information. It is our business to collect it, and our business to maintain the collections which verify it.

The value of museum natural history work in these terms is beginning to be recognised by the bodies who use us most, such as the planning officers, the conservation staff of local trusts etc. The lack of appreciation remains with other bodies and individuals, not least many councillors, especially those for whom "conservation" is, so far, a media term. But, perhaps most dangerous of all is the lack of appreciation of this role within the Museum profession itself, not least by Museum Directors and the Museums Association itself. Our status will not improve until that recognition is given.

Yours sincerely,



Trevor J. James  
Keeper of Natural History

I was stirred to write this short article after hearing of a recent experience of a colleague of mine at Sheffield concerning the Royal Society for the Protection of Birds. It involved the refusal of the R.S.P.B. to allow the use of stuffed birds during lectures involving their society.

The reason is that the R.S.P.B. have signed an International Agreement which recommends that stuffed and mounted birds should not be used in any exhibition. This was a resolution adopted unanimously by the European Continental Section of the International Council for Bird Protection in 1968. It was because many species were felt to be threatened by the collecting and trading in eggs and stuffed birds for use in schools.

The R.S.P.B. uses only model birds, slides, photographs, wings and feathers for lectures.

I would like you to couple these facts with the strengthening public feeling towards "animal rights". It has always worried me that a very high proportion of museum visitors still believe that we kill everything for our displays. (A potential survey ?) I have too often overheard visitors saying " What a lovely bird, but what a shame they had to kill it ". I always try to leap to our defence, but I'm not always there.

However, I wonder if members have any strong feelings on the subject ? Do any museums have displays which they feel justify the use of real animals to the public ? How should we approach the problem and, finally, has any museum natural history section or taxidermy lab yet received the attentions of somewhat misguided, but very real groups such as the Animal Liberation Front ?

S.P.Garland

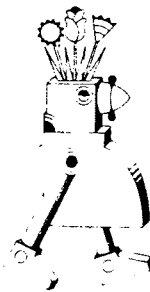
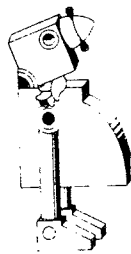
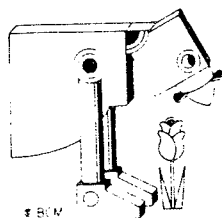
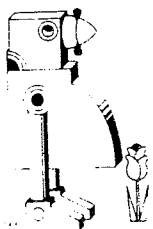
Comments please for the next Newsletter.

### Butterfly Tablets Again\*

When visiting the Brooklyn Children's Museum, I was surprised to see a number of 'Dentons Patent Butterfly Tablets' in the Natural History display. Does this mean that the 'Denton' mounting method originated in the USA?

Penny Wheatcroft  
Public Services DEPT.  
BBM(NH).

P.S. The Brooklyn Children's Museum logo is obviously a botanist of sorts (see below)





## Museum Livestock Collections - Licensing or Exemption?

Adam Wright, Senior Keeper Natural History, Herbert Art Gallery and Museum,  
Jordan Well, Coventry CV1 5RW

### Introduction

The implications of the Zoo Licensing Act, 1981, for Museums having live animal displays were discussed in a recent article by Gordon Reid (1984). The article was both informative and thorough in describing the way in which a museum should proceed in order to obtain a licence to operate as a zoo, and I am sure will prove most useful for future applicants. However, it was surprising to find that the concept of licence exemption for Museum live animal displays was dealt with in two paragraphs.

Having successfully negotiated an exemption for the live animal displays at the Herbert Art Gallery and Museum, Coventry, under the terms of the Zoo Licensing Act, 1981, Section 14, (and found it a relatively painless process!) the author feels that this approach may well be worthy of consideration by other Museums.

### Criteria for licence exemption

Although these criteria are very loosely stated, and totally unquantified within Section 14 of the Act, the main grounds for applying for exemption would be based on size of collection, scope of collection, or a combination of both factors.

#### Collection size

Few, if any, museums in Britain have collections which can be considered as large when compared to the majority of British zoos. Certainly the majority of museum live animal displays in this country could be described as small when considering the spirit of the 1981 Act.

#### Collection scope

Whilst most zoos aim to show representative specimens covering many families of animals, particularly birds and mammals, Museum displays are normally far less comprehensive, the majority of specimens being lower vertebrates, stick insects or arachnids. Thus, again, it would seem there should be a reasonable argument for most museum live animal displays to be eligible for exemption.

Although not mentioned in section 14 of the Zoo Licensing Act, discussions with the Department of the Environment's representative led to the author to understand that zoo licence exemptions would not be granted to institutions possessing animals scheduled under the Dangerous Wild Animals Act 1981, or animals included on the Endangered Species ; "Import and Export" listings.

Once again, most museums do not exhibit animals affected by these legislative controls, and could therefore be considered eligible for consideration.

Case history of licence exemption at the Herbert Art Gallery and Museum, Coventry

Following discussions with Coventry City Council's Legal Division and a representative from the Environmental Health Services Department, it was decided to apply for exemption from licencing.

A veterinary inspection was carried out by the veterinary officer normally used by Coventry City Council for inspection of Pet Shops, etc. The visit lasted perhaps an hour and a half, during which time I was questioned closely on the requirements of the animals in my care and the food and treatment that they received. It should be pointed out here that the veterinarian undertaking the inspection did not belong to the practice used by the Herbert Art Gallery and Museum for animal treatment. During the course of this discussion the author was informed that provided the terrapin pool was made fully inaccessible to the public (it was at that time "open-plan") the vet would be prepared to recommend the collection as worthy of consideration for exemption from the Zoo Licensing Act. This visit occurred on 5th October 1984.

Following receipt of the veterinary report, the Environmental Health Services Department sent off an application for licence exemption for consideration by the Secretary of State.

In due course the author had a phone call from a D.O.E. representative, who "didn't think we would get exemption on the grounds that he thought our terrapins were endangered species". (Table 1). When challenged, he admitted that he didn't actually know if any of the species listed were endangered, but that "some of them might be". Interestingly enough, no mention was made of the Mexican Indigo snakes (Drymarchon corais erebennus) despite the fact that the Florida subspecies (Drymarchon corais couperi) is protected. Certainly no-one bothered to examine the specimens in order to ascertain that they were indeed the subspecies that I claimed them to be, nor was the author asked how he decided that they were one particular subspecies rather than another.

I must confess that I found this apparent lack of knowledge and concern on the part of the D.O.E. disconcerting.

In late October 1984, the author was advised by the D.O.E. that the outcome of the licence exemption application would not be decided prior to the Act coming into force, and that I should therefore apply for a full licence in the meantime. This request was complied with.

On November 29th 1984 the Secretary of State's representative granted full exemption from the Zoo Licensing Act, for the Herbert Art Gallery and Museum, Coventry.

Table 1  
Livestock at Herbert Art Gallery and Museum when applying for exemption under Section 14 of Zoo Licensing Act

Reptiles  
Chelonia

<u>No.</u>	<u>Common Name</u>	<u>Species and sub-species</u> <u>(where relevant)</u>
1	Spiny soft-shell turtle	<u>Trionyx spinifer</u>
1	Snapping turtle	<u>Chelydra serpentina</u>
1	Thai pond turtle	<u>Chinemys sp</u>
8	Red-eared terrapins	<u>Chrysemys scripta elegans</u>

Squamata-Lacertilia (Sauria)

2	Water Monitors (juvenile)	<u>Varanus salvator</u>
2	Spiny-tailed Iguanas	<u>Ctenosaura hemilopha</u>
4	Basilisk	<u>Basiliscus basiliscus</u>
15	Green Anoles	<u>Anolis carolinensis</u>

Amphibia

Anura

2	Marsh frogs	<u>Rana ridibunda</u>
8	Oriental fire-bellied toads	<u>Bombina orientalis</u>
5	Thai tree frogs	<u>Rhacophorus maculatus</u>
20	Green tree frogs	<u>Hyla cinerea</u>

Caudata

8	Fire bellied newts	<u>Cynops pyrrhogaster</u>
10	Spotted Salamanders	<u>Ambystoma maculata</u>
3	Axolotls	<u>Ambystoma mexicanum</u>
1	Fire Salamander	<u>Salamandra salamandra</u>

Fish

Many guppies		<u>Lebistes reticulatus</u>
1	Reedfish	<u>Calamichthys calabaricus</u>
3	Mozambique Mouthbrooder	<u>Sarotherdon mossambica</u>
3	Convict Cichlid	<u>Cichloasoma nigrofasciatum</u>
2	"Upside-down" Catfish	<u>Synodontis sp</u>
1	Black Triggerfish	<u>Odonus niger</u>
1	Lionfish	<u>Pterois volitans</u>
1	Lipstick Tang	<u>Naso lituratus</u>

Limitations of possessing Zoo Licensing Exemption

Inability for Museum to keep endangered species and animals scheduled under the listings of the Dangerous Wild Animals Act.

Since most museums' live animal displays, unfortunately, are maintained by Natural History staff who have other curatorial duties within the Museum, I feel that there is little justification for keeping dangerous or venomous animals in museum live animal displays. The fact that the author has a deep personal interest in snakes, and would be prepared to maintain venomous species in captivity providing that they were adequately housed, does not mean that successors to his post would share his delight in keeping such creatures! There is a moral duty on the part of those maintaining museum live animal displays, as part of a curatorial role, to attempt to keep only specimens that would survive the husbandry of someone with limited expertise, so that changes in staff do not cause major problems with live animal displays.

Similarly, most animals in museum live animal displays are there to demonstrate a particular adaptation, or as a representative species of a geographical area, therefore there is seldom any need to use species which are known to be endangered. Such species would be better maintained in captivity by full-time animal husbandry specialists.

I would wish to stress that the views expressed in the last two paragraphs are aimed at Museums not employing a full-time specialist whose responsibilities lie solely in maintaining a live animal display. Where such a specialist exists, the staff could be expected to have the experience



The 'tropical house' at the Herbert Art Gallery and Museum

to deal with dangerous species if necessary, and the knowledge and husbandry skills required for attempting to breed from endangered species. Furthermore their collections would tend to be of a size which would automatically preclude the possibility of applying for exemption.

#### Advantages of possessing Zoo Licensing Exemption

The main advantage which the small museum can derive from being exempt from zoo licensing is financial. The costs of inspection for the purposes of licensing are not cheap - during informal discussions I have had with a local authority employee and a private herpetological exhibitor it transpired that the cost of the inspection prior to licensing was in the region of £1500 in each case. Exemption, on the other hand, was very cheap to obtain. Furthermore, re-licensing is necessary after four years in the first instance, six years thereafter. Since there is no reference to it in the Act, one can assume that exemption applies in perpetuity providing that the scale and scope of operation does not change, and that local authority instigated inspections do not reveal cause for concern.

It is likely that for small operations, some of the standards demanded of zoos could be slackened slightly in the case of exempted displays. For example, it may not be deemed necessary to possess a separate room for food preparation purposes, providing a specific area can be set apart to be used exclusively for such a purpose within an existing room. However, any such slackening of standards must be seen as being strictly related to the scale of the operation, and all livestock displays, however small, should strive to meet the standards set down by the Secretary of State.

#### Bibliography

Zoo Licensing Act 1981 : Implications for Museums with Live Animal Displays. G.M. Reid. BCG Newsletter 3, pt 10 (October 1984)

Zoo Licensing Act; 1981

Standards of Modern Zoo Practice - produced by Secretary of State

Dangerous Wild Animals Act 1976 (and updates by Statutory Implements)

Notice on Controls on the Import and Export of Endangered and Vulnerable Species, 1984

Memorandum to all Plastazote users.

Dear

Most entomologists and museum staff will be now very familiar with the white, cross-linked polyethylene sheet material called Plastazote used as drawer lining and for the bottoms of unit trays, store boxes, postal boxes etc. As a material for the pinning of insect specimens it is a lot better than cork or cork compositions because it is easy to cut up and holds pins well.

I have used Plastazote for many years and have not been entirely satisfied with one aspect of its construction; it has an open cell surface which traps dirt, insect scales etc. and can snag claws and appendages. The open cell surface arises from the fact that the material is made in a large block and then cut up into slices leaving open cells which cannot easily be cleaned. I have recently found a material that is in every way similar to Plastazote but with the vital difference that it is supplied with a closed cell, smooth surface. The new material is called **Freelite** and substantially undercuts Plastazote per unit area. The new sheet is also a white, cross-linked polyethylene which handles just as easily if not more easily than Plastazote when cut or trimmed and holds pinned specimens with equal efficiency. Freelite can be ordered in any size and a range of thicknesses (12mm being the grade commonly used for insect pinning) and can be cut to a tolerance of  $\pm$  less than 1mm. The new sheet does not discolour or trap dirt and can be sponged or dusted if required and is certainly a step forward in the management of collections and displays.

Here in the Hope Dept. at Oxford we are currently rehousing large parts of the entomological collections in new drawers and racks and have cancelled our order of Plastazote in favour of the new sheet, indeed it has attracted interest from the Zoology Dept. as being a suitable drawer bottom for their collection of pinned crustacea which is soon to be renovated and from the Dept. of Mineralogy where a thin sheet with holes cut in it overlying a base sheet will provide safe storage for small gemstones.

I had thought to write a short note in the scientific press about this find but I considered the lapse of time before you read about it and decided to tell interested parties by means of this circular letter. I enclose a small piece of the new sheet for your inspection and below is the address of the supplier and the name of the sales director.

Yours sincerely.

Dr. George C. McGavin.  
Asst. Curator of Entomology.  
Hope Entomological Collections  
OXFORD OX1 3PW.  
U.K.

Address of supplier;

E.S. Corker esq.,  
Sales Director,  
Chas Freeman Display Products Ltd.  
Unit 4, Great West Trading Estate  
971 Great West Road  
Brentford  
Mddsx. TW8 9DN U.K.

Tel.no. 01-568-6451

George Bristow: Oologist.

Dr. Julian G. Greenwood.

Science Department,

Stranmillis College,

Belfast BT9 5DY.

George Bristow will be remembered for his involvement in, what became known to British ornithologists as the 'Hastings Rarities Affair', when in the early part of this century a number of rare birds were recorded in south-east England, and the suspicion was that many of the rarities were not genuine (Harrison 1968). The affair became public in 1962 when E.M.Nicholson and I.J.Ferguson-Lees set the record straight in British Birds, and sixteen species were removed from the British list and nearly 550 records of rare birds deleted. Interest in George Bristow continues with publications by Morris (1983) and, lest we should forget, in British Birds as well (Greenland 1983, Joel 1984, ~~Burgess~~ Rumsey 1984).

By profession George Bristow was a taxidermist and gunsmith at 15 Silchester Row, St. Leonards-on Sea, Sussex (Harrison 1968). In <sup>James</sup> Harrison's book there is no reference to George Bristow dealing in eggs. David Harrison and the late Jeffrey Harrison (sons of <sup>the late</sup> James Harrison) however would not have been surprised if Bristow had dealt with eggs (pers.comm.). Although the Booth Museum at Brighton holds some of the 'Hastings Rarities' specimens, there are no



Bristow eggs in their extensive collections (G.Legg pers. comm.), nor are there any in the collections at the British Museum, sub-department of Ornithology, Tring (M.Walters pers.comm.).

Whilst working on the egg collections at Merseyside County Museums, I discovered some Bristow eggs in the Capt. G.L.Pilkington collection, which was given to the Museum on 10th. October 1941. The clutches are:-

Egyptian Vulture. clutch of 2 eggs.

Andalucia. 12.3.1902.

obtained from Bristow.

Kentish Plover. clutch of 3 eggs.

Dungness beach, Kent. 24.5.1904.

obtained from and collected by Bristow.

~~Kentish Plover~~

Kentish Plover. clutch of 3 eggs.

Dungness beach, Kent. 28.5.1904.

obtained from and collected by Bristow.

Black-winged Stilt. clutch of 4 eggs.

Andalucia. 18.5.1902.

obtained from Bristow, the clutch originally collected for Wilhelm Schlüter.

Avocet. clutch of 4 eggs.

Holland. 19.5.1902.

obtained from Bristow, the clutch originally collected for Wilhelm Schlüter.

Pilkington's manuscript catalogue<sup>1</sup> also mentions another clutch which is no longer extant:-

Temminck's Stint. clutch of 4 eggs.

Triare, Lappland. 13.6.1910.

obtained from Bristow, the clutch originally collected for Wilhelm Schlüter.

It is clear from this evidence that George Bristow was not only a taxidermist and gunsmith, but an egg-collector and egg-dealer as well.

#### NOTES.

1. Capt. G.L.Pilkington. The catalogue of eggs in his collection is held in the Vertebrate Zoology Department, Merseyside County Museums, Liverpool.

#### REFERENCES.

- Greenland, A.J., 1983 a letter to the Editor. Brit.Birds 76: 194-195.
- Harrison, J.M., Bristow and the Hastings Rarities Affair. St. Leonards-on-Sea. Pp 160.
- Joel, K., 1984 a letter to the Editor. Brit.Birds 77:329.
- Nicholson, E.M. & Ferguson-Lees, I.J., 1962. The Hastings Rarities. Brit.Birds 55: 299-384.
- Morris, P., 1983 George Bristow is innocent, OK? Biological Curator's Group Newsletter 3(5): 268.
- Rumsey, S.J.R., 1984 a letter to the Editor. Brit.Birds 77: 328-329.

## BOOK REVIEWS

The Moths and Butterflies of Great Britain and Ireland, Volume 2. 460pp including 12 colour plates, 2 monochrome plates and 123 text figures. Edited by J. Heath and A. M. Emmet. Publ. Harley Books, Essex. Price £45.

This is the fourth volume to be published in the series of eleven and includes the families Cossidae to Heliodinidae. The same format is continued with keys to species, illustrations, genitalia details, distribution maps and descriptions and summaries of the biology of each species. Ten different authors have contributed and all are acknowledged experts in their field. The introductory section about the genus Zygaena is especially exhaustive.

Additional useful keys are included to species of Phyllonorycter pupae, species of Zygaena cocoons, Gracillariidae leaf-mines and to families of the sub-order Ditrysia, which include most of our Lepidoptera. This last key very sensibly avoids the use of wing-venation except where absolutely necessary.

Many of the families included have not had up-to-date details published about them for over thirty years; more with some; and the distribution maps of microlepidoptera will be the first details of this kind which most people have seen.

Finally, mention must be made of the fascinating chapter about British Aposematic Lepidoptera by Miriam Rothschild. The discussion of a wide range of defensive colours, chemicals and other strategies is not only very readable, but is packed with facts and ends with an extensive reference list.

I found this to be the most interesting volume yet published due to the inclusion of much new information on little-known families and I look forward to the next volume.

S. P. Garland  
25.10.85

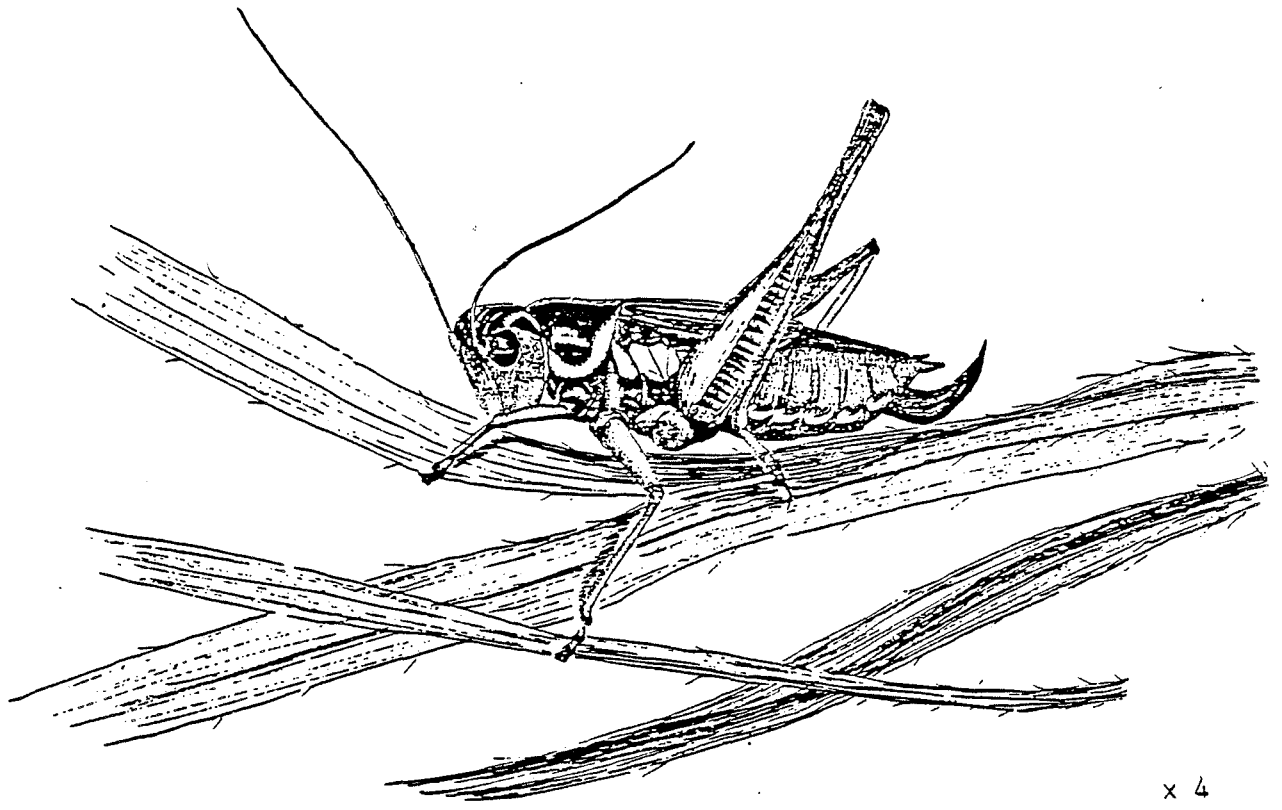
Grasshoppers and Crickets of Essex - A Provisional Atlas  
Essex Biological Records Centres Publication No. 3.  
Compiled by Alan Wake. A4 size 26 pp.

Yet another useful publication from the Essex group. 10 km<sup>2</sup> maps and text for each species, and a very useful key to Orthoptera found wild in Essex. Many illustrations, often with pointers to diagnostic identification characters.

The publication as a whole, forms a compact ready reference to the current status of Essex Orthoptera combined with guidance and incentive to record further.

It should appeal to anyone interested in the natural history of Essex, or Orthoptera; and certainly to the general naturalist wishing to get to know this group.

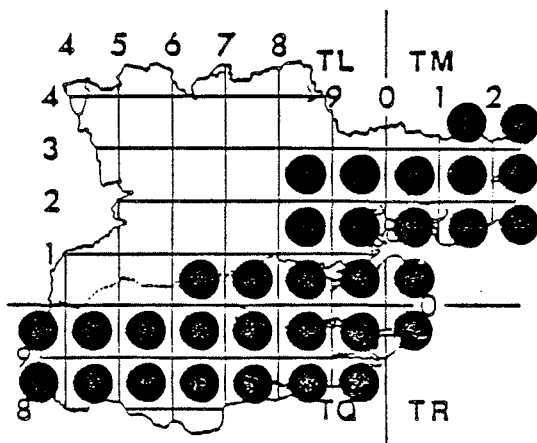
Available from:- Colchester and Essex Museum  
Museum Resource Centre  
14 Ryegate Road  
Colchester  
Essex CO1 1YG



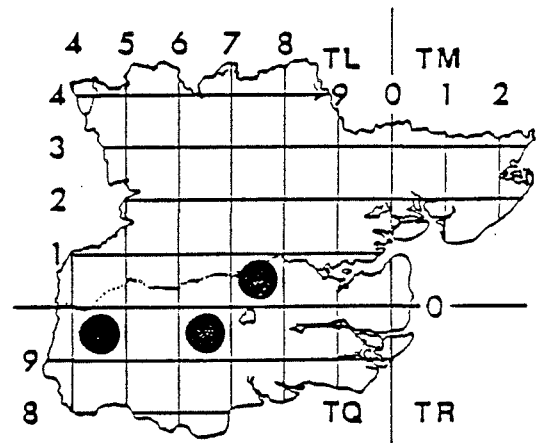
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Metrioptera roeselii - Roesel's Bush Cricket

A medium sized insect with shortish wings and a mixture of green and brown colouration with a yellow underside. There is a long winged (macropterous) form (f. diluta) which does occur in Essex. Prefers long grass in moist areas and is particularly abundant near the sea. It is a very restricted insect in Britain with few records outside north Kent, Essex, Suffolk and Cambridgeshire. Well distributed at least in the eastern half of the county but few records from the north-west.



All Forms



Form Diluta

Membership List, 1st November 1985

- C: complimentary membership  
\*: 1985 subscription still outstanding  
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Perth, Tayside

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Thompson, Miss J, Zoology Dept, University College, Gower  
Street, London WC1

\* Trew, Alison, Zoology Dept, National Museum of Wales, Cathays  
Park, Cardiff, Gwent CF1 3NP

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TR14 0BH

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Walpole, Mr M, 68 Outwoods Road, Loughborough, Leics LE11 3LP

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ZE1 0EL

Way, Ms K, Mollusca Section, Zoology Dept, British Museum  
(Nat Hist), Cromwell Road, London SW7 5BD

\* Way, Mr L, c/o Dept of Museum Studies, University of Leicester,  
152 Upper New Walk, Leicester LE1 7QA

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Cheshire WA3 1HF
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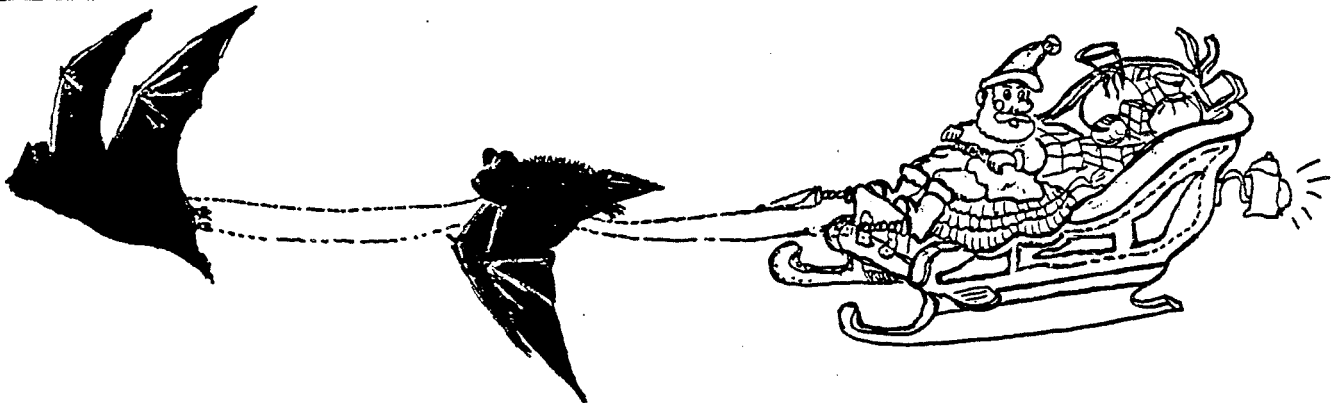
As this is my last issue as assistant editor, I would like to finish off with a few words of thanks. Steve Garland has now deserted Sheffield and crossed the Pennines to Bolton Museum, and, well, it's just not the same anymore - pasting up stuff with offices 60 miles apart.

Anyway, I would like to thank everyone who has responded to my requests for copy, or taken part in various B.C.G. surveys, or had their arms twisted in one way or another. I must say that as assistant editor you have all the fun without the hassle.

However, if truth be known, I've been landed with the task of finishing this issue, you know, all the tedious bits such as page numbers and contents etc. while Steve is gallivanting around in the mountains somewhere north of Kathmandu. (envious? who me?)

By the way, the final choice of cover was mine; and everyone ought to do their bit for National Bat Year 1986. But if you think bats are big news at the moment, just wait until the Herps squad get to you!

Derek Whiteley  
Sheffield City Museum



Then one foggy Christmas Eve.....

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Merry Christmas from the Editors

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Steve Garland  
Bolton Museum  
Le Mans Crescent  
BOLTON, BL1 1SA  
0204 22311 Ext 361

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Norfolk, NR1 3JU  
0603 611277

Co-opted Members - as decided by Committee

Martin Brendell  
B.M. (N.H.)  
Cromwell Road  
LONDON, SW7 5BD  
01 589 6323 Ext 332  
(BM(NH) Liaison Officer)

Eric Greenwood  
Merseyside County  
Museums  
William Brown Street  
LIVERPOOL, L3 8EN  
051 207 0001

Di Smith  
Castle Museum  
NORWICH  
Norfolk NR1 3JU  
0603 611277  
(GCG representative)

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