The background of the cover is a photograph of a forest floor. In the foreground, there are several purple orchids with dark stems and green leaves. The ground is covered with a mix of green grasses, small yellow flowers, and some brown leaf litter. In the background, there are many thin, vertical tree trunks, suggesting a dense woodland. The overall scene is a natural, outdoor setting.

Journal
of the
HARDY ORCHID SOCIETY

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The Hardy Orchid Society

Our aim is to promote interest in the study of Native European Orchids and those from similar temperate climates throughout the world. We cover such varied aspects as field study, cultivation and propagation, photography, taxonomy and systematics, and practical conservation. We welcome articles relating to any of these subjects, which will be considered for publication by the editorial committee. Please send your submissions to the Editor, and please structure your text according to the "Advice to Authors" (see website, January 2004 Journal or contact the Editor).

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Front Cover Photograph

Early Purple Orchid *Orchis mascula*, photographed in a woodland setting by Robert Thompson (see book review on page 18).

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Editorial Note

There is something of a photography theme to start 2007, reflecting members' efforts at Wisley! The HOS Committee has sanctioned 36 page Journals, and asked for more and bigger colour images. We introduced that policy in the last issue and it continues in this issue. Also, we have a very healthy interest at present in contributing material to the Journal, which makes my job considerably easier. Many thanks to all those submitting articles, and I am sorry if you are experiencing a small delay in seeing your efforts published. Rest assured that they will appear as soon as there is space, and do keep up the flow of material as it is the lifeblood of the Journal.

HOS Meetings 2007

Sunday 15th April: Spring Meeting (including AGM and Plant Show) at Exeter Hall, Kidlington. Contact Tony Hughes.

Saturday 15th September: Northern Meeting at Harlow Carr, Harrogate. (Note that this date coincides with the Harrogate Flower Show making it advisable to book any required accommodation early). Contact David Hughes.

Sunday 2nd November: Autumn Meeting (including Photographic Competition) at RHS Wisley. Contact David Hughes.

HOS Field Trips 2007

David Hughes

We have an increased programme of field trips for 2007 stretching from the south coast of England to Scotland. These trips are always popular so do book early with the individual trip organiser. Trips are normally limited to 12 - 15 people. If over-booked a reserve list will be kept, and for repeat trips priority will be given to those disappointed the previous time. We will collect a £3 fee per person on field trips, but

there may be other expenses, such as car parking or reserve entry. Car sharing may be necessary as some sites have limited parking. Walking significant distances and negotiating rough or hilly terrain may be necessary, individuals must take their own fitness into account before joining a field trip. While organisers will take precautions for the safety of participants, the final responsibility lies with the individual. Local hazards must be considered. Wear suitable footwear for rough or wet ground, and long trousers in scrub or areas at risk of Lyme disease. We hope that new members will take advantage of our field trips: they are an excellent introduction to the orchids across the country and an important means of meeting other enthusiasts.

Sunday 29th April: Dorset Purbeck for Early Spider Orchids. Contact Norman Heywood, tel. 01747 838750, daatngf@supanet.com

Sunday 13th May: Derbyshire Peaks for massed Early Purple Orchids. Contact Martin Jackson, tel. 01246 569135, mpjarmadillo@yahoo.co.uk

Sunday 27th May: Kent. Contact Alan Blackman, tel. 01474 564201, ophrys@talktalk.net

Saturday 2nd June: Martin Down and Garston Wood, on the Hampshire/Wiltshire border. Contact Graham Poynter via David Hughes, tel. 01425 470464, cchughes1.@onetel.com

Saturday 9th June: Dorset Stour watermeadow and Fontmell Down (chalk downland). Contact Norman Heywood, tel. 01747 838750, nandaatngf@supanet.com

Sunday 10th June: Noar Hill, Hampshire. Contact Nigel Johnson, tel. 01489 877324, nigel@johnson9995freeserve.co.uk

Thursday 21st June: Forfar, Fyfe, Scotland for *Coralorrhiza*, *Listera cordata*, *Leucorchis albida*, and *Gymnadenia borealis*. Contact Brian Allen, tel. 01382 533132, BA11an1942@aol.com

Friday 13th July: Cumbria for *Goodyera repens* and *Hammarbya paludosa* &

Saturday 14th July: Alston for *Epipactis dunensis* and *Listera cordata*. Contact (for 13th & 14th) Alan Gendle tel. 01539 824691, alan@gendle.plus.com

Bookings arranged through the trip leader. General queries to David Hughes, tel. 01425 470464, cchughes1.@onetel.com

HOS Meetings Tony Hughes

The season of autumn meetings started in fine style at **Harlow Carr** on 9th September, with a very convivial atmosphere and our largest “northern” attendance so far (~55 members and their guests). The talks provided a great deal of contrast, from Sid Clarke’s tour of southern Europe, to David Hughes’s visit to the Drakensburg Mountains of South Africa, to Malcolm Brownsword’s advice on how to grow *Pleiones*. The “5 slides in 5 minutes” slot was also most entertaining, with

Celia Wright describing her searches for Coral-root, her husband Iain discussing how slugs practised abseiling on slimy threads in his greenhouse, myself talking about the Monkey x Lady Orchid hybrids in Oxfordshire, and finally Brian Laney describing the conservation of Man Orchids in Warwickshire and the naturalisation of exotic stick insects in Cornwall.

The **Autumn Meeting at Wisley** on 12th November was also a superb event, with well over 110 people cramming the hall. It was particularly good to welcome some students from Wisley and Kew. To help members plan future holidays, a strong theme of the talks was European orchids; Richard Bateman took us to Tuscany, Alan Blackman showed us several areas in southern France, and Les Lewis took us to the island of Chios in the Aegean. A healthy balance was achieved through John Haggard's discussion of his many years' experimentation with orchid hybrids, and Colin Clay's demonstration of how a little science in the kitchen can lead to successful propagation from seed. And then there was the best photo competition so far - see separate report.

Thinking ahead, the **Spring Meeting at Exeter Hall, Kidlington**, (which includes the AGM and Plant Show) on 15th April is rather earlier than usual, so we are including the booking form and meeting details in this issue. The AGM is your opportunity to inject some new blood onto the Committee, so if you would like to volunteer or propose someone else, please get in touch with either me or David Hughes well in advance of the meeting. For the rest of the meeting, all the main talks have been arranged, but I have left a space in the programme for a few "5 Slides in 5 Minutes" contributions. This has been tried at two previous meetings, with most enjoyable (and sometimes surprising!) results. So, if you have something interesting to offer, please let me know your topic IN ADVANCE, so that I can make a good selection.

Programme for Spring Meeting / AGM

- 09.00 - Doors open: Plant Sales tables open; Plant Show entries staged by 09.45
- 10.00 - Tea / Coffee
- 10.30 - Chairman's Welcome, followed by AGM
- 12.00 - Simon Andrew: "Wanderings in Italy"
- 12.45 - Plant Show Judge: Comments on winning plants
- 13.00 - Tea / Coffee for all; Lunch Buffet for those who have paid in advance!
- 14.00 - Phil & Gwen Phillips: "Some North American Hardy Orchids and their Habitats"
- 14.50 - "5 Slides in 5 Minutes" - a few short presentations
- 15.15 - Tea / Coffee
- 15.30 - Richard Manuel: "Growing Orchids in the Garden"
- 16.15 - Tony Hughes: "HOS Members in the Picos"
- 16.45 - Closing Announcements. Hall to be vacated by 17.00

Photographic Competition 2006

Eric and Doreen Webster



The Maren Talbot Award for
Photography

This year we enjoyed another excellent Photographic Competition, with many high quality entries. Many thanks are due to Jon Evans who, as well as judging the entries, provided a detailed analysis of the classes and photographs. Jon has kindly provided an article which is published in this edition of the Journal after the winners' photographs on page 14.

Another development this year was the award of a beautiful trophy, kindly donated to HOS by Maren Talbot. At Maren's request, it is awarded to the photograph judged to be best in the competition. This year the "Maren Talbot Award for Photography" was won by Rosemary Webb for her winning entry in Class 12: a 35mm slide with a close-up of *Ophrys episcopalpis*.

Photographic Competition Winners

Class 1 An orchidaceous landscape, print up to 7x5in (8 entries)

1st Sean Cole:- *Epipogium aphyllum* var. *lactea* in Schwarzwald, Germany.

2nd Patrick Marks:- *Cypripedium* & *Cephalanthera longifolia* in Vercors.

3rd Graham Giles:- *Spiranthes spiralis* at Greenham Common

Class 2 A group of orchids, print up to 7x5in (20 entries)

1st Sean Cole:- *Epipogium aphyllum* var. *lactea* in Schwarzwald, Germany.

2nd= Patrick Marks:- *Gymnadenia borealis* in Fife.

2nd= Mike Gasson:- *Orchis mascula* in Norfolk.

3rd Ron Harrison:- *Ophrys umbilicata* at Kalamoli, Chios.

Class 3 A single orchid plant, print up to 7x5in (19 entries)

1st Ron Harrison:- *Orchis provincialis* at Mount Palamion, Chios.

2nd Mike Gasson:- *Dactylorhiza* × *grandis* in Norfolk.

3rd Malcolm Brownsword:- *Dactylorhiza praetermissa* in the Chilterns.

Class 4 A close up, print up to 7x5in (27 entries)

1st Ron Harrison:- *Orchis simia* in Lot, France.

2nd Neil Hubbard:- *Ophrys omegaifera*.

3rd Mike Gasson:- *Orchis punctulata* in Cyprus.

Class 5 An orchidaceous landscape, print up to A4 (15 entries)

- 1st Tony Heys:- Pyramidal Orchids on the South Downs.
2nd Graham Giles:- *Orchis maculata* in Derbyshire.
3rd Christine Hughes:- *Orchis papilionacea* and *Neotina ustulata* at the Picos de Europa.

Class 6 A group of orchids, print up to A4 (21 entries)

- 1st Mike Gasson:- *Orchis mascula* in Norfolk.
2nd Ron Harrison:- *Orchis mascula* in France.
3rd Graham Giles:- Hybrid *Dactylorhiza* in Bulgaria.

Class 7 A single orchid plant, print up to A4 (21 entries)

- 1st Mike Gasson:- *Orchis punctulata* in Cyprus.
2nd= Ron Harrison:- *Aceras anthropophorum* at Lherm, France.
2nd= Malcolm Brownsword:- *Ophrys sphegodes* in Dorset
3rd Patrick Marks:- *Dactylorhiza sambucina* in Vercors.

Class 8 A close up, print up to A4 (36 entries)

- 1st Malcolm Brownsword:- *Bletilla striata alba*. (Best print in the competition)
2nd Ron Harrison:- *Orchis purpurea* at Lherm, France.
3rd Bill Temple:- *Ophrys reinholdii*.

Class 9 An orchidaceous landscape, 35mm colour slide (10 entries)

- 1st Don Tait:- *Dactylorhiza sambucina* in the Pyrenees, Spain.
2nd Rosemary Webb:- *Anacamptis (Orchis) boryi*.
3rd= Peter Mottershead:- *Dactylorhiza sambucina* at Col de Glandon.
3rd= Pietro Roseo:- *Orchis pseudolaxiflora* at Lake Van, Turkey.

Class 10 A group of orchids, 35mm colour slide (15 entries)

- 1st Simon Andrew:- Hybrid Marsh Orchids in Somerset.
2nd Geoff Rollinson:- *Orchis mascula* at Clío.
3rd Richard Manuel:- *Cypripedium calceolus* at Col de Prayet.

Class 11 A single orchid plant, print up to 7x5in (15 entries)

- 1st Rosemary Webb:- *Spiranthes spiralis*.
2nd David Hughes:- *Dactylorhiza sambucina*.
3rd= Malcolm Brownsword:- *Orchis papilionacea*.
3rd= Mike Gasson:- *Orchis punctulata* in Cyprus.

Class 12 A close up, print, 35mm colour slide (15 entries)

- 1st Rosemary Webb:- *Ophrys episcopalis*. (Best photograph in the competition)
2nd Mike Gasson:- *Orchis punctulata*.
3rd= Richard Manuel:- *Pecteilis radiata*.
3rd= Malcolm Brownsword:- *Orchis papilionacea*.

Winning Photographs

All first place photographs are presented on the following pages. Plate numbers relate to their classes (e.g. winner of Class 1 is labelled 1). The second placed photographs will be published in the next issue of the Journal.



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Submitting Entries to the Photographic Competition

Jon Evans

I would like to thank the two stewards for their kindness and hard work, guiding me through the process of judging this large array of images, and to congratulate again all the exhibitors for producing such a magnificent display, and in particular the prize winners in each class for producing such fine photographs. After judging, I made some impromptu remarks and this article presents them in a more considered and coherent manner.

What is the subject of the photograph? All the classes in the Hardy Orchid Society competition state a specific subject, and it is important that the main subject of the photograph matches the class it is entered in; if it doesn't, the photograph will not do as well as it should. Pay attention to any rules specific to the class since, where there are many entries, images which do not conform are likely to be ignored.

Orchidaceous Landscape The photograph should show a landscape containing wild orchids. I would go further, and suggest that it should illustrate the conditions or habitat under which specific orchids grow in the wild. The landscape should not be dominated by large orchids in the foreground; nevertheless, orchids should be a significant element of the image. The best entries in this class showed a habitat with orchids in the foreground, leading away to a wider landscape view in the background. Pictures showing an orchid spike superimposed on a landscape, with no other foreground, whether captured naturally or created digitally, are weak in comparison. Ideally these landscape photographs should be taken with the camera on a tripod or other stable support (not hand-held) so that a small aperture and relatively long exposure can be used to maximize the depth of field. Although the subject is a landscape, sharpness of the foreground elements remains more important than that of distant landscape elements. If there are out of focus elements in the foreground of the image, these should not be distracting; under some circumstances they can make a useful contribution by providing a "frame" to the image.

A Group of Orchids There is a considerable overlap between this class and the preceding one, and some images may be equally at home in either class. The main difference from a judge's point of view is that in this class a group of orchids in the foreground of the image should be dominant, and form the main subject of the photograph. There is no need for extensive habitat around this group, or for a landscape in the background, though both may be present if they do not detract from the main subject. The whole of the group of orchids should be in focus; there is no scope in this class for blurred foreground elements. If the group of plants is not dominant in the image, it may be better entered into the landscape class. The best images in this class focused on a compact, coherent group of orchids, rather than showing orchids

scattered all over the frame. Although the rules allow images which show a group of orchid spikes without showing the whole of the plants, typically these images were weaker than those with a whole group of plants; only where the remainder of the plants is large or untidy would I focus on the flower spikes alone.

Single Orchid Plant The rules specify that the main subject should be the *whole* of a single, possibly multiple-stemmed, plant. It is particularly important to include the whole of the flower spike; if this is clipped by the top of the frame it weakens the picture dramatically. Cropped leaf tips are more excusable, but still provide the judge with an excuse to rule out the image when there are many to choose between. In this class, the main subject should be in focus from front to back; by contrast, the background should be blurred and out of focus if possible, to prevent background elements detracting from the image. If you can manage it, find a plant where the background is dark and shaded, to separate the subject further from the background.

Close-up of an Orchid Here the subject of the photograph should be a flower, flower spike, or other detail of an orchid. Whilst it is tempting to use pictures which show insects visiting the flowers, and these can be complementary to the picture and enhance its appeal, in many cases the butterfly, bee or bug rests between the plant and the viewer, and dominates the image to the point where the plant is not the main subject. Possibly the Society could consider a separate class for wildlife in association with orchids! Again, control of focus is important. Foreground and central parts of the flower should be in focus; slight loss of focus towards the back of the flower is acceptable, but may weaken the image in competition. The background, including other parts of the plant which are not the main subject, should be out of focus, and if possible dark, so that it does not distract the viewer from the subject.

Composition The composition of your photograph needs to focus the attention of the viewer on the main subject. Landscape photographs need balance, and leading lines to help guide the attention of the viewer; foreground orchids should be off-centre, not too large in the frame, and balanced by landscape elements. Most importantly, the subject needs to be contained; a group of orchids which runs off out of the picture leads the viewer's attention out of the picture. For a single plant, a close up, and often for a group of plants, a simple central positioning of the subject works fine. The spacing left around the subject is important – too little and the subject will appear cramped and squeezed by the edge of the picture – too much and the judge will complain about empty uninteresting space, or distracting background elements. This 'breathing space' is particularly important for single plant and close up images. Beware bright or colourful stray elements in the corners of the image, or behind the main subject; they will distract the viewer's eye. Even a second flower, intruding into the corner of the frame, can ruin a close-up. Before taking the picture, check carefully around the viewfinder (and just outside it – most cameras capture more

than you can see through the viewfinder). Having identified a problem element, you need either to remove it, or if that is not possible (a rare plant or an immovable object), you should attempt to change your position, angle or possibly the depth of field, until the offending item is no longer a distraction. If you don't notice the problem until you've taken the picture (and it is amazing how unobtrusive a bright sweet wrapper can be when you are focusing on a rare plant), you need to disguise it or remove it altogether. If the stray element is near one side or corner of the image, you can mask or crop the image. Failing that, you need to retouch the image to remove the distraction, which is much easier if you are working digitally.

Lighting Lighting is one of the hardest things to manage when you are out in the field. Invariably, the plant you want to photograph, the very best specimen, is growing in the worst situation for photography, deep shade, or bright sunlight, or possibly worst of all, with bands of shadow and sunlight lying across it. Bright sunlight is a problem because it causes hard contrast with harsh shadows, where light areas of the subjects are burnt out, and shadow areas contain little detail. Hazy sunshine or bright overcast conditions are ideal; failing that, morning or evening light is softer than the middle of the day. When taking single plant photographs or close ups, a convenient shadow can work wonders, cast either by a companion or by holding up a sunshade or something similar. The position of the shadow and the framing of the image need to be controlled to avoid brightly lit elements in the background of the photograph, which tend to draw the eye. No reduction in depth of field will disguise these. However, when photographing a wider view, no simple shadow will suffice, save a fortuitous cloud. Under these conditions, I usually set my digital camera to underexpose by about a stop, hoping to retain some detail in the highlights, and to recover the shadow areas with digital manipulation. Film cameras still seem to capture a wider range of contrast than digital ones, but even then I would incline towards slight under-exposure. The same trick with shadows can sometimes be used to overcome the effects of bands of shadow and sunlight; again, the alternative is to try to retain detail in the highlights, and to recover the shadow detail on the computer later. In heavy shade, the opposite problem is encountered. In order to obtain a photograph with reasonable colour and impact, more light needs to be cast on the subject. If possible, this should be done with a reflector, which gives a gentle effect and doesn't cause harsh shadows, or failing that, with fill-flash. In the darkest areas, larger amounts of flash are more or less unavoidable; I usually use a diffuser to try to soften the hard shadows which can result. At least the background is less of a problem, and can normally be left dark.

Printing In the 2006 competition, there were some excellent images which were let down by poor quality digitally produced prints. I don't have time or space here to give a detailed account of digital printing, but I would like to offer a few pointers towards improving the quality of your prints.

Resolution If you have a low resolution image (2-3 megapixels), or if your image is not terrifically sharp, I suggest that you enter it as a 5x7in print and not as an A4 print, where print defects will be exaggerated. Look at the size of your image and aim for at least 300 pixels per inch on the print. With care about image quality, you can drop to 200 pixels per inch, but below that quality starts to suffer badly.

Cropping Every photo-editing tool I have encountered includes a mechanism for cropping an image (and usually for rotating it to correct verticals and horizons). These tools allow you to adjust and improve the composition of your picture, and to remove those annoying background elements that you didn't see at the time.

Adjusting lighting levels and contrast It is often necessary to boost the contrast of an image for impact, but you should try to keep some detail in the darkest and lightest areas of the image. The Levels or Curves tool, or their equivalent, are usually the best way of adjusting the lighting of an image. Be subtle rather than heavy handed. Often these tools are best used on a selected area of the image to adjust the lighting of particular parts of the picture e.g. to tone down bright patches in the background, or to brighten areas of shadow. Feather your selection by at least 50 pixels to avoid creating a hard line around the area you have adjusted.

Saturation An increase in saturation can be necessary to add punch to an image, but it is best done subtly; oversaturated colours can look very wrong. Usually greens are a good measure of accurate colour – check that the grass still looks like grass. If you end up with blocked areas of flat colour with no detail you have overdone the contrast or the saturation.

Cloning Many new users of photo-editing tools are delighted to discover the clone tool, which can be used to “paint over” faults in the image. However, unless well done, cloning can be obvious and leave distracting marks. My advice is to keep use of the clone tool to a minimum; often other manipulations (e.g. adjusting lighting or contrast of a selected area) will obscure the fault equally well in a more subtle way.

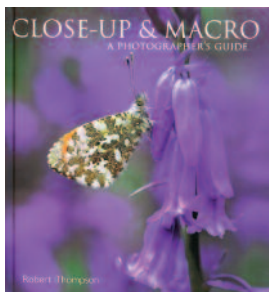
Focus and sharpening If you don't sharpen a digital print it will look out of focus. Typically, for printing, the image needs to be sharpened slightly more than looks right on the screen. Again subtlety is the key - an over-sharpened image is bound to be marked down by the judge. In 5x7in prints in particular, the main subject must look pin-sharp. Note that you may need to use different sharpening parameters to get the same image to look sharp at different print sizes.

Colour rendition The colour of the prints you produce is affected by your monitor and printer setup and profiling. The most common cause of problems is the paper and ink you are using; most photo printers produce reasonable quality images if you

use the manufacturer's own paper and ink. Cheaper, third-party materials, particularly ink, can cause poor colour rendition. If you are using manufacturer's ink and still having difficulty, you may need to learn more about colour management and monitor profiling. There are lots of good websites which offer advice, or see what a good photo lab can do with your image. I still get professional prints made of blue / purple flowers, and of black and white images.

Presentation of Entries If you are going to use plastic sleeves, please use plain plastic sleeves, not textured sleeves which obscure the detail of the print. Even clear plastic sleeves make prints dimmer and flatter, and in several cases I found it necessary to remove the print from the sleeve before I could make a decision about it. Labelling is important – prints AND slides should be labelled with the name of the plant (and ideally its location if photographed in the wild), and the class in which the photograph has been entered. The photographer's name should be recorded on the back of the entry card, and on the mount of slides (it will not be visible to the judge). All slides should be spotted. A red dot should be placed on the bottom left corner when the slide is viewed correctly. For most projectors, this means that the red dot will be in the top right corner when the slide is in place in the magazine, ready for projection. Unlabelled or mislabelled images can cost judges and stewards a lot of time and at other shows can be rejected as 'not according to schedule'; mis-spotted images may be judged as spotted i.e. the wrong way up.

Close-Up & Macro, A Photographer's Guide Book Review by Mike Gasson



Close-Up & Macro, A Photographer's Guide by Robert Thompson. 2005. David and Charles, 160pp. ISBN 0 7153 1903 5. Price £22-50 (widely available and from the publisher www.davidandcharles.co.uk or tel. 01626 334555)

Anyone looking to learn more about the art and techniques of orchid photography would do well to consult this book. Robert Thompson is a frequent contributor of excellent photographic material to the Journal, usually in association with reports of field trips with Mike Parsons and John Spencer. The book's emphasis on macro photography is ideal for the orchid enthusiast, and whilst a variety of subjects is covered, there is a good representation of orchid photographs; indeed this issue's front cover photograph is derived from one of them.

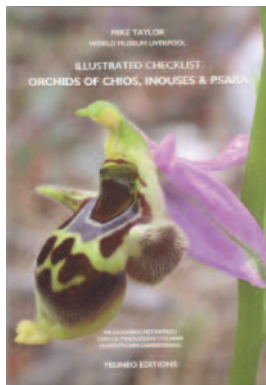
The book starts with a state of the art review of cameras and accessories, and continues with a comprehensive account of photographic techniques and the ingenious

tricks of the nature photographer's trade. With respect to format, both digital and film are covered with an interesting professional photographer's perspective that includes a good coverage of medium format equipment. All of the technical aspects such as magnification, depth of field, filters, and working with flash are very well addressed, but the inclusion of a large section on "putting it into practice" provides a much more specialist and less easily accessed pool of information. Detailed chapters are provided on photographing flowers, insects, fungi, patterns and aquatic life. There is a wealth of technical insights, such as dealing with wind and harsh sunlight, which will give new information to even the experienced photographer.

The book ends with four chapters on "photographing the seasons" which provide a foil for the inclusion of a large selection of the author's outstanding images. Indeed they are liberally scattered throughout the book, illustrating the points being made and maintaining an aesthetic dimension to every page. The combination of invaluable technical advice from a leading professional nature photographer and a selection of exceptional photographic images that are perfectly reproduced by the publisher make this a book that is well worth owning.

Illustrated Checklist: Orchids of Chios, Inouses & Psara

Book Review by Les Lewis



Illustrated Checklist: Orchids of Chios, Inouses & Psara by Mike Taylor. 2005, Pelineo Editions. 99 pp. (in English, Greek, German, Italian) ISBN 960 88202 2 7. Price 20 Euros plus P&P from Pelineo Editions, Venizelou 3, Chios Town, 82100, Chios, Greece: e-mail pelineo@chiosonline.gr or £20 incl. P&P from the author: e-mail mikechio@ntlworld.co.uk

The unspoilt Greek island of Chios lies just off the Turkish mainland between the islands of Lesbos to the north and Samos to the south-east. Together with the smaller neighbouring islands of Inouses and Psara, it is home to many species of orchid in habitats ranging from the undeveloped coastal areas to the slopes of Mount Pelineon at 1297m. Previously visited by just a few experts, it was only when Chios was chosen to host the prestigious "Ophrys 2005" Conference in April 2005 that the richness of these islands' orchid flora became more widely known. The "Illustrated Checklist" was produced as a follow-up to this Conference expressly to encourage further visits by professional and amateur orchid enthusiasts to Chios and its neighbouring islands. The author is Mike Taylor who, although based in the UK, spends several months each year researching the natural history of the three islands on behalf of the World Museum Liverpool. As acknowl-

edged, it also contains information supplied by Pantelis Saliaris, a local expert and author of the Greek language “*The Orchids of Chios*” (2002).

The bulk of the book is devoted to 58 species that were known from Chios at the time of its publication (late 2005). Each is illustrated by four 6 × 7cm good quality photographs showing flowers typical of the species concerned as well as information on its height, number of flowers, size of labellum, flowering season, distribution range, biotype and Chios locations. The book also contains a list of all 76 species of orchids that had been recorded on the three islands, as well as further notes on some of them. A relief map of Chios shows the locations of the species illustrated. The nomenclature used is based on the “*Guide des Orchidées d’Europe*” by Pierre Delforge, 3rd edition.

With the recent proliferation of described *Ophrys* species in Greece and Turkey, the book provides an essential guide to those species which one can expect to find on the islands and what they look like. As some species are easier to identify in the field than later from photographs, the fact that it is small and light enough to be easily carried in a rucksack is a definite plus.

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Our Gargano Gallery Phil and Gwen Phillips

Although Gwen and I are new members of the HOS, our photography of European hardy orchids, together with other wild flowers, spanned the sixties, seventies and early eighties. For the next 20 years our attention was drawn to the North American flora, but now in our mid-eighties, with overseas photography trips proving rather too strenuous, we are re-photographing British wild plants, particularly the orchids. Since “*Delforge*” was published in 1994, there have been numerous generic and other name changes. Consequently after a 20 year gap, we find ourselves having difficulty with the new nomenclature and a consequent struggle to rename many of our old slides.

Responding to a request for a contribution to the *Journal* we thought Members might be interested to see some of the *Ophrys* flowers we photographed during a two week holiday in the early eighties in that orchid ‘Mecca’ known as Monte Gargano, (Promontorio del Gargano). For the picture captions we have used the names from “*Delforge*” as most members will be conversant with these,



The Gargano coast.

but any comments will be very welcome. With such a mixture of forms and innumerable gradations, we simply present a picture gallery illustrating the diversity and beauty of these orchids with few comments. Monte Gargano may be loosely described as an island of limestone rising from sea level to almost 3,500ft forming the spur to Italy’s boot. The limestone pavement, stony fields, terraced slopes, and rough maquis provide ideal habitats for numerous orchids and other species of Mediterranean flora, with woodland flora, including drifts of *Cyclamen repandum* thriving in the shade of La Foresta Umbra. Much of this promontory now forms part of Parco Nazionale del Gargano.

In April 1984, the date of our visit, areas covered with *Iris pseudopumila* (Plate 1) supported a wealth of orchids, including those we called *O. sphegodes* subsp. *garganica* (Plate 2) and *O. sphegodes* subsp. *sipontensis* (Plate 3) at that time. The former was considered to be the dominant form of *O. sphegodes* on Mt. Gargano and the latter, restricted to a small area around Manfredonia (Siponto), was classed as an endemic. Both were subsequently elevated to specific status by ‘*Delforge*’ only to be reduced in rank to *O. sphegodes* subsp. *sphegodes* on the Kew Checklist. Even if they are only variants they deserve discrete locations in the Gallery together with a

rather striking inflorescence which is possibly a hybrid between the two (Plate 4). These pictures are followed by a plant that we knew as *O. sphogodes* subsp. *sicula* (Plate 5). It became *O. exaltata* in 'Delforge' and remains so on the Kew Checklist.



Habitat of *Ophrys tenthredinifera* and hybrids - Mt. Gargano.

A memorable rocky site, covered with scrub situated almost due north of Monte S. Angelo proved exciting in more ways than one. As well as numerous orchids it was home to the

largest adders we have ever seen, consequently our concentration tended to wander occasionally. Firstly, *O. tenthredinifera* (Plate 6) plus a hybrid of some description (Plate 7) drew our attention away from the snakes. Next *O. bertolonii* (Plate 8) with its red or pink colouration, followed by *O. bertoloniiiformis* (Plate 9) with green sepals and petals. The latter was considered to be a Mt. Gargano endemic but now, named as *O. pseudobertolonii* subsp. *bertoloniiiformis* on the Kew Checklist, it has a wider distribution. Further hybrids similar to the first, presumably *O. bertolonii* x *tenthredinifera* (Plate 10) were photographed, followed by others looking very much like the common hybrid *O. bombyliflora* x *tenthredinifera* (Plate 11). Caution is often advisable when attempting to name orchid hybrids, and in our case to many of the species as well. Where both parents are present, identification is usually helped; if they are no longer present, the origin of the hybrid becomes doubtful and, before long, an enthusiastic botanist has described a completely new species. It was some time before we found *O. bombyliflora* (Plate 12). One or two flowers of *O. sipontensis* were also displaying their colours; we therefore wonder if the last picture illustrated in this sequence is another hybrid, possibly *O. bertolonii* x *sipontensis* (Plate 13).



Habitat of *Ophrys biscutella* and others - Mt. Gargano.

Our next species, found in considerable numbers in various locations, but particularly one rough site swept by fire, probably the previous summer, proved to be rather troublesome. Firstly the name, *O. biscutella* in "Delforge", but now *O. crabronifera* in the Kew Checklist. We understand that these are two distinct species and as our pictures do not resemble those named as *O. crabronifera* in "Delforge", we are using *O. biscutel-*

la. Secondly, which image(s) to select from the twenty or more lip patterns photographed? Two typical (Plates 14 and 15) and two ‘odd’ forms (Plates 16 and 17) were selected. The same site also supported what appears to be a form of *O. arachnitiformis* (Plate 18), known as *O. exaltata* subsp. *arachnitiformis* on the Kew Checklist, and a possible hybrid with *O. biscutella* (Plate 19).

Our gallery includes a site for *O. lutea* (Plate 20), *O. incubacea* (Plate 21), then known to us as *O. sphenogodes* subsp. *atrata*, the local and rare *O. promontorii* (Plate 22) and a plant named *O. apulica* in “Delforge” (Plate 23). It has been suggested to us that this “belongs to the *O. apulica/calliantha/celiensis* complex”, but as the Kew Checklist names each of these as a separate subspecies of *O. holoserica* we have used *O. apulica*!



Habitat of *Ophrys lutea* - Mt. Gargano.

The visual examination of photographs or physical specimens, even under the experts gaze, is certainly no sure way to identify *Ophrys* species today, and a DNA sequence may provide an answer. But for most of us a DNA sequence will never replace the beauty of the flowers seen in the field, in print or on the screen. Of course, Monte Gargano has much more to offer, many more *Ophrys*, a wealth of orchids from other genera, all growing in habitats rich with Mediterranean flora.

Phil and Gwen Phillips' Gargano Gallery

Plate 1: Orchid habitat with *Iris pseudopumila* - Mt. Gargano. Plate 2: *Ophrys garganica*. Plate 3: *Ophrys sipontensis*. Plate 4: Probable hybrid *Ophrys garganica* × *sipontensis*. Plate 5: *Ophrys exaltata*. Plate 6: *Ophrys tenthredinifera*. Plate 7: Probable *Ophrys tenthredinifera* hybrid. Plate 8: *Ophrys bertolonii*. Plate 9: *Ophrys bertoloniiiformis*. Plate 10: *Ophrys bertolonii* × *tenthredinifera*. Plate 11: *Ophrys bombyliflora* × *tenthredinifera*. Plate 12: *Ophrys bombyliflora*. Plate 13: Possible hybrid *Ophrys bertolonii* × *sipontensis*. Plate 14: *Ophrys biscutella*. Plate 15: *Ophrys biscutella*. Plate 16: Unusual form of *Ophrys biscutella*. Plate 17: Unusual form of *Ophrys biscutella*. Plate 18: *Ophrys arachnitiformis*. Plate 19: Possible hybrid *O. arachnitiformis* × *biscutella*. Plate 20: *Ophrys lutea*. Plate 21: *Ophrys incubacea*. Plate 22: *Ophrys promontorii*. Plate 23: *Ophrys apulica*. Orchid photos (Plates 2-23) by Phil Phillips and habitat photos (Plate 1 and text inserts) by Gwen Phillips.

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Slugs and Snails

Bill Temple

At the last AGM the “experts” were asked how to deal with slugs and snails. This is a perennial problem in any garden, and I only attempt to keep those areas of my garden containing orchids free from slugs and snails. The method that I use is a combination of the following: buried jam jars containing either beer or cider, with a cover above them to keep off rain – these require changing weekly; very sharp grit/crushed egg shells scattered over the surface; hand collection of snails after rain, which if crushed on a favourite brick quickly attract more slugs and snails that can be similarly disposed of.

Slug pellets – these usually contain metaldehyde, which is polymerised acetaldehyde. Acetaldehyde is the second member in a series of chemicals which commences with formaldehyde. (Formaldehyde is well known as a preservative of biological specimens). I would be reluctant to use this near orchids as many are sensitive to chemicals. Pellets containing bran and aluminium sulphate were widely used in the past, but as soluble aluminium can be very toxic to all forms of life I would avoid them too.

A technique that was publicised recently is to use tea and coffee residues which were reported to harm gastropods. It should however be noted that some orchids, such as *Cypripediums* are known to suffer badly or die if tea or coffee are applied near their root systems. That is why the committee would take a very serious view of any member tipping tea or coffee into the pots of any orchids at our meetings. Obviously I don't recommend this technique for orchids either.

Some companies sell copper strips or collars to repel slugs and snails; although these do work, copper compounds are widely used as fungicides. Copper is prone to corrode in the atmosphere giving rise to slightly soluble green compounds, I would therefore advise keeping copper collars well away from orchids that are growing symbiotically.

I am not aware of any controlled tests having been carried out on orchids using the above chemicals. If you have any knowledge of such tests or if you have any techniques that you have found to be particularly effective for controlling slugs and snails around orchids please write to the Journal or e-mail me.

The Centre for Alternative Technology (www.cat.org.uk) sells “*The little book of slugs*” by Shepherd & Gallant for £4.99. I have not read this book which is said to contain 70 techniques, tools and tricks for trouncing the garden gastropods without resorting to artificial chemicals.



Lady and the Slug **Mark Hacker**

This photograph of *Orchis purpurea* was taken on a recent visit to Kent Wildlife Trust's Yockletts Bank Nature Reserve. It clearly shows a slug entering the flower head. Obviously up for a free meal but does this in any way assist pollination of the species ?

You're Sure of a Big Surprise **Tom Ennis**

And a big surprise I certainly got when I went for a walk in the Wychwood, Oxford in late June 1980. There were no sightings of picnicking Teddy Bears but I was delighted to participate in a most interesting botanical record.

I was staying with my friend, Bob Fredericks, at his home near Oxford, when, knowing my interest in British orchids, he mentioned there were good numbers of orchids in nearby Wychwood. My interest grew as I realised from his descriptions of the plants that they were *Dactylorhiza*, and almost certainly Common Spotted Orchids *D. fuchsii*, and marsh orchids. This far south I fully expected that any marsh orchids would be Southern Marsh Orchids, *D. praetermissa*, and my hopes were high that some might even be Leopard Marsh Orchids (now known as var. *junialis*). Back home in Ireland I was quite familiar with the Northern Marsh Orchid, *D. purpurella*, but I had never seen *D. praetermissa*, which does not grow in Ireland and would therefore be a new species for me.

Bob was fortunate enough to have access to the Wychwood, and we were soon enjoying a pleasant stroll through floriferous woodland free from curious members of the public enquiring about the wild flowers we were examining so enthusiastically. As I expected there were good numbers of *D. fuchsii* to be seen but no marsh orchids until our path took us to moister habitats. Then deep-hued spotted/marsh

hybrids began to appear along with the spotted orchids. I knew from my own experience in Ireland that somewhere around should be the other parent, and I began to hunt about for *D. praetermissa*. One curious aspect of the matter was the appearance of the hybrids; they bore an unexpected resemblance to the hybrid *D. fuchsia* × *purpurella* plants I knew so well from home, but I wrote this off to the confusing genetic status of the *Dactylorhiza* orchids in general and my lack of practical experience of *D. praetermissa*. Then I found it! It was plainly and unmistakably *D. purpurella* just as if I'd found it near my own home in Co. Down except that here it was in Oxfordshire, much further south than its known distribution in Britain. D.M. Turner Ettlenger's "*British & Irish Orchids*" (1976) showed the southern boundary of *D. purpurella* distribution as a line from North Yorkshire to Carmarthen. On this visit I hadn't been able to bring my photographic equipment, but Bob who was an Associate Member of the Royal Photographic Society, had offered to photograph any plants on request so he was very soon producing photographic evidence of the find.

Over the course of the following few months I duly reported to the County Recorder, Mr S.R.J. Woodell, who visited the site in 1981 and found the plant where I described. He agreed that it was indeed *D. purpurella*. Regrettably, over the years I have managed to mislay my copy of Bob's picture, and so this article is not illustrated. Unfortunately I have lost touch with Bob and, in spite of many efforts, I have been unable to trace him. If by some good fortune Bob sees this article or is told about it, I would be delighted to hear from him again, to see if he remembers our very fortunate walk in the woods.

Correspondence on the Site Secrecy Debate

Stan Jordan

I have just read the latest issue of the HOS Journal which states that there were 6 *Orchis purpurea* × *simia* hybrids found at Hartslock. I was there on the 20th May and there were 7 hybrids: either they had grown legs and walked, or a trowel wielding maniac has struck again. This raises the point, is it worth being open about where orchids of this rarity are to be found, as advocated by Richard Bateman. I personally doubt it. This is not a criticism of HOS, but me airing my views about BBOWT publicising the site. The reason for this was, during the 1990's, an entire season's production of seed from the Military orchids was stolen overnight, which is why wardens were introduced there until stopped when the minimum wage was introduced. At that time they had not been raised by seed anywhere, so that was a serious loss.

On the subject of Pam Scraton and her orchid find in Cyprus, I do not think that anything said by Richard Bateman could possibly lead you to the whereabouts of *A.*

caspia, as it really is a difficult place to find, especially as the Cyprus road maps are about as much use as a chocolate fire guard. The road map I was using when I found them did not even have the road shown in the correct position. To make matters even worse it was bitterly cold, and it snowed for the first time in 50 years. I personally do not advocate the disclosure in the press of rare orchid sites, as some of our European neighbours do sell European orchids, and some are not as scrupulous as they could be as to where the orchids originated.

Derrick Donnison-Morgan

I wish to offer the following remarks on the recent letters regarding plant conservation and site secrecy. There are at least two conflicting arguments to this question. By limiting the number of individuals that have access to site data, we are able to protect the plants in their natural habitat. By doing so we are exerting our moral standards of non-disturbance on a general public that we see as being sufficiently unaware of their obligations to world wildlife. This we also apply to those we perceive as unscrupulous collectors.

Secrecy is not a conservation policy, and has about as much use as CITES legislation in protecting wildlife habitats. I have seen first hand the double standards of national organisations that penalise the collection of 3 plants from a population of several thousand, but turn a blind eye when EU funding is provided for an expressway through an ecological sensitive area. I have stopped the bulldozers and their laughing drivers, while I carefully lift plants for translocation to a less endangered site. Not all European governments are as environmentally aware as in the UK. The Mediterranean countries in particular are easily persuaded to “relax” regulations when the EU funding carrot is dangled before them. Surely in such areas it is better to make collections and distribute these to interested individuals and organisations, in particular Botanic Gardens and National Collections? The world’s wildlife is there for us all to see and be amazed at. Are we to become curators of museum pieces, where only those that we deem suitable to join our club will be allowed to enter?

Malcolm Brownsword

I’d like to add to the debate on confidentiality. From 1975 to 1980 I led parties of volunteers performing conservation tasks mainly on BBONT (now BBOWT)’s Oxfordshire nature reserves. One Sunday in November 1975 we joined a similar group from Berkshire for a major scrub clearance task at Hartslock, which BBONT had then recently purchased. The aim was to restore the chalk grassland habitat to encourage the return of orchids and other flowering plants. In May that year, a mere 6 or 7 Monkey Orchids had flowered (there were no Lady orchids there in those days) and they were all picked, presumably by a single ignorant individual. The

Conservation Officer swore me to secrecy regarding this information, for at this time, secrecy was the Trust's policy regarding the location of rare species. I believe the main threat in those days was from such flower pickers rather than fanatical collectors. Clearly, keeping the site's whereabouts secret had not prevented accidental discovery.

It seems to me that education on environmental issues in the UK has improved enormously over the past three decades (although not in the Czech Republic and in Cyprus, it would appear), and flower picking is no longer commonplace here. I cannot remember the last time I saw someone picking wild flowers in the UK. The threat from "trowel-wielding idiots" does of course exist, as does the risk of visitors damaging rare plants, as happened at Hartslock last May. However, certainly at sites such as Hartslock where orchid numbers have increased enormously in recent years, these risks are, as Professor Richard Bateman says, "compensated by the pleasure and education gained by genuinely interested folk and by the consequent deep attachment that many visitors develop for such sites." In the late 20th century the advent of affordable SLR cameras to record such beautiful things as butterflies and orchids has, I believe, reduced the urge of "would-be collectors" enormously, and the more recent introduction of digital cameras with macro facilities at low cost has further helped the cause.

Incidentally, the very hot summer of 1976 helped enormously in the restoration of the chalk grassland environment. There was very little re-growth of the mainly hawthorn scrub in the shallow, chalky soil due to lack of moisture over a period of over 4 months. Like Professor Bateman, I believe BBOWT's policy in recent years has been correct. One only has to witness the extended range of several orchid species within the reserve, and in particular that of the Monkey Orchid, to see this.

Burnt-Tip Orchid Seed

Bill Temple would like to hear from any member who could supply legal seed of *Neotinia (Orchis) ustulata* - Bill's contact details are on page 2.

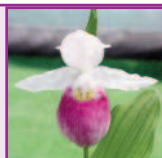
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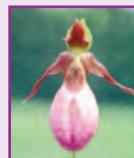
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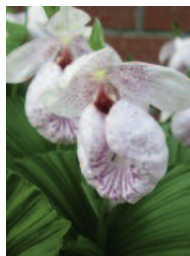
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