



SEPTEMBER - OCTOBER 2023

TRACKER

KENYA MUSEUM SOCIETY



Over 600 artworks for sale, all priced below Ksh 150,000

FRI 27 October

Entrance Times
4pm, 5pm, 6pm & 7pm

Entry Fee Ksh 500

Book at [Ticketsasa.com](https://ticketsasa.com)
0739 077 204 / events@ticketsasa.com

SAT - SUN 28 - 29 October

Entrance
10am - 5pm

Free Entry

 @AffordableArtKE
 @Affordableartshow.ke

Art classes, live painting and more - see www.kenyamuseumociety.org
All Proceeds Support the National Museums of Kenya



TARPO



NCBA



DRY ASSOCIATES
INVESTMENT BANK

Let us help you choose a menu that suits your financial
appetite while making sure you are guarded from excessive
risk



dryassociates.com

Courtesy of Gamewatchers,
Porini Camp

Contents

- 1** From KMS
For Your Diary: KMS Upcoming Events
- 2** Looking Back at the 14th Affordable Art Show
- 3-9** 15th Affordable Art Show
- 10** Call for Volunteers
- 11-12** KMS Safari Recap
- 13** The KMS Mid-Year Market
- 14-15** Upcoming Trip to the Roof of Africa
- 16-17** News From & About the National Museums of Kenya
- 18** Ongoing Exhibition
- 19** Public Notice from the Museum
- 20-21** Repatriation of the 'Viangos' to the Mijikenda Community
- 22-24** From the KMS Shop
- 25-26** An Article by a KMS Member
- 27-31** The World of Museums
- 32** KMS Membership

From KMS

UPCOMING ACTIVITIES & EVENTS

TILL THE END OF THE YEAR

NOTE THESE IN YOUR DIARY NOW!

October 27-29 (Friday to Sunday) Nairobi National Museum	Affordable Art Show Friday night – opening party.* (See p. 2-9)
December 2 (Saturday) Courtyard of the Old Administrative Building	KMS Christmas Market and Book Sale (See p. 13)
December 9 – 11 (Saturday to Monday) – to Mount Kenya	KMS safari, staying at Castle Forest Lodge* (see p. 14-15)

*REGISTER FOR ANY OF THE ABOVE ACTIVITIES HERE:

WHATSAPP: 0724 255 299

EMAIL: INFO@KENYAMUSEUMSOCIETY.ORG

By participating in the KMS outings/events you not only meet interesting people and visit interesting places, but you help support the National Museums of Kenya.

#OurMuseumsOurHeritage

Looking Back at the 14th Affordable Art Show

KARI MUTU, CO-CHAIR KMS ART SHOW COMMITTEE

ORGANISED BY THE KENYA MUSEUM SOCIETY

THE AFFORDABLE ART SHOW IS THE LARGEST ART SHOW IN EAST AFRICA. THE EVENT SHOWCASES THE WORK OF NEW AND ESTABLISHED ARTISTS IN EAST AFRICA. AT THIS SHOW WE HAVE OVER 600 WORKS OF ART ON DISPLAY.

FIRST WE HAVE A BRIEF REPORT OF THE LAST ART SHOW – IN MAY THIS YEAR:

KMS is pleased to say that the 14th Affordable Art Show, held in May 2023, was a marvellous success all around. More artworks, artists, sales and visitor numbers.

During Covid, the art show committee started holding a mid-year edition as it was one of the few in-person events that could be organised. With the strong participation by artists and high visitor interest, we have decided to keep the Show as a biannual affair.

The Art Show continues to attract new artists and first-time visitors, whilst bringing back many familiar artists and repeat buyers. The social media campaign in the preceding weeks attracts much excitement in the arts ecosystem and many visitors reference our social media when asked how they heard about the event.

Over 670 original art pieces from more than 350 artists were displayed including sculptures from a select group of sculpture artists. 39% of the artworks were sold, a remarkable achievement for a three-day event. Around half the artists sold at least one piece, making the event a valuable platform for visual artists to showcase their talent.

With prices starting as low as KSh5,000 up to a maximum of KSh150,000, the Affordable Art Show is a go-to place for both beginner buyers and art connoisseurs. Most of the money goes to the creators of the art, but a small proportion is added to the Museum Society's fund that goes to support projects of the National Museums of Kenya.

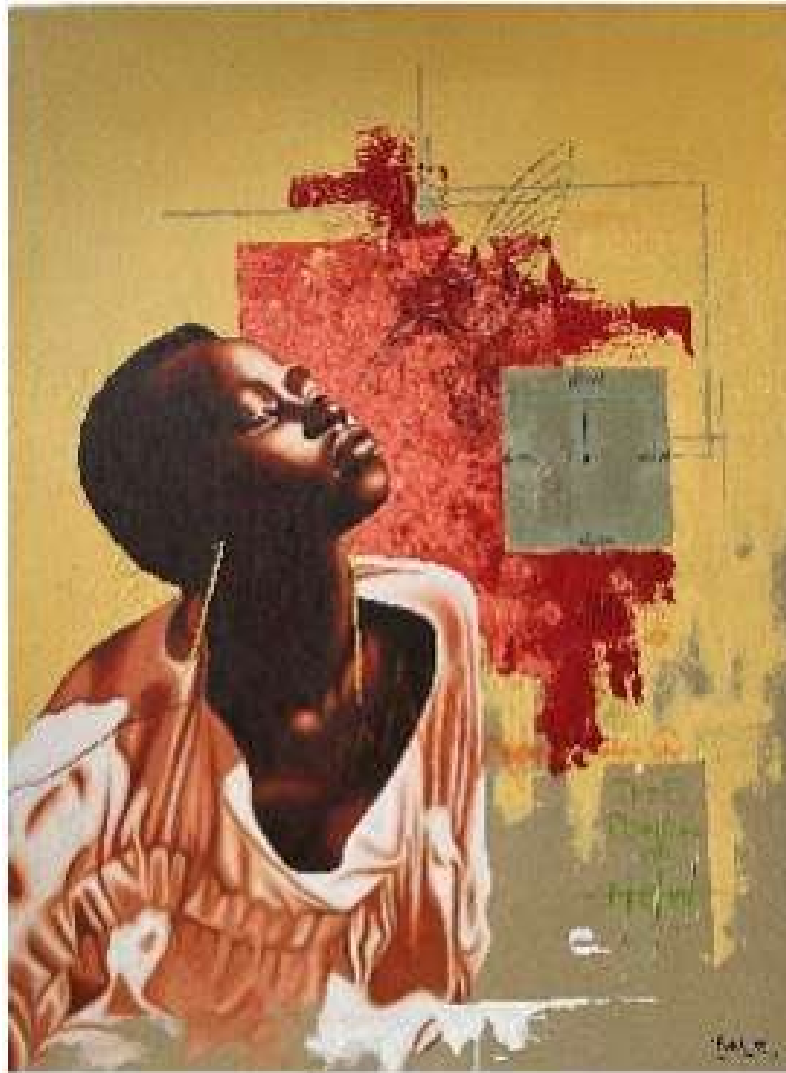
Approximately 2,300 people attended the May show over the three days. Friday's opening night remained very popular with keen art lovers and a vibrant atmosphere was experienced all weekend. Watercolourist Kanyi Ohawa taught the adult art class once again, and the children's art session was led by Art without Borders, a group of trained instructors who teach art techniques in fun-filled and interactive ways.

On Saturday and Sunday, there were live painting sessions by specially selected group artists working in different media. They were happy to demonstrate how they carry out their craft and talk about their work to visitors.

The Art Show committee is very grateful to sponsors and supporters of the event, especially NCBA Bank. As always, much gratitude to the National Museums of Kenya for the use of the Courtyard venue. Ultimately, the event could happen not without the brigade of volunteers in the days leading up and during the Show, and the KMS staff and Council members working behind the scenes for months.

15th Affordable Art Show 27, 28 and 29 October 2023

ABOUT THE AFFORDABLE ART SHOW POSTER



The poster for this show features the work of Fridah Ijai. Titled *Breath*, the artwork is about being in a meditative place and enjoying the power of now. The symbolism depicts being in tune with nature (the bird), being present (the eye), slowing down and being calm (the heartbeat) and being at peace (the peace sign).

Fridah is a Kenyan visual artist based in Nairobi. She is a graduate of Kenyatta University with a bachelor's degree in fine art. Her main area of specialty is oil painting, focusing mostly on studies of the human figure.

15th Affordable Art Show 27, 28 and 29 October 2023 Nairobi National Museum

THE SCHEDULE

**FRIDAY 27 OCTOBER: 4-8PM -
ENTRY FEE, 500/=**



Opening Night!

Come along and be part of the opening night fun.

Live Music.

As you wander around viewing fabulous art, you will enjoy the sounds of Muleh, a Nairobi based singer songwriter. Muleh's music is influenced by Afro fusion, soul, and jazz. Her soulful voice will serenade hearts as she sets the mood with a calm ambience.

Hourly Entrance Times.

To ensure it's not too crowded, opening times are staggered. Book early to get the widest selection of art! Entrance fee 500/=. Book via [Ticketsasa.com](https://ticketsasa.com)

Refreshments available for sale

**SATURDAY 28 OCTOBER, 10AM-5PM
- FREE ENTRY**

Artists Live Painting. From 10am - 5pm, exhibiting artists Eric Gitonga, Eric 'Stickky' Murithi, and Victoria Thou will be at their easels and happy to talk to you about their art, what they are working on and what inspires them. Find out more about the artists below.

Children's Wire Tree Sculpting Class. At 10am to noon, we have a Wire Art Class for children (there's a class for adults on Sunday). This fun 2-hour session will be led by exhibiting artist Eddy Kimani who has vast experience in engaging groups as a former broadcaster, professional actor, and a professional public speaker/MC. Eddie will demonstrate techniques and then guide participants to make their own distinctive wire trees. The class costs 2,000 which includes the cost of all materials. The class is a max of 25 people. Book via info@kenyamuseumsociety.org



15th Affordable Art Show

27, 28 and 29 October 2023

THE SCHEDULE (CONT.)

Adult Watercolour Class. At 2.30pm, we have an Adult Art Class led by exhibiting artist Kanyi Ohawa. Kanyi loves teaching watercolour to anyone willing to learn. The class is great for absolute beginners and those who have dabbled a bit and want to hone their skills. Kanyi's classes are fun and engaging. During the class, which lasts about 95 mins, you'll learn some great techniques. Not only will you leave with new skills, your own artwork and lots of inspiration, you'll take home a pack of 12 water colours, 2 paint brushes, a plastic palette and an A5 water colour paper pad to continue to the joy of watercolours. The class is a max of 20 people. The class is just 3,000/= per person, book via info@kenyamuseumsociety.org



Refreshments available for sale.

**SUNDAY 29 OCTOBER, 10AM-5PM -
FREE ENTRY**

Artists Live Painting. From 10am-5pm, exhibiting artists Elizabeth Melody Alogo, Saviour Juma, and Valarie Willie will be at their easels and happy to talk to you about their art, what they are working on and what inspires them. Find out more about the artists below

Children's Art and Craft Class. From 10am – noon, an art class for children aged 6 to 12 will be guided by Artists without Borders. This group of artists, all trained teachers, will guide the children as they create three masterpieces, using different techniques. During the session, children will create three sunsets – one a drawing/colouring work, one craft work using recycled materials, and the third a painting. The two-hour class costs 2,000= per child. The fee covers the cost of the class and all materials. Children should wear art-friendly clothing! Maximum of 25 children, please book and pay via info@kenyamuseumsociety.org

Adult's Wire Tree Sculpting Class. From 2pm-4pm, we have a Wire Art Class for adults and older teenagers. This fun 2-hour session will be led by exhibiting artist Eddy Kimani who has vast experience in engaging groups as a former broadcaster, professional actor, and a professional public speaker/MC. Eddie will demonstrate techniques and then guide participants to make their own distinctive wire trees. The class costs 3,000 which includes the cost of all materials. The class is a max of 25 people. Book via info@kenyamuseumsociety.org



Refreshments available for sale.

15th Affordable Art Show 27, 28 and 29 October 2023

MEET THE ARTISTS WHO WILL BE LEADING CLASSES OR LIVE PAINTING CHILDREN'S ART CLASS LED BY ART WITHOUT BORDERS

Art Without Borders is a group of artists who work with children. The group takes art activities into paediatric wards and children's homes, as well as engaging children in birthday parties and other child-friendly and enjoyable art and craft activities.

David Mwaura is the lead children's teacher and is a trained teacher by profession. Samson Wakabu, Rose Kanini and Harrison Mburu are the other art teachers who make up this wonderful children's teachers art group.



ADULT AND CHILDREN'S WIRE TREE SCULPTING CLASSES LED BY EDDY KIMANI

Eddy Kimani transforms wire into unique pieces of art. He is a self-taught wire artist whose wire tree craft is inspired by the ancient art of Bonsai - growing ornamental, artificially dwarfed varieties of trees and shrubs in pots called Bonsai.

Eddy is based in Mombasa, Nyali where his studio "Made By Eddy" is located.

Eddy Kimani is a former broadcaster, professional actor, and a professional public speaker/MC.



ADULT WATER COLOUR CLASS LED BY KANYI OHAWA

Kanyi Ohawa is a watercolour artist based in Nairobi.

She has always had a passion for painting and is happy to spend hours either creating art or teaching it. She is heavily involved in art therapy classes for people interested in either learning a new skill or honing an existing one.

Kanyi is passionate about nature and the environment, and frequently makes it the running theme in her painting classes.



15th Affordable Art Show 27, 28 and 29 October 2023

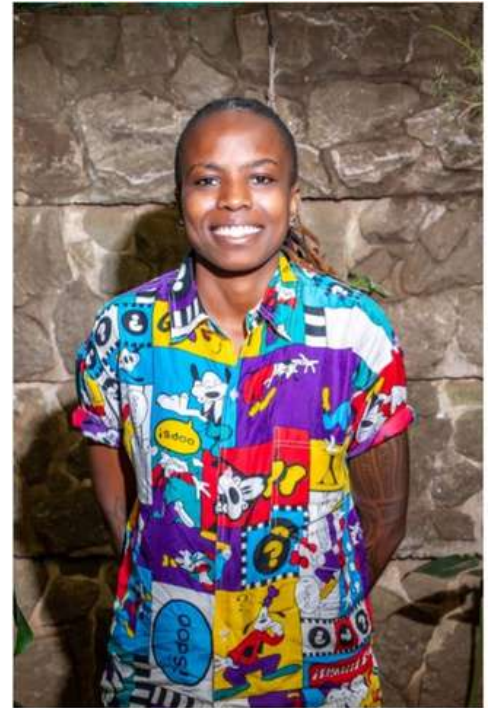
MEET THE ARTISTS WHO WILL BE LEADING CLASSES OR LIVE PAINTING

LIVE ART BY BLAINE

Blaine's artistic journey commenced during her formative years, when she discovered an innate passion for crayons, watercolours, and coloured pencils. Under the guidance of Mr. Sketch from Club Kiboko, she embraced her identity as an artist. Over time, creative endeavours flourished, culminating in her enrolment in university where she pursued a Diploma in Fine Art and Design. This served as the foundation for her professional evolution and the refinement of her artistic style.

A pivotal turning point was when she ventured into the realm of graffiti, guided by a mentor from her academic years. This marked the birth of "Blaine 29," a distinctive tag that has become synonymous with her artistic identity. Her artistic style has transcended its roots in cubism, evolving into a harmonious fusion of diverse influences from the 20th century. This transformation has endowed Blaine's work with a rich and expansive colour palette, drawing inspiration directly from the tapestry of life itself.

Today, Blaine 29's work has evolved further to a brand and is underpinned by a commitment to boldness, uniqueness, and authenticity. Blaine firmly believes in the power of standing out, a philosophy that has propelled the exponential growth her brand.



ELIZABETH MELODY ALHOGO

is a self-taught artist based in Nairobi, learning many skills from her mother.

Elizabeth started working as an artist after completing school in 2013. She ventured into other work for a short time, but soon returned full-time to art which is her passion. Elizabeth has exhibited at various festivals and has been a regular exhibitor at the Affordable Art Show since 2015.

Her work conveys her spiritual connection and reverence for the natural world, while her ethereal expression of women symbolizes infinite possibilities, freedom, and hope. When faced by challenges, she finds solace in art which allows her to focus her energy positively.

Elizabeth's medium of choice is acrylic on canvas or wood.

Alongside her art, Elizabeth is a Tarot reader.

15th Affordable Art Show 27, 28 and 29 October 2023

MEET THE ARTISTS WHO WILL BE LEADING CLASSES OR LIVE PAINTING

ERIC GITONGA

whose love for photographing arthropods began around 2012. He has a desire to capture features of arthropods that are too small or too hidden for the human eye to observe unaided. Using a variety of equipment that extends the capabilities of the regular camera, Eric can capture these hidden attributes and share their beauty with the world. In addition to photography, Eric is fascinated by pen and ink drawing in a maximalism style. He loves making marks on paper that result in super intricate works of art. It his pen and ink work he will be sharing at the show.

What ties these two loves together (Dudus and Doodles), is detail. Detail of the tiny dudus magnified. Detail of intricate doodles marks on paper repeated.



ERICK “STICKKY” MURIITHI



a painter, graffiti artist and creative soul.

Art has been part of his life for as long as he can remember, but he chose to pursue it full time in 2013 after leaving Media School. At Patrick Mukabi's studio at the Godown Arts Centre, he found a mentor and started his journey. Sticky also learnt about graffiti from Uhuru Brown, a guru and pioneer. He's not looked back since.

Sticky is a versatile artist who has worked with different materials and media. His subjects vary as he tries to understand the world as it is.

Sticky has exhibited locally and internationally as part of a group and as a solo act. In Kenya he has exhibited at the Nairobi National Museum, Creative's Garage, The K.I.C.C, Godown Arts Centre, Talisman Restaurant, Karen Country Club, Village Market, and the Sarit Centre. He has also exhibited in Germany, Korea, and the U.S.A.

Art is his refuge and therapy as well as his daily bread. He looks forward to keep creating, keep inspiring, and keep mentoring others to follow their dreams

15th Affordable Art Show

27, 28 and 29 October 2023

MEET THE ARTISTS WHO WILL BE LEADING CLASSES OR LIVE PAINTING

SAVIOUR JUMA

a mixed media artist, born and raised in Kibera. He started his art journey in 2009 and discovered the use of recycled materials in late 2014. His artwork portrays the beauty of African people's faces and their traditions, the way of living in Africa and survival in the slums.

He is the founder of the Sun Valley collective, which seeks to empower and educate people in Kibera through art that is inspired by the artists' immediate environment. They channel their inspiration through drawings, paintings, wood carving and metal work using reclaimed materials. As a collective, they express their individuality through their work and their feelings to the community through their art. Saviour also teaches art to children between 5 to 12 years old from the local community.

Saviour's work is inspired by people's faces, the environment surrounding him and the living standards in Kibera. He uses metal, plastics, and wood to create his art. The metals and plastics he uses are collected from Kibera dump sites and symbolize his life experiences growing up in Kibera and observing trash everywhere. Through his artwork, he wants to bring understanding to people: to understand culture and ways to solve major problems that people face - mostly in slums. He uses his art to uplift those who live around him.



VALARIE WILLIE

was born and raised in Nairobi. She expresses herself through her abstract art. Her medium of choice is acrylic and various media applications.

When she is painting, she is not aware of what she is doing. It's only later that she sees what she's been about.

Growing up and seeing her father paint really motivated and inspired her and her interest in painting grew. Valarie became a full-time artist during the COVID-19 pandemic, and it was during that time that she discovered herself in the art world.

She has no fear about making changes to paintings as she believes she is growing as an artist and slowly enhancing her paintings.



Call For Volunteers

**BECOME AN ART SHOW VOLUNTEER DURING ANY DAY(S)
FROM SUN - MON, 22 - 30 OCTOBER**



Besides being our biggest and most effective advertisers of the Affordable Art Show, KMS members are essential volunteers for the show. Listed below are the descriptions of the type of help needed and the dates and times for which we need volunteers. If you can help, please send an email or call the KMS office (0724 255 299 / info@kenyamuseumsociety.org), stating the date(s), time(s) and job(s) you will do.

Light refreshments will be provided each day (served by servers – no self-service). Bring your own lunch if you prefer.

COVID Compliance requirements: Masks must be worn over nose and mouth at all times. Masks will be provided to those who want one. Regular sanitizing or washing of hands. Maintaining social distancing as much as possible.

ART SUBMISSION DAY SUN, 22ND OCTOBER 8:45-4:00

Casual/informal dress, comfortable shoes

2-4 people – Monitoring and ensuring social distancing between artists in the queue, receiving the art submitted by the artists (checking in the artists, filling forms, attaching forms to art, carrying art).

2 people – data entry (entering data from the entry forms) bring a laptop if you can

HANGING THE ART WED-THU, 25- 26 OCTOBER 9:00-4:00, MAYBE FRI, 27TH OCTOBER 10:00-1:00

Casual/informal dress, comfortable shoes

5-7 people each day – working in teams of 4 people, climbing ladders or attaching fishline or labelling art as directed by curator.

Sign up for one, two or three days.



KMS Safari Recap

SARYOO SHAH WRITES ABOUT A RECENTLY CONCLUDED TRIP FOR KMS MEMBERS TO MOMBASA VIA TRAIN

On 30th June, 13 members from the KMS embarked on a trip to Mombasa by SGR (the new train). The train journey started from Syokimau Station at 3.00 pm and reached Miritini Station at 8.30 pm.

At Syokimau there was a lot of baggage security checks by detecting machines and sniffer dogs. After enduring what seems unnecessary hurdles of security, we boarded the train and it took off at exactly 3.00 pm. The ride was very smooth. We could buy some drinks and snacks from the trolley.

Enroute the train only stopped at Voi for 5 minutes and we reached Miritini at 8.30 pm. There was a bus waiting for us to take to the Mombasa Club and reached there at 9.25 pm.

On Saturday 1st July, we were ready by 9.00 am and Caesar Bitia, the only Underwater Archaeologist in Kenya, gave us a talk on his documentation of the ship wrecks around Mombasa and other parts of the Indian Ocean. Once the talk was over, we set off to go to Tudor Marina, from where we boarded a boat and sailed towards Fort Jesus. Sailing earlier was pretty smooth, but once we neared open seas near Fort Jesus, the ocean became very choppy. It was raining heavily at that time so I was completely soaked. Enroute, Caesar Bitia was pointing out some of the land marks and showing us where some of the ship wrecks were. The ship wrecks in the seas around Mombasa are the Sussex, Santa Antonio de Tanna, Globe Star, DANA, Kota Menang and Said Mohamed. We returned to Mombasa Club for lunch. In the afternoon there was a tour of Fort Jesus, one of Kenya's World Heritage sites.

The next day, Sunday, we went to Haller Park. It is part of Bamburi Cement where once it was a quarry where coral, a component of cement, was extracted. That resulted in denuding the land. This project was a brain child of Dr. Rene Haller, who worked very hard and turned the denuded land into an unimaginably lush forest. Now that park hosts Rothschild giraffes, elands, oryx, hippopotamus, crocodiles, an enclosed butterfly house and a snake park. One can feed the giraffes.

Bamburi Cement still extracts coral and the denuded area is once again planted with casuarina trees as its leaves (which are in form of needles), help to break down coral which forms into a layer of soil overtime. The trip to Haller Park should be on everybody's to do list when visiting Mombasa.



After lunch we were hosted by Mr. Taibali Hamzali who enlightened us about the architecture of old Mombasa with his slide show and then took us for a walk showing the landmarks. On return from the walk, he talked about the history of the Mombasa Club. In 1896 the Club was started by a Rex Boustaed, a

businessman, as a private club, with exclusive memberships for White Men only. This was the only recreational facility for the whites so this Club became very popular.

KMS Safari Recap cont.

In 1896, construction of Uganda Railways had started so the top brass of the Railways had somewhere to relax. In 1897, 1.6 acres of prime land was leased from the Government. In 1902-1909 the Club premises were extended and extra floors and new reception were added. The architecture at that time was in the tradition of the UK' Arts and Crafts Movement. Basic facilities provided were well water, oil lamps and drop toilets. Upstairs, a lounge and a ballroom was added, too.



During the wars Mombasa was a naval base and logistic hub, playing a support role and offering a place to rest.

Segregation policy being in the forefront, only whites allowed. Only, non-whites were Sir Ali Bin SALIM and Sir Sultan Mohamed Shah, 3rd Aga Khan, were made honorary members.

The next day on Monday morning, Dr. Kalanda Khan talked about the Old Town Mombasa. He told us that only a part of the old town is under Heritage Site, managed by the National Museums. We walked to the Old Town seeing the first Post Office and First Police post. He talked about the architect of the old houses and how a meeting place (Baraza) was always outside the main entrance.

Most of the guests were entertained on the Baraza, unless the guest was a family member or a very good friend, only then they were asked to enter the house. There was so much more we would have loved to hear from him, but we had to have lunch and catch our return train journey by 3.00 pm from Miritini.

Photos from Other Safari Trips



A SOUVENIR OF THE KMS
TRIP TO MPALA RANCH
AUGUST 2023, BY TISH
NEWMYER.

Back Once More, the KMS Mid-Year Market

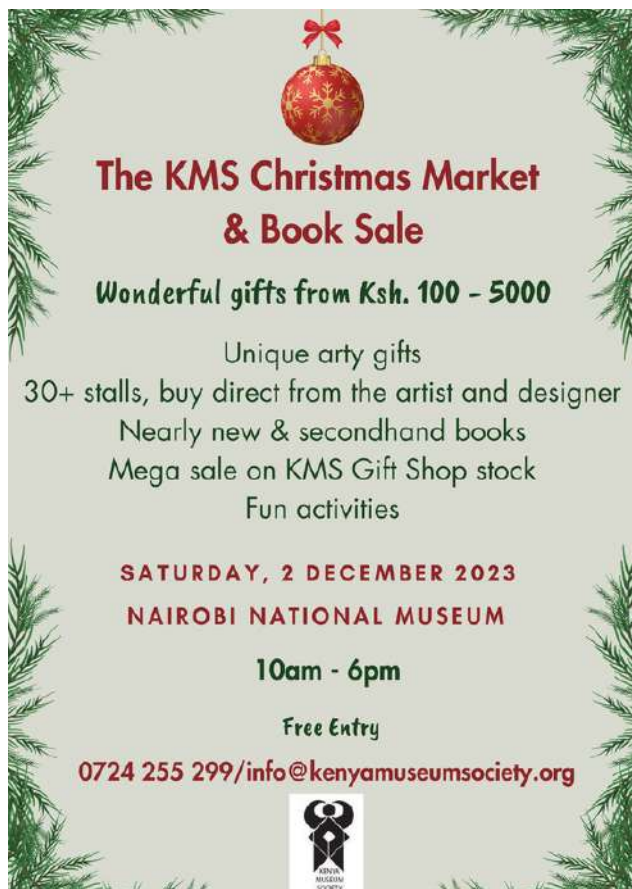
BY KAREN PEACHEY

With heaps of excellent arty items at 30 market stalls, the KMS Mid-Year Market attracted lots of visitors on Saturday, 24th June. The Market is an opportunity for artists to showcase and sell fabulous merchandise featuring their original artwork.

There was a wonderful variety of creative items from cards and coasters, to tote bags, hand-painted mugs and water bottles, jewellery, crocheted bags and wall quilts. Some artists specialise in upcycled items, producing painted denim jackets, colourful tables from car tyres and vases from cans. The second-hand books and magazines were, as always, a great hit with many people walking out carrying armfuls of great reads. The range of goods on sale was fun, beautiful and of great value, with items priced at from Ksh 100 to maximum of Ksh 5000.

Many thanks the participating vendors, to all who donated books and the visitors who came along. **We're already planning for the Christmas market, scheduled for 2nd December, 2023.**

If you have gently-used books, magazines, or household goods in good condition that you would like to donate for the KMS stall, **please drop them at the KMS office from Monday to Friday, or at the KMS Shop, open daily.**



The KMS Christmas Market & Book Sale

Wonderful gifts from Ksh. 100 - 5000

Unique arty gifts
30+ stalls, buy direct from the artist and designer
Nearly new & secondhand books
Mega sale on KMS Gift Shop stock
Fun activities

SATURDAY, 2 DECEMBER 2023
NAIROBI NATIONAL MUSEUM

10am - 6pm

Free Entry

0724 255 299/info@kenyamuseumsociety.org



Upcoming: Trip to the Roof of Africa



CASTLE FOREST LODGE

SAT - MON, 9 -11TH DECEMBER 2023

Castle Forest Lodge is located deep in the thick forest on the slopes to the south of Mount Kenya. It is set in natural surroundings of rainforest, fresh water rivers with falls, a fabulous view of the valley on one side of the lodge, and the impressive peaks of Mount Kenya on the other.

ATTRACTIONS:



NATURE WALKS

The hiking possibilities for guided day trips or short walks around the lodge are unlimited. The guides can point out the footprints of animals that have been there before you and tell all about the forest and its mysteries. The trails may prove to be difficult at times so may not be suitable for all.



TROUT FISHING

Crystal clear rivers on either side of the lodge provide endless opportunities for trout fishing. Hence with the help of guides one can get a chance to experience fishing.



BIRD WATCHING

About 175 species of birds have been identified that are partly specific to this altitude and forested areas; our experienced guides can lead you to them.



HORSEBACK RIDING

Three beautiful horses, one for the guide, can take you riding on the trails in the forest where you may encounter wildlife or just enjoy the different colours of green or for a longer ride through the tea fields bordering the forest.

A DETAILED ITINERARY WITH ACTIVITIES FOR EACH DAY WILL BE CONFIRMED AS WE APPROACH THE TRAVEL DATE.

DEADLINE FOR PAYMENT IS 10 NOVEMBER OR UNTIL GROUP SIZE IS REACHED.

Upcoming: Trip to the Roof of Africa



CASTLE FOREST LODGE

SAT - MON, 9 -11TH DECEMBER 2023

Accommodation: Castle Forest Lodge - Cottages

Cost: 31,500 Ksh pp sharing; 37,500 Ksh for single accommodation

Included:

Full Board, Lodging, Transportation, Nature Walk & Guide Fee, Kenya Forest Service & Lodge Entry Fees, and Tips.

Excluded:

Horse Riding - Ksh 1,200 pp per hour
Fishing with a Guide - Ksh 500 pp

Payments: Mpesa paybill, Business No: 400800, Account: 6571570019
Bookings: 0724 255 299, 2339158 or info@kenyamuseumsociety.org.

Group size is 14.

Things to take with you (depending on your interests)

- Comfortable walking shoes / waterproof hiking boots (if planning to hike)
- Binoculars
- Water bottle
- Bathing suit
- Sundowners (optional). The lodge has a bar.



News From & About the National Museums of Kenya



DOLLS OF GOOD HOPE

18 SEPTEMBER TO 18 NOVEMBER 2023

Get ready to step into a world where dolls tell stories, cultures unite, and imagination knows no bounds. At the Dolls of Good Hope Exhibition, you will discover the rich tapestry of doll traditions from across Africa and Europe.



THE REEL REFLECTIONS FILM FESTIVAL

(unfortunately this issue of Tracker will appear after this event)

This is a collaborative effort between the National Museums of Kenya (NMK), Promote Kenya Ltd, Kenya Film Commission (KFC), Ethnographic Films, and other esteemed partners, and is a highly anticipated event dedicated to celebrating and showcasing the brilliance of Kenyan talent in film creation. This event will put a spotlight on the ever-growing Kenyan film industry promoting the various talents and creative spaces in Kenya while cementing the National Museum's authority as the manager of Kenya's Heritage.

News From & About the National Museums of Kenya



FOOD FOR THOUGHT

FRI - SAT, 6 - 7 OCTOBER 2023, NAIROBI NATIONAL MUSEUM

It's Kenya Culinary Festival at the Museum this October! This is a festival that will take you on a culinary journey, celebrating Kenya's diverse cultures and much more.

Experience workshops, talks, and community events and debates that go beyond food, fostering a deeper understanding of Kenya's heritage and sustainable eating.

This festival is more than just an eating extravaganza, but space that will also provide critical context for consuming, educating, informing, and provoking Kenyans and other participants into thinking more deeply about how we grow our food, which is key to passing on skills to the next generation.



NOTE: FOR MORE INFORMATION ON THE ABOVE EVENTS, PLEASE SEE CONTACT DETAILS ON THE RESPECTIVE POSTERS.

Ongoing Exhibition

ROOTS OF REMOVAL: KENYAN BASALT ROCK AND MINERAL SCULPTURE ART AND THE CARBON REMOVALS ODYSSEY.

CREATIVITY GALLERY

DAILY 8.30AM TO 5.30PM UNTIL 30TH SEPTEMBER 2023.

An Exhibition in celebration of Kenya's inaugural hosting of the Africa Climate Summit and Africa Climate Week presented by the Mutuma Marangu Sculpture Art Collection (TMMSAC) together with its partners Olsuswa Power Limited (OPL) and the International Institute of Tropical Agriculture (IITA) Co-REGEN. The Exhibition explores the little known but increasingly important intersection of Climate; Carbon; Geology; Geography; Agriculture and Basalt Rock and Mineral Sculptural Art.

TMMSAC believes Kenya is blessed and wishes to highlight the world-class talents in Natural Capital; Human Capital and Intellectual/Academic Capital that are resident within the country as well as providing this Exhibition for staging meaningful, educational examples to support its beliefs to the public.

FEATURED ARTISTS:

Rock & Stone Master Sculptors

Peter Kenyanya Oendo

Gerard Motondi Oroo

Robin Okeyo Mbera

Charles Duke Kombo

John Tabule Abuya Ogao



Public Notice from The Museum



Please note that this will only apply to those who are not members of the Museum Society and / or their membership is not up to date.

You can easily renew or apply for new memberships for you and your guests, from the KMS Website by filling in an online application and making your payment through Mpesa. Alternatively, you can get KMS membership either at the **KMS Office** open **Mon - Fri, 9am - 5pm** or at the **Gift Shop**, inside the Museum, open **Mon - Sun, 9am - 5pm**.

See all benefits and rates on the back page of this Newsletter.

Repatriation of the 'Vigangos' to the Mijikenda Community

BY STEPHANIE NJOKI

'Vigango' are very finely carved wooden totems, three to nine feet tall, commonly erected as memorials on the tombs of prominent figures in the Mijikenda community, representing a sacred representation of reborn spirits.

The repatriation of Mijikenda cultural artefacts known locally as 'vigango' from the United States, where they were kept for decades after being looted in Kenya, finally occurred in the month of July.

As part of the ongoing effort to repatriate these artefacts, representatives from the Denver Museum of Nature & Science, the Indianapolis Museum of Art, the Illinois State Museum, and other museums and universities, visited Kilifi for the official handover of some of these artefacts.

The Director of Antiquities, Sites and Monuments at the National Museum of Kenya, Dr Fredrick Kyalo Manthi, told the East African that the group will officially hand over some of the artefacts to the governor of Kilifi. The ceremony took place in the presence of leaders and elders of the Mijikenda community, the Ministry of Tourism, Wildlife and Heritage, along with UNESCO and other key institutions including the Kenya National Commission for UNESCO, the National Museums of Kenya, the District Government and four Kenya-based museums. This important event happened in Kaya Kauma, Kilifi County, Kenya on July 12, 2023.

This giant step of return aligns with the global efforts to promote the return of stolen or illicitly acquired cultural property to their rightful owners. The UNESCO 1970 Convention on the means of prohibiting the illicit import, export, and transfer of ownership of cultural property, serves as the guiding principle in these endeavours, where State Parties are urged to adopt measures that prevent

the illicit trafficking of cultural property.

Realizing the urgent importance of the return of cultural property, Hon. Peninah Malonza reiterated the government's commitment to early ratification of the 1970 Convention. In addition, a comprehensive repatriation policy and strategy, developed in collaboration with stakeholders, is currently being developed to ensure the protection and restoration of Kenya's cultural heritage.

"The return of 85 Vigango to the Giriama Community represents a remarkable triumph in the ongoing global efforts to restore stolen cultural property to their rightful owners. This unforgettable ceremony serves as a testament to the enduring spirit of cultural pride and heritage."

**PROF. MARY GIKUNGU
DIRECTOR GENERAL
NATIONAL MUSEUMS OF KENYA**



Repatriation of the 'Vigangos' to the Mijikenda Community cont.

Illinois State Museum curator, Brooke Morgan, told the New York Times that the split from "Vigango"; of their rightful owners is detrimental to the spiritual well-being of the community.

Linda Giles, a former Illinois State University anthropology professor who has studied coastal communities including Mijikenda, explained that the lack of "vigango"; it is often associated with misfortunes such as disease, drought and crop failures. "We just don't have the right to own them," said Dr. Morgan, stating that "these statues embody the spirit that should live its rightful owners."

"Vigango" flew to Kenya during the colonial period until the 1980s. Over the years they have been sold to art dealers, with some ending up in museums and tourist shops.

PS – as this issue was being prepared the following tweet (what is a tweet called now? Twitter is X? – I see "a post") was posted:



References:

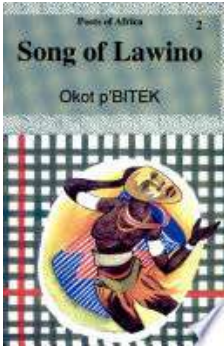
<https://tinyurl.com/vigangos>

<https://www.unesco.org/en/articles/rekindled-hope-85-sacred-vigango-return-home>

From the KMS Shop at the Nairobi National Museum

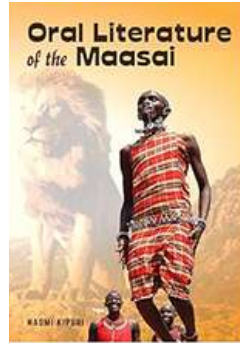
HERE IS JUST A SELECTION OF WHAT YOU WILL FIND IN THE SHOP.

NEW BOOKS



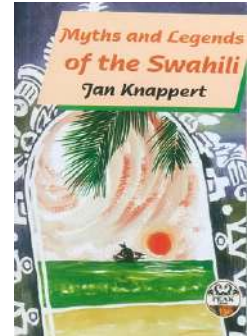
Song of Lawino is an epic poem by Ugandan Okot p'Bitek. It is an African woman's lamentation over the cultural death of her western educated husband.

KES 1500/-



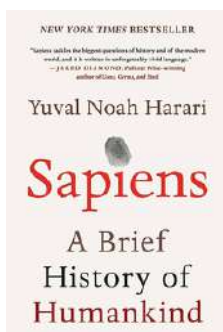
Oral Literature of the Maasai offers an extensive collection of types of oral literature: oral narratives, riddles, proverbs and a variety of songs for different occasions.

KES 1500/-



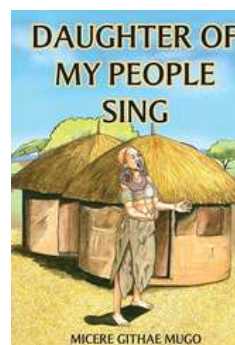
Jan Knappert retells the creation, prophets, mysterious destinies, stories of wit and wisdom, spirits and sorcerers among others, according to the Swahili people.

KES 2000/-



By Yuval Noah Harari is an anthropological masterpiece on how humanity came to be. You will learn how we went from running on Savannahs to driving cars, how we (probably) formed religions, "defeated" six other species of humans and why gossip is so important to us, in a funny way with plenty of jokes and puns!

KES 1500/-



This children's and adult book breaks away from the conventional western poetic form. Through varied rhythms, characteristic wit, sharp satire and occasional humor, Micere Mugo manages to express, with emotive persuasion, the fundamental dimensions of human existence.

KES 1200/-

From the KMS Shop at the Nairobi National Museum



HERE IS JUST A SELECTION OF WHAT YOU WILL FIND IN THE SHOP.

PHOTO BOOKS, PRINTS & CHILDREN'S BOOKS



PHOTO FROM MARTHA MUTISO'S INSTAGRAM

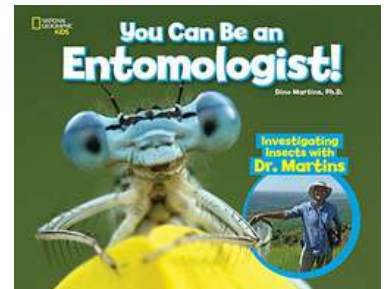
WILD MOMS PHOTOBOOK
BY MARTHA MUTISO

KES 3000/-



ANIMAL PHOTOGRAPHY
PRINTED ON CANVAS

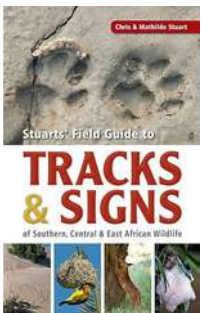
KES 5000/-



YOU CAN BE AN ENTOMOLOGIST:
INVESTIGATING INSECTS
BY DINO J. MARTINS

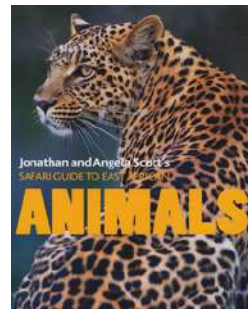
KES 2350/-

GUIDE BOOKS



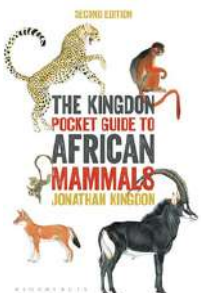
A FIELD GUIDE TO THE
TRACKS AND SIGNS OF
SOUTHERN AND EAST
AFRICAN WILDLIFE
BY CHRIS STUART AND
TILDE STUART

KES 4800/-



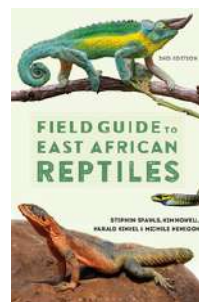
JONATHAN AND ANGELA
SCOTT'S SAFARI GUIDE TO
EAST AFRICAN ANIMALS

KES 5400/-



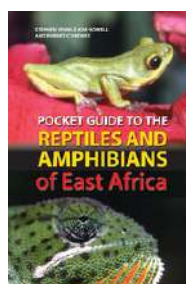
THE KINGDON POCKET
GUIDE TO AFRICAN
MAMMALS BY JONATHAN
KINGDON

KES 4100/-



FIELD GUIDE TO EAST
AFRICAN REPTILES
BY KIM HOWELL, MICHELE
MENEGON AND STEVE
SPAWLS

KES 7500/-



POCKET GUIDE TO THE REPTILES
AND AMPHIBIANS OF EAST AFRICA
STEPHEN SPAWLS, KIM HOWELL
AND ROBERT C DREWES

KES 3750/-



From the KMS Shop at the Nairobi National Museum

HERE IS JUST A SELECTION OF WHAT YOU WILL FIND IN THE
SHOP.

TEA



MUTHAIGA TEA COMPANY LOOSE LEAF TEAS

KES 950/-

Swahili Oolong Tea - **KES 1300/-**

Menthe du Maroc (Mint) - **KES 1500/-**

**REMEMBER: YOU CAN GO INTO THE SHOP WITHOUT PAYING OR SIGNING IN TO
THE MUSEUM.**

Place your orders now!! Deliveries can be made at a small rider fee.

Whatsapp/call **0713 354 926** or email info@kenyamuseumsociety.org

Payment: **Mpesa Paybill no: 400800, A/C no: 657 157 0019**

From Lahore to Delhi

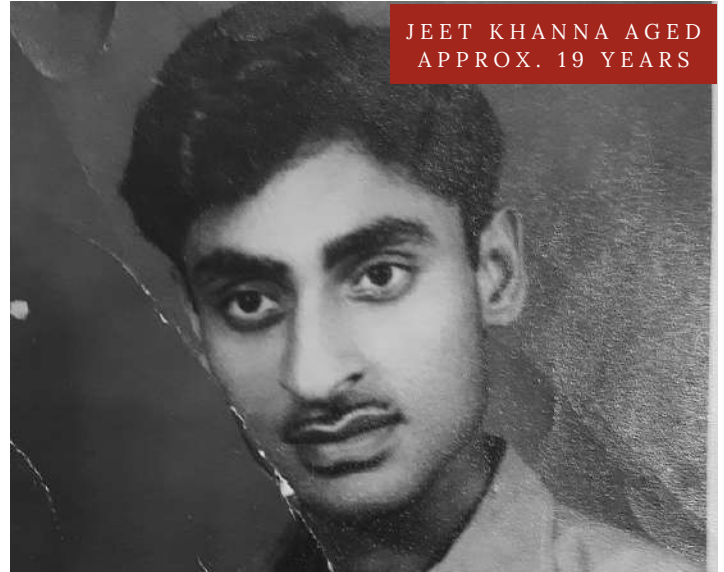
AN ARTICLE BY A KMS MEMBER

Jeet Khanna, my maternal grandfather, was born in Lahore on 26 July 1937. Although he never visited Kenya, his daughter- my mother- got married into a family that had been here for generations.

When news of the partition of the Indian subcontinent from the British began to spread in 1947, his widowed mother sent Jeet and his three-year-old brother, Kishan, to her sister's house in a small town called Pakpattan. They stayed there for a couple of months, but when the border was drawn and Pakpattan fell on the wrong side, they began their journey away from their childhood.

His aunt's family decided that Delhi was the safest place to be and embarked on the journey with Jeet & Kishan. Jeet looked forward to train journeys because of the delicious snacks that he would get when the train would stop. So, when the train stopped just before the Kasur Railway Station, he was disappointed when he looked out the window and couldn't see the platform or any vendors. All he saw was the grey sky pouring. Suddenly everyone began screaming and trying to run out. His aunt told him to run, but he could not move. He had seen what had triggered the commotion- a mob of men with swords as long as their arms had entered the train. The shine of the metal was covered by blood, and he saw heads roll off necks.

Jeet froze and Kishan began bawling. Jeet tried to look for his aunt, but he couldn't see her anywhere. The only thing he could think to do was to cover his brother's mouth, hoping that they could remain invisible among the destruction that had ensued. A man holding a red-streaked sword locked eyes with Jeet and began making his way towards him.



He crouched down so his eyes were at level with Jeet's. He took Jeet's hand and carried Kishan on his shoulders, taking them outside the train.

Jeet could not keep his eyes off the mound of dead bodies that they were heading towards. The man placed them on top of the mound and told them not to move, returning to the train. The stench of decay filled Jeet's lungs. He looked around at the wet earth, littered with bodies whose bellies were pregnant with death. Crows, vultures, and dogs scavenged on the men, women, and children who lay around and below him. He moved Kishan closer and wondered where his aunt was.

What seemed like an eternity later, the man came out of the train and silently walked with Jeet and Kishan into the next village, handing them some dry chickpeas and leaving without saying anything. What a strange thing for the man to do. We don't know why he saved these two boys yet participated in the slaughter of hundreds. If he hadn't, I wouldn't be alive.

The town Jeet found himself in was, coincidentally, where his mother's brother lived. When Jeet showed up at his uncle's doorstep, his aunt was audibly upset to have to cater for two more mouths.

From Lahore to Delhi

AN ARTICLE BY A KMS MEMBER

Later that night, the smell of chapati being fried in ghee made Jeet's stomach rumble. He had not eaten the whole day. The chickpeas that the man with the sword had given him remained in his pocket. When both boys went and sat near their cousins, they watched as their aunt would put hot chapatis in the plates of her children and drizzle extra ghee on top. They watched, patiently, silently waiting their turn.

After his cousins had eaten, his aunt took the hot tawa off the fire and stood up. She put a cloth with dry rotis wrapped inside in front of Jeet and left. When Jeet took a bite of the roti that had begun to decay, his stomach churned. He remembered the stench of the dead bodies. He put them away, went inside, and got the chickpeas out of his pocket.

The next morning, the same rousing smell of ghee-slathered chapatis wafted in the air. After watching his cousins eat, the same bunch of stale rotis that he put aside the night before were thrown his way. When he broke into the roti, he looked at the sinewy strings that presented themselves, and he threw it back at his aunt.

Without a word, he took Kishan out of the house and began his trek to Delhi. Sustained by the kindness of strangers, eventually Jeet found himself in Delhi. He had to face the harsh reality of the refugee camp that they were in, to find a way to get food for himself and Kishan.

Stealing was not an option. He heard echoes of his grandmother's voice reaching to him across time, "Whatever happens in your life, you must never steal." So, he did not.

He cleaned glass bottles with acid for about a year and the marks remained on his hands for the rest of his life. He did not enjoy it much, but it was honest work.

A year later, he was reunited with his mother against all odds. But he refused to live with her because she had remarried and expected him to acknowledge his stepfather which Jeet thought was an insult to the memory of his father. He let his brother go with their mum but continued to work odd jobs to sustain himself.

One day, Jeet's friend took him to a printing press that was looking for boys to deliver newspapers around town. Once there, the owner of the press recognised the Lahori twang in Jeet's voice and enquired about his family. The man was a friend of Jeet's late father and agreed to give him a job. Jeet requested his new boss to also let him stay in the printing press and promised that he would keep the place clean and learn how to maintain the machines. This was the only way he could stay away from his mother and her new family. The owner agreed.

Jeet worked his way to success and was finally able to have a stable life where he provided for his family with love and dedication. When I would visit India during school holidays, he would spend hours narrating his life and talking to me about how much he missed Lahore. Food became a ritual for him, something he was immensely grateful for and never took for granted.

I have read multiple stories about the Partition each more gruesome than the one before, but what has remained is the perspective that survivors are left with- it's always the simple things in life that matter. For my grandfather, if you are able to have a hot, fresh meal- you have everything in life.

The World of Museums

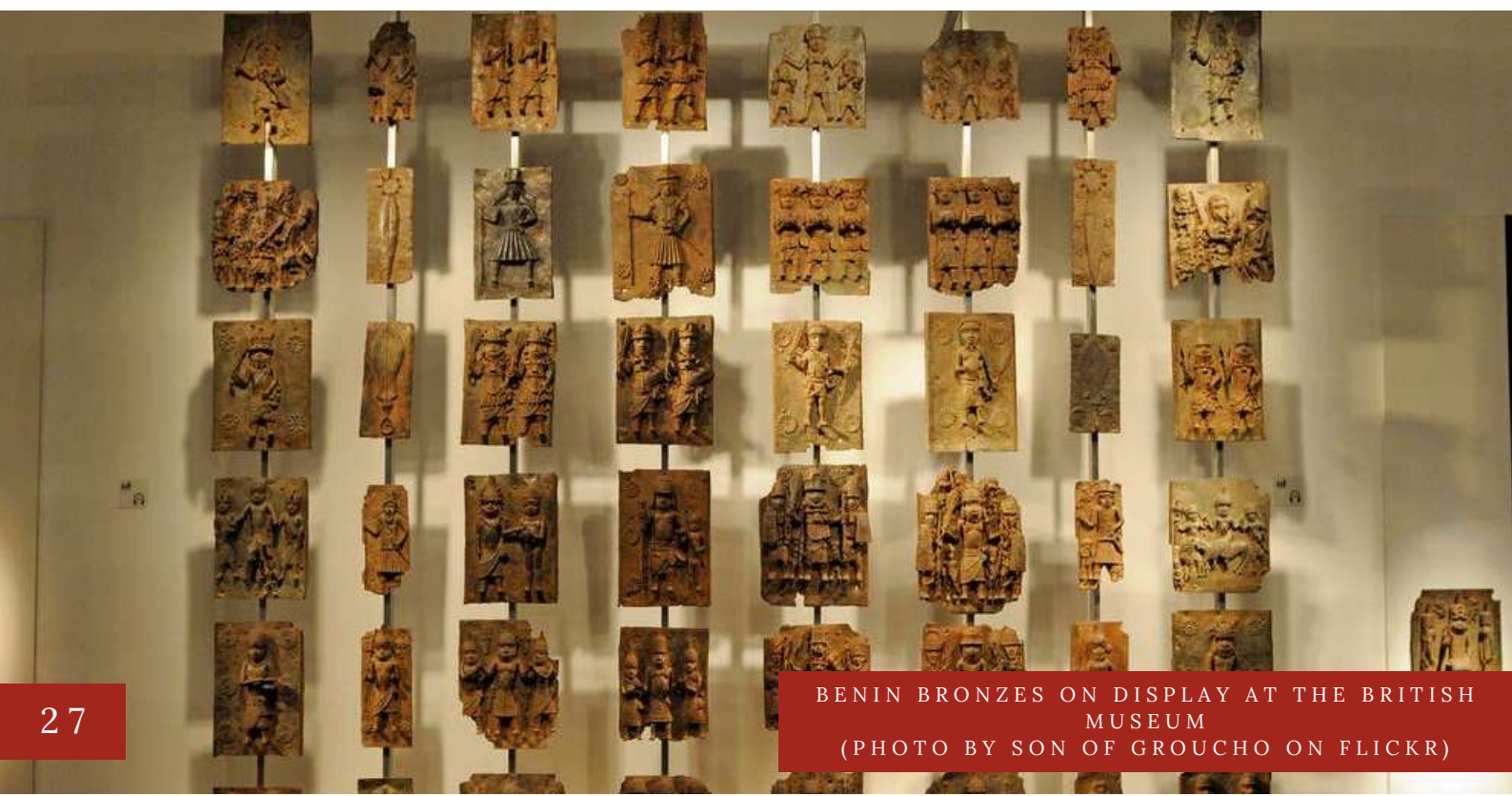
A WEAK CATALOGUING SYSTEM MADE IT EASY TO STEAL FROM THE BRITISH MUSEUM. INSTITUTIONS AROUND THE GLOBE ARE RECKONING WITH THE SAME VULNERABILITIES

POSTED ON ARTNET ON 7TH SEPTEMBER 2023

A theft of over 1,500 objects at the British Museum has sparked a debate about the responsibility museums have towards their collections.

Greece's culture minister Lina Mendoni wrote a blistering commentary in response to the ongoing scandal at the British Museum, where it has come to light that more than 1,500 items from the collection were stolen by a staff member. "The thefts by the responsible curator, but also the proud silence of the leaders who neither take care of their collections nor implement the appropriate security measures, proves that the 'hospitality' provided to the Parthenon marbles at the British Museum has always been flawed, incomplete, and problematic," she stated in an opinion piece for [Ta Nea](#).

That perhaps half of the British Museum's mammoth collection of some 8 million objects was never fully catalogued has become a matter of keen public interest. Incomplete or out-of-date records is an issue that affects many major museums worldwide. To take just one other example, Germany's Ethnological Museum in Berlin, housed at the Humboldt Forum, admits that "only a small number" of the 75,000 items in the collection stemming from Africa "is well documented." Jeopardising not only the safety of their collections but also the public's right to access its cultural heritage and the ability of other countries to make repatriation claims.



The World of Museums

A WEAK CATALOGUING SYSTEM MADE IT EASY TO STEAL FROM THE BRITISH MUSEUM. INSTITUTIONS AROUND THE GLOBE ARE RECKONING WITH THE SAME VULNERABILITIES

On the social media platform X, the art theft expert and author Anthony Amore estimated that, practically speaking, even bountiful resources and the best of intentions may not be enough when it comes to diligent cataloguing.

"If it takes just one hour to identify, handle, photograph, and digitize a collection piece for cataloguing, and you have 8 million pieces, it would take a team of four 685 years to complete the catalogue if they work non-stop, eight hours a days, seven days per week," he wrote.

William Carruthers, a lecturer in Heritage Studies at the University of Essex, fears a missed opportunity in the crisis where museums focus on security alone, instead of repatriation. **"Security is important, but museums need to do the work to understand the multiple histories of these objects, where they came from, how they hold meaning for the people from whom they were often taken, and who should decide what now happens to them,"** he said. "Whether the very limited resources available are sent in that direction is another matter."

HALF-MILLION-YEAR-OLD WOODEN STRUCTURE UNEARTHED IN ZAMBIA BY VICTORIA GILL FOR THE BBC

The discovery of ancient wooden logs in the banks of a river in Zambia has changed archaeologists' understanding of ancient human life.

Researchers found evidence the wood had been used to build a structure almost half a million years ago.

The findings, published in the journal *Nature*, suggest stone-age people built what may have been shelters. "This find has changed how I think about our early ancestors," archaeologist Prof Larry Barham said.

The University of Liverpool scientist leads the Deep Roots of Humanity research project, which excavated and analysed the ancient timber.

The discovery could transform the current belief ancient humans led simple, nomadic lives. "They made something new, and large, from wood," Prof Barham said.

"They used their intelligence, imagination and skills to create something they'd never seen before, something that had never previously existed."



MEMBERS OF THE EXPEDITION TEAM NEAR ONE OF THE LOGS.
(PHOTO BY GEOFF DULLER - POSTED ON BBC.COM)

The World of Museums

HALF-MILLION-YEAR-OLD WOODEN STRUCTURE UNEARTHED IN ZAMBIA

BY VICTORIA GILL FOR THE BBC

[W]hat excited them most were two pieces of wood found at right angles to each other.

"One is lying over the other and both pieces of wood have notches cut into them," said Geoff Duller, professor of geography at the University of Aberystwyth and a member of the team.

"You can clearly see those notches have been cut by stone tools. "It makes the two logs fit together to become structural objects."...

The size of the two logs, the smaller of which is about 1.5m (5ft), suggests whoever fitted them together was building something substantial.

Unlikely to have been a hut or permanent dwelling, it could have formed part of a platform for a shelter, the team says.

Further analysis confirmed the logs were about 476,000 years old. It is also unclear what species of ancient human - or hominid - built it. No bones have been found at this site so far.

And the timber is much older than the earliest modern human - or *Homo sapiens* - fossils, which are about 315,000 years old.

"We don't know - it could have been *Homo sapiens* and we just haven't discovered fossils from that age yet," Prof Duller said.

"But it could be a different species - [perhaps] *Homo erectus* or *Homo naledi* - there were a number of hominid species around at that time in southern Africa."

Transported to the UK for analysis and preservation, the wooden artefacts are being stored in tanks that mimic the waterlogging that preserved them so beautifully for the last half-million years. But they will soon return to Zambia to be displayed.



A CLOSE UP OF PART OF THE
LOGS PRESERVED BY RIVERBED
SEDIMENTS
(PHOTO BY LARRY BARHAM
POSTED ON BBC.COM)

The World of Museums

CONFIRMATION OF THE WORLD'S OLDEST WOVEN GARMENT: THE TARKHAN DRESS

ALICE STEVENSON & MICHAEL W. DEE - FOR ANTIQUITY

In 1912–1913, W.M. Flinders Petrie directed excavations at Tarkhan, a late fourth- and early third-millennium BC Egyptian cemetery located 50km south of Cairo. In his report, Petrie noted that the history of one of the tombs, a large mud-brick niched construction of the First Dynasty, “was curious”. Sadly, it had been entirely rifled. This was unfortunate because lying amongst a “great pile of linen cloth” was something just as curious: a V-neck linen shirt with pleated sleeves and bodice in remarkable condition. The garment itself was only discovered in 1977, between 17 other different qualities of textile, when the dirty bundle was sent to the Victoria and Albert Museum for conservation. Due to its association with a First Dynasty tomb, ..., the Tarkhan Dress (as it became known) has been claimed to be Egypt’s oldest garment and the oldest extant woven garment in the world. In the absence of a secure context, however, its date has been contentious. In 2015, a sample (weighing just 2.24mg) from the dress itself was analysed by the University of Oxford’s radiocarbon unit. The results reported here not only confirm the garment’s antiquity, but also suggest that it might pre-date the First Dynasty.



THE TARKHAN DRESS,
COURTESY OF THE PETRIE
MUSEUM, UCL (UC28614B1).

The survival of highly perishable textiles in the archaeological record is exceptional; the survival of complete, or almost complete, articles of clothing even more so. The early date of the Tarkhan Dress, however, is unsurprising. Textile fragments made of flax (*Linum usitatissimum*) are known from at least Egyptian Neolithic times, while weaving on horizontal looms is evidenced from at least the early fourth millennium BC. Iconographic representations in Second Dynasty Egyptian tombs at Helwan (in Greater Cairo) show the deceased wearing similar types of garments to the Tarkhan Dress, indicating that the depiction of clothing was based upon contemporary fashions rather than idealised. The dress itself has been observed to demonstrate signs of wear, indicating that it was used in life. The contexts of its use, however, remain unclear, although it appears to have been an elite article.

The World of Museums

THESE ROMAN SWORDS WERE HIDDEN IN A DEAD SEA CAVE—AND
THEY'RE REMARKABLY WELL PRESERVED

KRISTIN ROMEY SEPTEMBER 6, 2023 - NATIONAL GEOGRAPHIC



PHOTO BY DAFNA GAZIT OF THE
ISRAEL ANTIQUITIES AUTHORITY
(POSTED ON BBC.COM)

Four stunningly preserved Roman-era swords—preserved for almost 2,000 years in their wood and leather scabbards—have been discovered in a cave near the Dead Sea, the [Israel Antiquities Authority](#) announced today.

The ancient weapons were secreted behind a wall of stalactites deep inside the cave in the Judean Desert southeast of Jerusalem sometime in the 2nd or 3rd century A.D., a period when the region was both a battlefield for Roman troops and a refuge for Jewish rebels.

Artifacts made of metal or organic materials like wood and leather rarely survive centuries—much less millennia—of exposure to the elements. But the unique microclimate of what is now known as the Cave of Swords has preserved the iron blades intact with their sheaths, guards, and handles.

Researchers from Ariel University and Hebrew University had visited a cave to document an ancient inscription written on a stalactite when they spotted the iron point of a pilum—a Roman javelin—wedged among the rocks, as well as pieces of worked wood. They reported the discovery to the Israel Antiquities Authority (IAA) Judean Desert Survey Project, which returned to the site with a metal detector and eventually located the four swords wedged behind a screen of stalactites in a previously unexplored upper level of the cave.

Based on the estimated dates of the swords, they were likely secreted away in the cave in the Judean desert sometime in the 2nd or 3rd centuries, a time when Roman troops were putting a bloody end to a series of Jewish uprisings, and the empire was entering a period of political chaos.

Please use BLOCK letters

Mr/Mrs/Ms/Dr/Prof (*please circle one*)

Type of membership: Single resident/ resident family/Kenya resident student/up-country/Non-resident/visitor (one month)/Business (Kenya) (*please circle one*)

Family name.....

First/given name

Name of spouse (for family membership)

Names of children (under 18) for family membership:

.....

P O Box with Code Email address

Tel Home..... Mobile

NEW MEMBER/RENEWING MEMBER (please circle one)

Please send *Tracker* by EMAIL/POST (please circle one)

Below for office use only:

**Please
send/take
this form to
the KMS
office or
Shop. Or
scan it to**

Receipt No. Date

Membership No.

Amount paidCash/Mpesa/Visa/Cheque (circle one)

Cheque No. Bank.....

Processed by3

...Added to database by

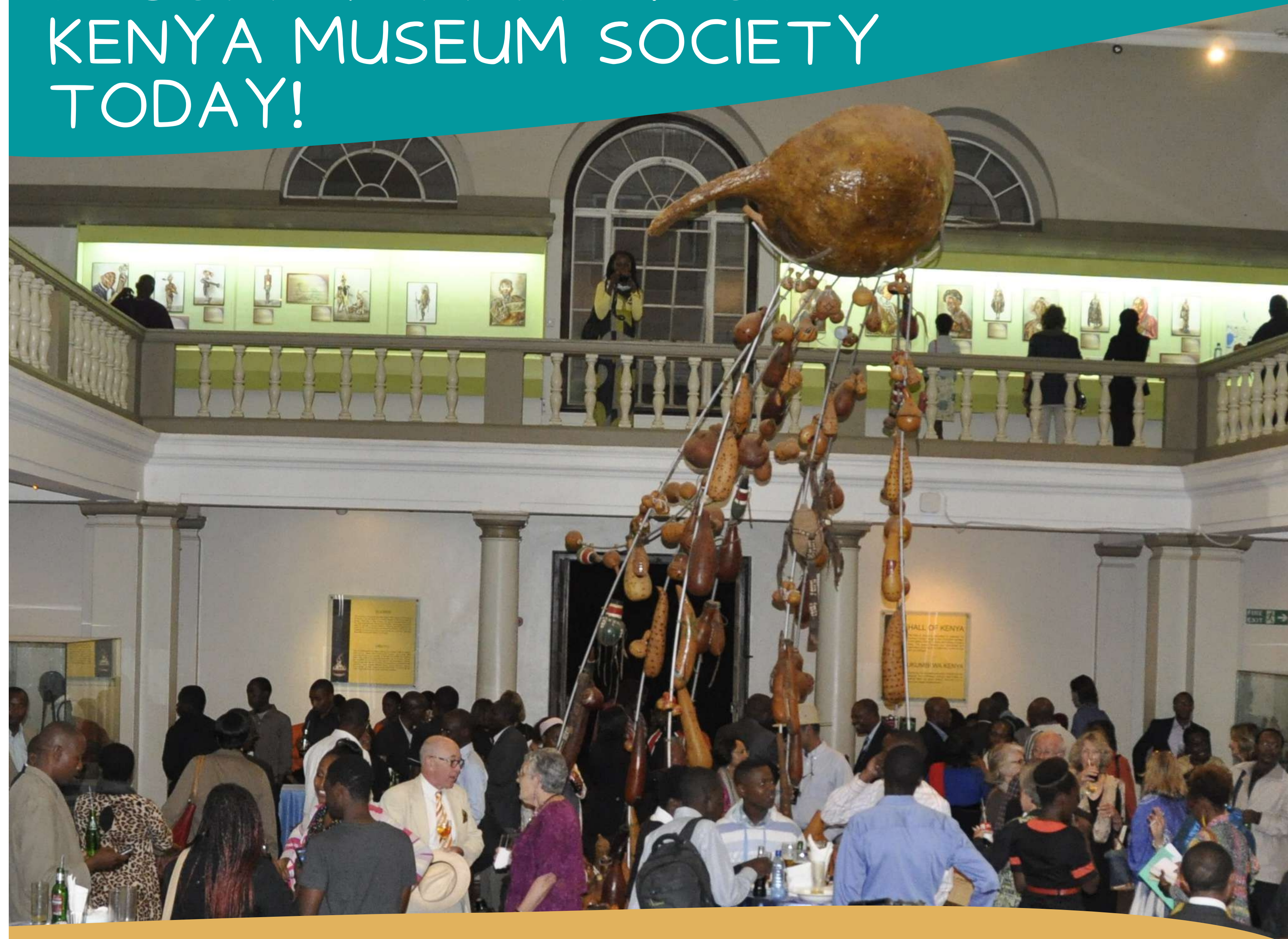
info@kenyamuseumsociety.org

Start with the website, <https://www.kenyamuseumsociety.org/contact-us/>

Or phone 0724 255 299. Pay: M-PESA Paybill 00800, Account no: 657 157 0019

KENYA MUSEUM SOCIETY

BECOME A MEMBER OF KENYA MUSEUM SOCIETY TODAY!



WHAT DO YOU GET?

- Free entry to National Museums & Prehistoric Sites
- Monthly newsletter with museum news & updates
- Free annual Kenya Past & Present publication
- Member discount on books at the KMS Gift Shop in the Nairobi National Museum
- Free reading privileges at the National Museums of Kenya library
- Exclusive member outings and events
- Reduced advertising rates in the newsletter and Kenya Past & Present

ANNUAL FEES:

Student: Ksh 300, Single: Ksh 1,750, Family: Ksh 2,500 & Business: Ksh 6,000

Mpesa Paybill no: 400800, A/C no: 657 157 0019

0724 255 299 /info@kenyamuseumociety.org