

WAKEFIELD & NORTH OF ENGLAND

TULIP SOCIETY

NEWSLETTER

NO 34 AUTUMN 2022



Established 1836

WAKEFIELD & NORTH OF ENGLAND TULIP SOCIETY

OFFICERS 2022-2023

PRESIDENT The Duke of Devonshire KCVO, CBE, DL

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CHAIR Christopher Gill

HON SECRETARY Sarah Brooks



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HON TREASURER Jason Clements



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Front cover: this *T. Goldfinder* breeder grown by Chris Gill won the Premier Bloom prize at the Society's 2022 Annual Show. Photo: Michael Chapman

Back cover: this study of *T. Juliet* was painted by Society member Helen Ayers. Read more about Helen's botanical art on page 68. Photo: Helen Ayers

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Editorial

The pandemic taught us to overcome many obstacles so that Society activities could continue to a large extent. But meeting together at the 187th Show, the 'small show' and at the recent AGM has emphasised the importance of personal contact - with people as well as tulips. So even with the invaluable technology we have been able to use - and will continue to use - we appreciate how good it is to meet again.

A common thread through most Newsletters is that of 'quality' and this year's has been no exception. Quality features in everything the Society does from the Shows it runs, the relationships and respect between members and the lunches it provides! But it begins with members' growing and selecting the best examples of their tulips. Teresa Clements' talk at the AGM was a timely reminder of this - to know and understand the standards and to aim for them and not to be prepared to settle for less.

She spoke about the Schedule and its significance. It is worth scrutinising carefully if you are to maximise your chances of gaining a win or a place or simply having as many entries as possible. One instance recounted to me is that of submitting a pair or group of three stages, which, taken together may not be good enough to succeed but if just one of these blooms is outstanding, it could be selected by the judges as such and awarded recognition. So read the Schedule and check for changes!

In conversation with me at the AGM, one or two people spoke about their possible interest in raising tulips from seed. I directed them to the members present who have the experience of doing this. It also prompted me to look at the origins of those varieties we currently grow - about 65 I think. Just 19 of these were bred before the 20th century and so 70% were raised since then. Teresa noted in her Show report that all 3 Premier Blooms this year originated in the 19th century so the old flowers are still winning - because everyone is selecting for quality. There is clearly some scope for more breeding to be done but what a daunting challenge bearing in mind it takes several years before seedlings flower. Most of these are unlikely to be of a suitable standard and so will be discarded - but what if just one of your tulips is good enough to be named!

My delving into the archives was prompted by Carol Gude's recommendation to read the Garden Visit report by Jeff Pickering in the 1998 Newsletter. My attention was also caught by an article - 'Ten Years On' - by the late Beryl and Peter Royles in which their attempts at breeding new tulips is described. With James Akers' encouragement, they took up the challenge and Peter was successful in having two flowers named. James was already a successful breeder with several named blooms and subsequently, John Wainwright has bred numerous new tulips the most recent being Halmstad. He recounts some of his

experiences in the article following Beryl and Peter's in the same 1998 Newsletter. So, this is encouragement indeed.

Finally, though the most significant item in this year's Newsletter, is the news that the RHS Sir Daniel Hall Award for 2021 has been given to Keith Eyre. This is a well-deserved recognition of his work over many years, and the Society, by association, is also honoured.

Christine Brooks

Chairman's report

Christopher Gill

Thankfully 2022 was the year the Society managed to return to the new normal. We held two shows and an AGM. The main show was held at the Ossett War Memorial Community Centre, a new venue for us. This is a large building with plenty of parking and close to local amenities, ideal for us moving forward as a Society. A few stalwarts were absent, but on the whole the show was a success. The general consensus being the date was a little late for most of the growers, but that didn't stop exhibitors managing to stage plenty of well-grown tulips. We need to implement a few changes next year so as to make the show even better. Discussions with some members flagged that all of the Dutch tulips were not catered for in the show schedule. The Committee has subsequently revised the schedule. Teresa Clements, whilst giving her presentation at the AGM explained the new schedule classes. We believe at the 2023 show all the Dutch will have a class. Please refer to the new schedule if exhibiting in this section.

Who thought King Charles III could influence our annual show, but coincidentally the coronation clashes with our show date. The committee decided the best compromise would be to hold the show on Sunday 7th May, and not Saturday 6th, maintaining our pledge to hold an earlier show. This means both our shows will be on Sundays. WNETS is based around showing and with this in mind I invite anybody who has not exhibited before to have a go. There is no need to be shy - there are lots of members who will be keen to offer help and advice. I guarantee you will get more out of the day if you put a few blooms on the bench.

After the third attempt (the first two thwarted by Covid), Lynn and myself spent an enjoyable day with Teresa and Jason processing and packing bulbs for the bulb distribution. Our help only covers a fraction of what Teresa and Jason do for the scheme. Many thanks for their hard work. There were over 50 requests; hopefully most will have received some of what they asked for. It still amazes me that we are custodians of these bulbs. To think some have been around for almost 170 years, and Royal Sovereign even longer, circa 1808. These bulbs continue to be returned for members to grow and enjoy. Thank you to all who return bulbs.

Storage of my bulbs this year was a quandary as temperatures hit over 40C on the 19th July, higher than ever before. We know tulip bulbs require a heat cycle for successful flowering, but I am curious at what temperature it becomes detrimental to the quality of the ensuing bloom.

Thank you to all who have contributed and helped in 2022 to make this Society a success. I look forward to seeing you all at the 2023 events.

Secretary's Report

Sarah Brooks

The year seems to have flown by for the Society which I think is a measure of what passes for normality these days. So, although it can be frustrating when the few days of shows and meetings pass so quickly it is far better than the alternative of not being allowed to meet at all.

It's been a full year with the Society holding two shows, a garden visit to Parcevall Hall in North Yorkshire, and most recently the AGM. The turnout for each was, perhaps not surprisingly, lower than before the lockdown, but it is hoped that future events will attract more members as confidence grows. The Society has been represented at other events too including the RHS Tulip Competition and this year's newsletter is underway. And then there is the small matter of planting bulbs in a few weeks' time. I want to thank sincerely everyone who has supported the Society, whether diligently cultivating and maintaining stocks of English Florists' tulips, growing and exhibiting tulips, helping to organise, volunteer for, manage and attend events, and making arrangements behind the scenes.

One essential task that flies below the radar is that of looking after the Society's many trophies and awards and this has been quietly undertaken for many years by Barbara

Pickering ably assisted by Carole Gude. It is no mean feat to ensure that all the trophies are present and correct on show day, with the engraving up to date with last year's winners, as well as arranging for each one to be valued and insured. So, thank you Barbara and Carole!

The 187th Annual Show held at the Ossett War Memorial Community Centre was a success overall with 23 exhibitors and a fine range of flowers. Despite the relatively late date of the show on the 14th May it was great to see members from across the country and from abroad, and to hear about their efforts to have tulips to bring to the show including cold storage for nearly two weeks in one case! Now that we've had some practical experience of using the facilities at Ossett we know we need to make some adjustments to ensure that members can stage their flowers properly, have a look at the stalls and sales tables, enjoy a fantastic lunch and catch up with friends and acquaintances without causing a disturbance to the judging process. We know more tables are needed next time but if you have any other comments or suggestions please let the committee know.

Judging the exhibits is such an important part of the day and obviously essential to the competitive principle which underpins the standard of English Florists' tulips. It is reliant on a quiet environment and unhindered access to the show bench and becomes even harder towards the end of the process when the judges are seeking out the Premier Blooms under the gaze of exhibitors who, having finished lunch, are understandably eager to see how they have fared. Only once the judging has finished is the time to return and hunt out the winners, study the classes and take photos, and discuss the individual merits of particular flowers on the show bench.

One observation at this year's Annual Show was that a small number of exhibitors seem to win most of the prizes. This is partly explained by the lower number of exhibitors and there is an obvious remedy for this. It may seem that the same names appear among the winners' cards but a review of past show reports highlights the differing fortunes of growers year on year. The structure of the show schedule also provides opportunities for novice and less established growers to participate, succeed and progress to the more demanding classes. The key to success is selection and the most successful exhibitors win prizes because they have selected good flowers to show, marked the parent plant and then grown the daughter bulb to see if a similarly good flower is produced the following year.

Reflecting on the results of the Annual Show this year it is also noted that two trophies - the Seedling Cup and the Elizabeth Smith Silver Medal (awarded to the youngest exhibitor under the age of 18) were not awarded. These less well-known but important trophies relate to the long-term fortunes of the English Florists' tulip and are worthy of greater support. It would be great to see more youngsters involved with growing English Florists' tulips and if you fancy the challenge of developing a new variety then don't

hesitate to start planning now - you may have a long journey ahead but the potential gains will be very worthwhile.

Back to the Secretary's year! The committee met via Zoom in February, June and September and discussed a range of issues from routine housekeeping items to one-off topics. These have included considering requests for support from authors and artists wanting to include EFT in their work (thereby furthering two of the aims of the Society), to how to encourage younger participants to get involved so that we can once again award the Elizabeth Smith Silver Medal last won by Alice Green in 2018. It has included reviewing the Society's online presence - its website and social-media platform - and whether the Society's constitution remains relevant and fit for purpose. Ensuring that the Society has a strong basis for a good relationship with both its members and external parties, and that it has one eye on the future too, are all really important aspects of the committee's work and I want to thank the committee members for exploring these issues in a constructive way.

Getting back to normal can sound like going backwards or at best standing still. But actually, with past experience and an eye to the future we are moving forward confidently and with purpose.

Keith Eyre is awarded the RHS Sir Daniel Hall Trophy

Congratulations to Keith Eyre, who received the Sir Daniel Hall Trophy, 2021, a prestigious new RHS award, which was inaugurated in 2020.

Each of the seven RHS Plant Committees has an award that is given annually in recognition of those with specific interests that may not be covered by other, more general, RHS People Awards. The RHS Bulb Committee award goes to someone its members "consider has made a significant contribution to the science, art, breeding or growing of bulbs and other plants within the committee's remit".

The following recommendation was included in Keith's nomination for the 2021 award,

"Keith Eyre is well-known to many as a Judge at tulip shows and competitions, including those held by the RHS.



Keith Eyre with the RHS Sir Daniel Hall Trophy. Photo: Teresa Clements

He is a former Secretary of the Wakefield and North of England Tulip Society and is now one of its Patrons. He is a life-long grower and exhibitor of tulips with a special interest in English Florists' tulips. He took action in the 1960s and 1970s to conserve increasingly rare breeder tulips by sending stock to Holland for propagation. It is only with hindsight that we can see what an important step this was as bulbs were returned to the UK and stocks here were restored.

Sir Daniel Hall was President of the Wakefield Tulip Society in the 1930s and this award, named in his memory, would be a very fitting tribute to the contribution Keith Eyre has made to generations of bulb-growers."

Keith was presented with the trophy, an engraved Dartington Glass vase, by the Chair of the RHS Bulb Committee, who is also a familiar face to Tulip Society members.

Teresa Clements

Treasurer's Report

Statement of Accounts for Year ending 31st July 2022

Receipts		
	2022	2021
Subs and donations		
Subscriptions	1,269.96	1,007.19
Donations	190.00	180.00
Total	1,459.96	1,187.19
Sales		
AGM	64.00	0.00
Postal	80.67	172.40
Main Show	188.50	9.00
Other events	47.50	0.00
Total	380.67	181.40
Bulbs		
Dutch bulbs	0.00	0.00
Total	0.00	0.00
AGM & Shows		
Raffle	294.00	0.00
Refreshments	314.80	0.00
Library book sales	5.00	0.00
Plant sales	212.00	0.00
Total	825.80	0.00
Grand Total	2,666.43	1,368.59

Statement of Assets	2022	2021	Change
Cash Assets			
Current Account	6,960.11	6,920.73	39.38
Cash in hand	154.63	37.78	116.85
Total	7,114.74	6,958.51	156.23
Other Assets			
Sales table stock	404.36	473.68	-69.32
Office equipment	28.27	28.27	0.00
Total	432.63	501.95	-69.32

Payments	2022	2021
Administration		
Newsletter (print and post)	1,185.71	1,135.46
Insurance	240.00	240.00
Stationery, office kit, software	3.84	13.93
Postage	121.86	204.74
Internet site services	14.40	6.00
Total	1,565.81	1,600.13
Purchases		
Sales Table	0.00	0.00
Other	87.00	0.00
Total	87.00	0.00
Bulbs		
Annual distribution	157.09	150.05
Total	157.09	150.05
AGM & Shows		
Hall hire	502.00	85.50
Food etc	142.80	0.00
Trophies: Engraving	55.50	131.50
Total	700.30	217.00
Operating surplus/deficit	156.23	-598.59
	2,666.43	1,368.59

Treasurer's notes:

1. The Society's auditor (Mr R.Turpin) reports: *I can confirm that I have examined the receipts, payments & statement of assets relating to the year ending 1 Aug 2022 and found them to be in order.*

2. It is heartening to report the Society's operating balance for the year to be in surplus after two years of deficit. In particular, membership payments have been buoyant, and several members have made generous donations beyond their due. Many thanks to them - you know who you are!

3. The trophy engraving costs are down, not because we have fewer trophies to engrave, but because this task has yet to be done this year, so a significant bill for engraving is in prospect.

Minutes of AGM

1st October 2022

The meeting was held at Wrenthorpe Village Hall, starting at 11.30am.

1. Chairman's Welcoming remarks.

Chris Gill welcomed everyone to the AGM and noted that it had been three years since the Society had held its AGM at Wrenthorpe and that it was good to be back.

Sadly, four members or friends of the Society had passed away over the previous year and there was a minute's silence to remember them. Keith Eyre spoke about Harriet Gash, a great benefactor of the Society and one of its most recently appointed Vice-presidents. James Akers remembered three friends of the Society and, he noted personal friends, who had given their support over the years. Ron Crabtree, a former member, committee member and exhibitor, Jeff Pickering whose behind-the-scenes contributions to the Society were wide-ranging, and Don Barnes, a successful exhibitor who was also well-known and influential in the daffodil world. James reported to the AGM that Don Barnes had left £2000 to the Society for the promotion of the genus *Tulipa*.

2. Apologies for absence.

Twenty-four members sent individual apologies before the AGM and a list was made available for members to view, and the Society's Swedish members sent their best wishes. Twenty-nine members signed the attendance list and in addition more were present at the meeting although the attendance was low.

3. Minutes of the previous AGM.

The minutes of the last AGM were published in the 2021 newsletter which was sent to all members. The Chairman asked that the minutes be accepted by the AGM:

Proposed - John Gibson; Seconded - Dan Smith. Agreed by the members' show of hands.

4. Matters Arising: none.

5. Secretary's Report - see page 4.

6. Treasurer's Report - see page 8.

7. Election of Officers.

The Chairman began by proposing Teresa Clements as a new Vice-President to which the meeting agreed unanimously. Teresa was the Society's Secretary for 10 years and is a very successful grower and exhibitor of English Florists' tulips. Her wider support for, and activities undertaken on behalf of the Society are extensive and, in particular, she was a key figure in a successful Heritage Lottery Fund bid in 2012 which was used to create an invaluable archive for the Society. Teresa continues to contribute to the wider knowledge and understanding of EFT by giving group talks about the origins of English Florists' tulips and the aims of the Society, representing the Society at events and shows, writing well-researched and informative articles for the newsletter, and by managing the bulb distribution process.

The Chairman read the list of officers as they were at the start of the meeting:

President: The Duke of Devonshire KCVO CBE DL

Patrons: Mr Keith Eyre, Mr James L Akers MBE

Vice Presidents: Mr P Emmett, Mr T Clark, Dr A K Swift, Mrs C Gude, Mrs J Green, Mrs A Pavord, Mrs A Smales, Ms S Akers, Mrs B Pickering, Mr J Wainwright, Mr M Hainsworth, Mr J Gibson, Mr J Pennings, and Mrs J Baker.

Chairman: Mr C Gill

Secretary: Ms S Brooks

Treasurer: Mr J Clements

Editor: Mrs CM Brooks

Auditor: Mr R Turpin

The Chairman suggested that the Officers of the Society be re-elected: proposed - Trevor Myers; seconded - Gill Starkey. Agreed by the members' show of hands.

8. Committee.

The Chairman read the list of committee members as they were at the start of the meeting: James Akers, Sarah Brooks, Jason Clements, Teresa Clements, Keith Eyre, John Gibson, Chris Gill, Jane Green, Carole Gude, Neil Tyers, John Wainwright and Dave Bonser.

Due for re-election this year were Jane Green, John Wainwright, and Teresa Clements who had each confirmed that they were willing to stand for re-election. The Secretary had received no other nominations for committee posts.

The Chairman suggested that the existing committee members be re-elected: proposed - Tim Levers; seconded - Dan Smith; Agreed by the members' show of hands.

9. Show dates 2023

The Society's 188th Annual Show was proposed to be held on Saturday 6th May 2023 at the Ossett War Memorial Community Centre and all agreed. Provisional dates for the Small Show to be held at Wrenthorpe Village Hall are Sunday the 14th or 21st May 2023. (See also Dates for Your Diary page 67 for a list of other known show dates)

Post-meeting note: due to the date of the Coronation also being the 6th May 2023 the Annual Show will now be held on Sunday 7th May 2023 at Ossett Memorial Hall)

10. Any Other Business

Teresa Clements introduced proposed changes to Classes 3 to 7 of the Annual Show schedule to address an issue identified at this year's Show where members who had brought Dutch tulips could not exhibit them because a suitable class was not available. The proposed changes are as follows:

Class 3 (currently Lily-Flowered) - proposed: Vase of 3 Tulips red, pink or orange (one variety)

Class 4 (currently Parrot) - proposed: Vase of 3 Tulips white, cream or yellow (one variety)

Class 5 (currently Fringed) - proposed: Vase of 3 Tulips brown, purple or black (one variety)

Class 6 (currently Double) - proposed: Vase of 3 Tulips viridiflora (one variety)

Class 7 (currently Multi-Headed) - proposed: Vase of 3 Tulips not in one of the above categories (one variety)

Christine Brooks asked which year the changes would be introduced from, noting that some members may have already bought Dutch tulips based on the existing schedule, and that if members read the schedule in advance of the show they would know which varieties could be entered. Chris Gill confirmed that the changes were proposed for the 2023 Annual Show. Several members suggested that adding an extra or miscellaneous class



Margaret Christian grew four large pots of T. Sorbet this year. She recommends them strongly as 'wonderful tulips, robust and long lasting'.

would enable tulips to be exhibited which didn't fall into the existing classes. Dan Smith commented that the schedule had only recently been changed (in 2019) from the colour classes to the different forms of tulip. Christine Brooks asked why this change had been made and Teresa Clements confirmed that the change was made to improve the balance of the show as a Vase of 3 tulips based on colour tended to attract many entrants. Trevor Myers asked whether there was a recognised colour scheme for tulips as there was for daffodils and Teresa Clements replied that the judges tend to move the tulips to the correct class anyway. Derek Rodgers suggested that using classes based on colour may help the show to be more accessible, and Chris Gill suggested the proposals would help with encouraging children to get involved. Cath Burley commented that having classes based on form would be more educational and reflect the aims of the Society's constitution. In summary there was no opposition to the proposals and the proposed change would be left to the committee to implement.

Dan Smith asked if there was any way of commemorating the passing of Queen Elizabeth II, perhaps by naming a new English Florists' tulip in her memory. Chris Gill responded that any commitment to develop new EFT cultivars would be welcomed.

The Chairman closed the meeting at 12.50pm and thanked all for attending.

Notes from the AGM

Presentation

Teresa Clements, former WNEIS Secretary and Chair of the RHS Bulb Committee, regularly gives talks about the Wakefield and North of England Tulip Society and English Florists' tulips to local groups and her offer to provide the afternoon's presentation was readily accepted. Her talk covered the history of the tulip and the emergence of English Florists' tulips and the Society, the standards for showing, changes to the show schedule, and some tips on growing and exhibiting. This was invaluable information, familiar to some but by no means all, and very well illustrated with slides and accompanied by stories of former growers. The following notes highlight some points to remember when growing and showing English Florists' tulips.

The Wakefield and North of England Tulip Society

English Florists' tulips have a long lineage, the bulbs we grow today are descendants of the bulbs grown by generations of florists, who have propagated them by keeping offset bulbs and growing them to flowering size, and by raising new cultivars from seed by hybridising the old stock. Showing the flowers competitively maintains the high standards first defined by George Glenny in 1832, in his book *The Culture of Flowers and Plants* and which form the basis for the standards still used today. The Wakefield and North of England Tulip Society is now the only tulip society dedicated to the growing and showing of English Florists' tulips, the preservation of old varieties, and the development of new varieties from seed which must meet the required standards of colour, purity and form.

Form

- There should be six petals and six stamens
- The petals should be equal in length
- The petals should be rounded at the top rather than pointed
- The petals should grip together tightly to avoid gaps.
- The shape should be that of half a tennis ball or if the petals are slightly longer, a claret glass.



The Standards

English Florists' tulips come in three colour types known as rose, bizarre and bybloemen:

Rose - a pure white base with pink or red colouring of the petals.

Bizarre - a pure yellow base with brown to dark red (not pink) petals.

Bybloemen - a pure white base with lilac to dark purple petals.

The base of the flower should be pure white or yellow depending on the colour type with no blotches of other colours.

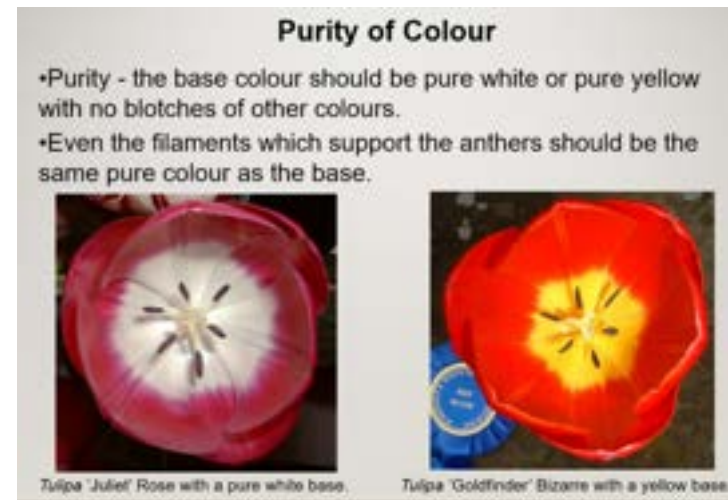
The filaments which support the anthers should also be of the same colour as the base and the anthers should be black.

English Florists' tulips may exist in two distinct forms:

Breeder tulips - the petals have an even colour above a base of pure white or yellow.

Broken or Rectified tulips - here the petals have striped markings resulting from infection with 'Tulip Breaking Virus'. These were, and are now, the most highly prized.

When a breeder tulip is infected by TBV, the colour is not produced evenly throughout the petal giving it a striped effect (the colour is absent in some places revealing the base colour and in other places it is intensified) and the resulting patterns are recognised as Feathers and Flames. Feathers have colour at the edge of the petal and



Tulipa 'Mabel' (Rose)

The Three Stages



Tulipa 'Columbine' (Bybloemen) The Three Stages



Feather Breeder Flame

Tulipa 'James Wild' (Bizarre) The Three Stages



can have a central line or 'thumbmark' while Flames have additional lines of colour between the edge and the central beam. The patterns should be symmetrical - this is most evident when viewed from above - and English Florists' tulips are judged from the inside.

Some varieties of English Florists' tulips are not known to have broken while in others only the rectified form remains because all the breeders have been infected with TBV. Where a variety exists in both breeder and broken form it has the potential to exhibit three 'stages' - breeder, flame and feather. However, not all breaks are good and not all

varieties break well - in most cases, when a breeder tulip breaks, the result is a flower which is not acceptable to the florist. Trying to maintain breeder bulbs free of TBV is important and breeder and broken tulips should always be handled, stored and planted separately - breeder flowers / bulbs first then broken ones - to avoid transmission of the virus.

The form or shape of the flower is also important:

There should be six petals and six stamens.

The petals should be equal in length.

The petals should be rounded at the top rather than pointed.

The petals should grip together tightly to avoid gaps.

The shape should be that of half a tennis ball or if the petals are slightly longer, a claret glass.

Growing English Florists' Tulips and Preparing for a Show

The tulip is a hardy plant and experiences a wide range of climatic conditions in its native habitat. The bulb requires a period of cold in the winter to stimulate growth during which time the roots develop and then warmth and water in spring for the shoots to grow. As the foliage dies down in the summer nutrients are returned to the new bulb and a warmer period is necessary to initiate bud development within the bulb during the 'dormant' summer months. These basic requirements are easily replicated under cultivation but good drainage is crucial to avoid the bulb rotting. When all the foliage has died down the bulbs can be lifted, dried and cleaned of excess soil and loose tunics etc. and ideally stored in paper bags in a dry, pest-free and cool location. Breeder bulbs should always be lifted before, and handled and stored separately from, broken bulbs.

Tulips are usually planted in November and this also ensures the best chance of flowering at the right time for the Annual Show. Bulbs will still flower if planted later but are unlikely to produce flowers in time for the show. The bulbs, traditionally planted in an old potato bed, are planted at a depth of 4-6 inches (breeders first) with rows (or individual bulbs where necessary) carefully marked and named. Growth above ground should be visible during the following February and as a rule of thumb flowers should be ready for show approximately six weeks after the flower bud is evident at the base of the leaves. The Spring weather can be very variable and there may be a need to protect the developing flowers from hail which can result in damaged petals, or sunshine which can cause the colours of the flowers to run.



Calling the classes..



As the flower heads develop it is possible to determine whether any breeder bulbs have broken (and sometimes this is evident in the leaves too) at which point the broken bulb should be removed from the bed and disposed of or relocated (depending on the potential quality of the break). Any plants with good broken flowers should be marked carefully so that the bulbs can be identified when being dug up. This process of selection ensures that good quality flowers and their bulbs are retained.

As the flowers develop and with a copy of the show schedule to hand, planning which classes to enter can be considered. Selected flowers benefit from being picked (breeders first) up to three days in advance of the show and placed in water in a cool place, and if necessary to slow further development they can be stored in a fridge for up to two weeks. With English Florists' tulips a 6-inch cut stem is adequate and minimises the loss of plant material which will already be producing food for the developing new bulb, Entries for the vase classes are usually cut with longer stems and leaves. It is useful to mark the name of the variety on the stem using an indelible pen. Flowers can be transported to the show venue wrapped in paper (but avoid newsprint which can transfer to the flower) or more often in bottles and crates etc.

The Show Schedule - including some changes for 2023

The Annual Show includes classes for both English Florists' and Dutch tulips and a range of prizes are available for successful competitors of all levels of experience. Success is determined based on a points-score system which reflects the level of difficulty of each class and the quality of flowers exhibited, and a second purely qualitative process which identifies the best blooms exhibited irrespective of the class.

Classes 1 to 8 are vase classes that are not for English Florists' tulips. Beginning with the 2023 Annual Show, the committee has introduced some changes. Please note that **Classes 1, 2 and 8** remain unchanged, however, the great variety of Dutch tulips can be a challenge to accommodate so the change to the 2023 schedule aims to ensure that any Dutch tulip brought to the Annual Show can be shown under one of the following vase classes:

Class 3 Vase of 3 Tulips red, pink or orange (one variety)

Class 4 Vase of 3 Tulips white, cream or yellow (one variety)

Class 5 Vase of 3 Tulips brown, purple or black (one variety)

Class 6 Vase of 3 Tulips viridiflora (one variety)

Class 7 Vase of 3 Tulips not in one of the above categories (one variety)

A second change to the schedule reflects the aim of encouraging younger growers to get involved and show their best flowers. From 2023, the Elizabeth Smith Silver Medal will be awarded for the best tulip shown by an exhibitor under 18 years old on show day.

Classes 11 to 36 are for English Florists' tulips displayed individually in beer bottles, either in single-bloom classes or multi-bloom classes - combinations of flowers which together display the skill of the exhibitor in selecting both the variety and the flower. In all cases the subtle detail of the class criteria is important to consider. For example, a requirement for all blooms to be of different named varieties is not the same as a requirement for all blooms to be dissimilar (this allows for blooms of the same variety to be entered as different forms).

The Open Classes 11 to 25 generally attract the more experienced growers who have a wider range of varieties to draw from and who have been able to select their best flowers over a number of years.

The Novice Classes 28 to 32 are suited to exhibitors who may be new to competing or who have not previously won the Brook Silver Challenge Cup (the 'Novice' Cup).



The Seedling Classes 26 and 27 acknowledge the commitment made by tulip breeders to the development of new varieties and allow new unnamed English Florists' tulip hybrids to be considered against the standards.

The Extra-Open Classes 33 to 36 provide a

transition from the Novice classes to the more competitive Open classes although there is no restriction on any exhibitor entering the latter. However, the criteria for entry to the Extra Open classes should be carefully considered as these are 'open only to members who have not won more than one first prize in the equivalent of Classes 11 - 25 over the last two years, or gained the most points in the Extra Open Classes in the previous year' - if unsure eligibility can be checked with the show manager.

Although tempting at first to remain in the single-bloom classes across the schedule there is a greater chance of success with entries to the multi-bloom classes where there are generally fewer competitors.

The Show

All members are encouraged to bring along their best tulips to exhibit at the Annual Show and new members, who may be apprehensive about bringing a small number of flowers or even just one are particularly welcome. The date of the Annual Show is set at the AGM in October while that of the Small Show, determined at relatively short notice according to the growing season, is usually after the Annual Show and provides a further opportunity to exhibit English Florists' tulips under competitive conditions.

On show day exhibitors obtain an exhibitor number (and may request an additional one if necessary to allow up to two entries in multi-bloom classes). A joint or family membership allows all members to enter exhibits individually if desired, but where preferred, joint entries are allowed although if successful only one name will be used for any engraving.

Bottles for showing the tulips are available in the hall. Tulips are shown off to their best advantage if pollen and insects etc. on the inside of the flower are removed with a soft brush before placing the flower in a bottle so that it rests on the bottle neck. The

entry slip with the tulip name, class and competitor number is attached to the bottle and advice will always be given if there is uncertainty about the variety or form of the tulip or which class to enter.

At the specified time each class is called individually, and exhibitors place their entries on the show bench as directed. This means that flowers are chosen on their merits rather than in relation to the quality of another competitor's exhibits. Judging begins immediately and for this, the judges require quiet and unhindered access to the show benches.

For exhibitors and other members, this is a good time to have lunch and catch-up with friends and acquaintances, away from the show bench while the judges do their work. Once the judging has concluded exhibitors can check to see if they have been successful and the flowers and their qualities can be examined and discussed before the trophies are awarded to the winners.

Closing Words

Members of the Wakefield and North of England Tulip Society grow and show English Florists' tulips to the highest standards and exhibit these special flowers at the Society's Annual Show and Small Show in Wakefield. These are unique events and there is nowhere else in the world where you can see a show of English Florists' tulips, shown competitively, in the traditional way, and judged to meet the old standards.

The Society's members hold the stock of the best English Florists' tulips between them. A very small number of commercial growers supply bulbs of certain named cultivars but as the flowers are not judged and selected, over time their flower quality has deteriorated and they no longer meet the standard of English Florists' tulips.

Competition is fundamental to maintaining the standards of English Florists' tulips, yet within the society bulbs are freely exchanged between members, who can request bulbs to add to their collection and donate carefully selected bulbs for redistribution. Through the generosity, enthusiasm and cooperation of growers, the stock grows and the quality improves.

Sarah Brooks & Teresa Clements

Teresa Clements kindly made her AGM presentation, via Zoom, to our members in Sweden. This took place on Saturday 12th November at 3.30.pm while the Swedes took afternoon tea.

The 187th Annual Show

Teresa Clements

The show report should be just that, a report on the tulips, how many reached the show bench, which did well, was it an impressive turnout and a good show and so on. However, all the stats, facts and figures will appear in due course, the most important news to report about the 187th Annual Show is that We Had A Show!

The long wait was over, the sun shone, and we had a great new venue at Ossett War Memorial Community Centre. It was such a pleasure to see familiar faces appear and to enjoy the buzz of conversation and activity that precedes a show, the years of isolation faded away.

The date of the show, 14th May 2022 proved to be too late for there to be many Dutch tulips remaining for the first eight classes and many growers said their English Florists' tulips were also already over. This was a pity as the new venue gave us more room to

spread out for both staging flowers in advance of the show and for the show itself. With hindsight, more tables would have further improved the accommodation and next year we will be better prepared.

Despite the late date, twenty-three exhibitors put 379 tulips on the show bench, 334 of them English Florists' tulips. Wind, rain, and frost had damaged many potential exhibits and the subsequent emergence of tulip fire, a disfiguring fungal disease, further spoiled the blooms. Growers were happy to return to the show and brought their tulips, whatever their condition, including many flowers

Behind the scenes work to prepare the blooms for showing.
Photo: Eeva Rumpunen



Running out of hands! Photo: Eeva Rumpunen

that were not up to exhibition standard but made a decorative bunch of tulips, these were kept well away from the judges' eyes.

The Open Classes

Only Chris Gill and Judy Baker had twelve breeder tulips to enter Class 11 for the Eyre Family Trophy, and twelve rectified tulips for the Needham Memorial Cup. These are the two most difficult classes to enter and Judy, whose tulips regularly bloom far earlier than those grown in the North of England, did well to keep two sets of twelve tulips for these two classes. Chris won both trophies, many congratulations to him, and well done to both for achieving their impressive entries.

One of the breeders from Chris' set of twelve, a *Tulipa* 'Goldfinder', went on to win Best Breeder and overall Best Bloom in show. *T.* 'Goldfinder' is a bizarre and has pure, bright red petals with a clear yellow base. Its clean lines, yellow filaments and fine black anthers held within a perfect half tennis-ball shape, mean that when it is grown well, it conforms precisely to all the standards and is hard to beat.



Judy Baker and Chris Gill examine the exhibits. Photo: Eeva Rumpunen

Unusually, a *Tulipa* 'Julia Farnese' was the best feathered tulip, and it also won the Cochrane of Cults Vase for exhibitor Dave Bonser. *T.* 'Julia Farnese' is often considered too heavily marked for a feather but the extent of the colour can vary to give a much finer border of colour around the edge of the petals making it a good contender. Larger bulbs tend to produce flowers with more colour and the smaller offset bulbs give the best flowers with finer markings for exhibition. The heavily coloured border is described as being 'plated', which means the colour floods the margin of the petal in a dense mass rather than being a delicate and continuous fine edge or inward pointing fringe of colour.

The best flamed tulip was a *Tulipa* 'Sir Joseph Paxton', grown by Chris Gill. This came from Class 17, the Stages Cup, in which preference is given to a set of breeder, flame and feather of the same named tulip. Over the past few years, we have seen some good examples of this, with *T.* 'Lord Stanley' and *T.* 'James Wild' being good subjects. Both of these are bizzarres, but rose and bybloemen sets have also appeared. This year there were no single-name sets and the Best Flame appeared alongside a *T.* 'Nectar' breeder and a *T.* 'Royal Sovereign' feather.

It is worth noting the above, if it proves impossible to assemble the perfect set of three, don't be discouraged and put your flowers in the single bloom classes, have a go at

making a set of stages. Check your flowers are all the same colour, all need to be either rose, bizarre or bybloemen, and that you have a breeder, a flame and a feather, and try taking a step up from single bloom entries. Be assured, the judges will recognise an outstanding flower whatever class it is in.

The Novice Classes

In the Novice classes, *T.* 'Julia Farnese' once again featured in the results list. Niklas and Katrin Welfelt did very well and won the Novice Cup. Congratulations to them, we look forward to seeing their tulips in the Open and Extra Open classes next year, good luck!

The Extra Open Classes

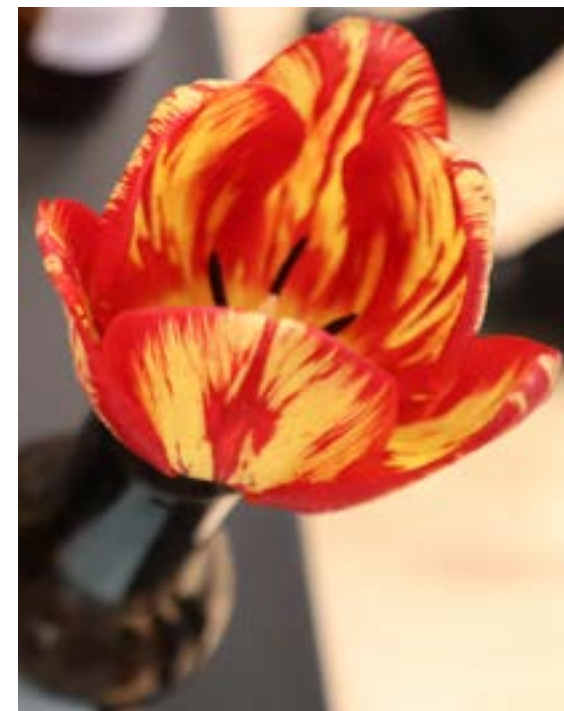
A notable flower in the Extra Open classes was a modern bizarre breeder *T.* 'Deryn Roberts'. This was raised by Peter Royles and is similar in appearance to *T.* 'Goldfinder' but with a more vigorous habit, larger flower and petals of a deep, intense red above a gold base. The shape is not quite so perfect as that of *T.* 'Goldfinder' but if the number of bulbs can be built up and they are circulated among members, this will soon become a favourite.

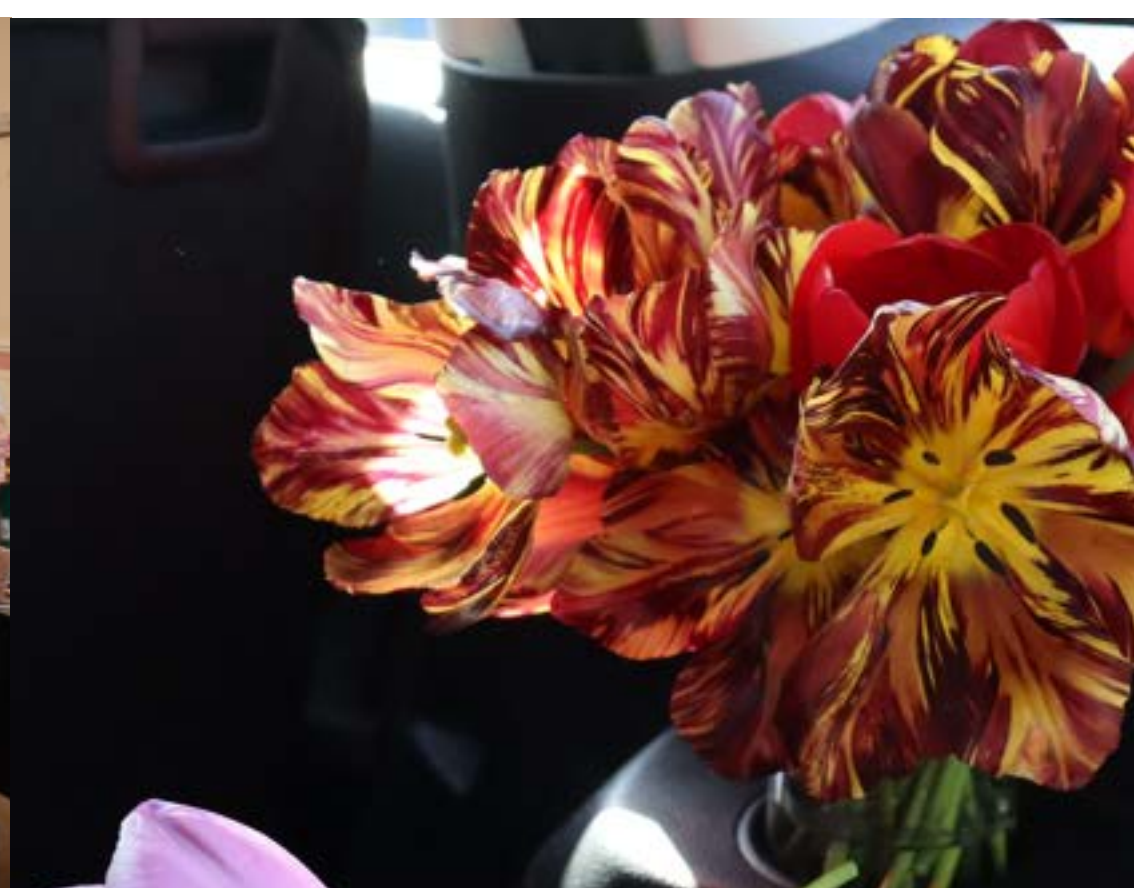
Looking back at the show results, it seems remarkable that all three premier blooms were raised and named in the Nineteenth Century, surely those who raised them would be proud to know that their flowers are still winning the top prizes over 150 years later and would be grateful to the generations of growers who have maintained the stock for so long.

The Small Show

This really was a small show, as few exhibitors had any tulips left by 22 May. There were no entries in the first four classes, for sets of nine or sets of six tulips, but when class 5, for a pan of three

A *T.* Goldfinder flame grown by Ulf Hansson. It is rare for Goldfinder to produce good flames. Photo: Eeva Rumpunen





Above: a group of the winning exhibitors with their prizes. Right: As always, there were many amazing blooms to take home. Photos: Eeva Rumpunen

breeders, was called, at last there were some tulips in contention, with five entries. Joanna and Robin Spencer, who were unable to attend the 187th Annual show came from their new(ish) home in Largs, where the climate must be a little cooler than Shropshire, and brought some good breeder tulips. Joanna's set of three breeders won first prize and the bybloemen breeder, *T. 'Cydonia'* (raised by John Wainwright), went on to win Best Breeder tulip in show.

In all, nine exhibitors brought 75 English Florists' tulips to the show-bench. Dave Bonser and Teresa Clements, took home some pink cards for first prizes, but Chris Gill was the man to beat, he had a good show and won the Wakefield Vase for most points overall. Two of his *T. 'James Wild'* (raised and named about 1890), one feathered and one flamed, were outstanding examples and both won their respective Best Bloom titles, ultimately the Billy Tear Trophy for Overall Premier Bloom went to the flamed *T. 'James Wild'*. At the very end of the season, when good flowers were hard to find, all the Premier Blooms were very worthy winners.



The 187th Annual Show Results

14th May 2022

Vase Classes

Class 1 The John Hardman Memorial, Vase of 18 Tulips (One variety) (1): 2. Polly Nicholson (Calne): Bridesmaid.

Class 2 The Perkin Trophy, Vase of 9 Tulips (One variety) (2): 2. Polly Nicholson2 (Calne): La Joyeuse. 3. Polly Nicholson: Rembrandt.

Class 3 Vase of 3 tulips, Lily Flowered (One variety) (2): 1. Christine Brooks (Belper): Purple Dream. 2. Sarah Brooks (Oughtibridge): Lasting Love.

Class 4 Vase of 3 tulips, Parrot (One variety) (No entries).

Class 5 Vase of 3 tulips, Fringed (One variety) (1): 1. Christine Brooks: Gorilla.

Class 6 Vase of 3 tulips, Double (One variety) (1): 1. Christine Brooks: White Heart.

Class 7 Vase of 3 tulips, Multi-headed (One variety) (No entries).

Class 8 Vase of 5 tulips (species or small-flowered) (2): 1. Teresa Clements (Harrogate): Batalini Bright Gem. 2. Polly Nicholson: Aximensis.

Class 9 Vase of 12 English Florist Tulips (No entries).

Class 10 Vase of 6 English Florist Tulips (1): 2. Teresa Clements: Lord Stanley, Lemuria.

Open Classes

Class 11 The Eyre Family Trophy, Stand of 12 Breeders (different varieties) (2): 1. Chris Gill (Southwram): Casius, Solis, Juliet, Rosie Wainwright, Jack Taylor, Goldfinder, Airy, Sam Barlow, Music, Argyre, Talisman, Albert Tear. 2. Judy Baker (Hitcham): Solis, Mabel, Casius, Rosie Wainwright, Mercury, Lemuria, Sam Barlow, Jack Taylor, Argyre, Talisman, Columbine, Trefoil Guild.

Class 12 Needham Memorial Cup, Stand of 12 rectified English Tulips (all dissimilar) (2): 1. Chris Gill: James Wild fl, Dr Hardy fl, Sir Joseph Paxton fe, James Wild fe, Talisman fl, Bessie fl, Bybloemen not identified fe, Adonis fe, Akers fl, Solis fl, Wakefield fe, Julia Farnese fe. 2. Judy Baker: James Wild fl, Dr Hardy fl, Lemon Paxton fe, Royal Sovereign fe, Columbine fl, Bessie fl, Adonis fe, Agbrigg fe, Judy Baker fl, Akers fl, Juliet fl, Akers fl.

Class 13 Royles Jubilee Cup, Stand of 9 Breeders (different varieties) (1): 1. Judy Baker: Jack Taylor, Sam Barlow, Goldfinder, Lunae, Trefoil Guild, Talisman, Mabel, Casius, Utopia.

Class 14 Local Silver Challenge Cup, Stand of 9 English Florist Tulips (all dissimilar) (3): 1. Teresa Clements: Lemuria, Sir Joseph Paxton fl, James Akers fe, Wendy



T. Goldfinder, grown by Chris Gill. Photo: Michael Chapman

Akers, Jane Eyre fl, Adonis fe, Juliet, Julia Farnese fl, Akers fe. 2. Chris Gill: Nectar, James Wild fl, Lord Frederick Cavendish fe, Talisman, Bessie fl, Adonis fe, Solis, Akers fl, Julia Farnese fe. 3. Judy Baker: Mercury, Sir Joseph Paxton fl, Lemon Paxton fe, Lunae, Columbine fl, Agbrigg fe, Mabel, Judy Baker fl, Solis fe.

Class 15 Silver Challenge Cup, Stand of 6 rectified English Florist Tulips (1): 1. Judy Baker: Sir Joseph Paxton fl, Talisman fl, Casius fl, James Wild fe, Agbrigg fe, Solis fe.

Class 16 The G.S.Hunter Memorial Cup, Stand of 6 Breeders (different varieties) (4): 1. David Bonser (Craster): Judy Baker, Lunae, Talisman, Wendy Akers, Goldfinder, Sam Barlow. 2. Teresa Clements: Lemuria, Talisman, Juliet, Goldfinder, James Wainwright, Mabel. 3. Natasha McEwen2 (Northumberland): Lemuria, Columbine, Solis, Lord Stanley, Music, Judy Baker.

Class 17 Stages Cup, Pan of 3 stages: one Breeder, one Flamed, one Feathered (4): 1. Chris Gill: Nectar, Sir Joseph Paxton fl, Royal Sovereign fe. 2. Teresa Clements: Utopia, Akers fl, Solis fe. 3. David Bonser: Nectar, Sir Joseph Paxton fl, Sir Joseph Paxton fe.

Class 18 Silver Plate, Pan of 3 Breeders: one Bizarre, one Bybloemen, one Rose (5): 1. Judy Baker: Mercury, Talisman, Mabel. 2. Chris Gill: James Wild, Talisman, Casius. 3. David Bonser: Mercury, Trefoil Guild, Judy Baker.



T. Julia Farnese feather, grown by David Bonser. Photo: Michael Chapman

Class 19 Three Flamed (3): 1. Chris Gill: Sir Joseph Paxton, Bessie, Solis. 2. Teresa Clements: Lemuria, Argyre, Akers. 3. Sarah Brooks: Lord Frederick Cavendish, Albert Tear, Wakefield.

Class 20 Three Feathered (No entries).

Class 21 Pair of Flamed (7): 1. Natasha McEwen: Lord Stanley, Bessie. 2. Ulf Hansson (Halmstad): Lord Stanley, Goldfinder. 3. Lynn Gill (Southowram): Bessie, Talisman.

Class 22 Pair of Feathered (4): 1. Natasha McEwen: Sir Joseph Paxton, Habit de Noce. 2. Natasha McEwen: Julia Farnese, Royal Sovereign. 3. Teresa Clements: Adonis, Solis.

Class 23 One Breeder (14): 1. David Bonser: Wendy Akers. 2. Judy Baker: Mabel. 3. Chris Gill: Hubert Calvert.

Class 24 One Flamed (13): 1. Chris Gill: Talisman. 2. Natasha McEwen: Lord Stanley. 3. Judy Baker: Columbine.

Class 25 One Feathered (10): 1. David Bonser: Julia Farnese. 2. Chris Gill: Royal Sovereign. 3. Judy Baker: Agbrigg.



T. Sir Joseph Paxton flame, grown by Chris Gill. Photo: Michael Chapman

Seedling Classes

Class 26 Seedling Cup, One Seedling Breeder or Rectified raised by the exhibitor (No entries).

Class 27 Three Seedling Breeders (one from each colour class) (No entries).

Novice Classes

Class 28 Pan of Three One Breeder, one Flamed, one Feathered (6): 1. Niklas & Katrine Wellfelt (Stockholm): Casius, Julia Farnese fl, Julia Farnese fe. 2. Emily Wellfelt (Halmstad): James Akers, Lord Stanley fl, Royal Sovereign fe. 3. Daniel Smith (Bollington): Judy Baker, Lord Frederick Cavendish fl, Dr Hardy fe.

Class 29 One Breeder (23): 1. Niklas & Katrine Wellfelt: Casius. 2. Eeva Rumpunen (Halmstad): Judy Baker. 3. Eeva Rumpunen: Wendy Akers.

Class 30 One Flamed (12): 1. Eeva Rumpunen: Adonis. 2. Emily Wellfelt: Julia Farnese. 3. Eeva Rumpunen: Lord Stanley.

The Small Show

22nd May 2022

Class 31 One Feathered (8): 1. Niklas & Katrine Wellfelt: Julia Farnese. 2. Faye Tuffrey (Chatsworth): Julia Farnese. 3. Margaret Christian (Denby Dale): Wakefield.

Class 32 The Gina Roozen Cup, Pan of 3 Breeders: one Bizarre, one Bybloemen, one Rose (6): 1. Niklas & Katrine Wellfelt: James Wild, Casius, Talisman. 2. Emily Wellfelt: James Wild, Judy Baker, Music. 3. Sarah Brooks: Jack Taylor, Solis, Trefoil Guild.

Extra Open Classes

Class 33 One Breeder (15): 1. Teresa Clements: Deryn Roberts. 2. Eeva Rumpunen: Judy Baker. 3. Niklas & Katrine Wellfelt: Juliet.

Class 34 One Flamed (9): 1. Teresa Clements: Lord Stanley. 2. James Akers (Wrenthorpe): Wakefield. 3. Natasha McEwen: Lord Stanley.

Class 35 One Feathered (4): 1. Gill Starkey (Craster): Julia Farnese. 2. Roger Hinchliffe (Saddleworth): Mabel. 3. Teresa Clements: Habit de Noce.

Class 36 Pan of Three One Breeder, one Flamed, one Feathered (4): 1. Gill Starkey: Juliet, Wakefield fl, Casius fe. 2. Sarah Brooks: Rosie Wainwright, Wakefield fl, Juliet fe. 3. Teresa Clements: Utopia, Casius fl, Akers fe.

Points Classes

F R Hunter Cup, Most points in Vase classes: Christine Brooks:

Jim Akers Memorial Goblet, Most points in Open classes: Chris Gill:

Brook Silver Challenge Cup & Glass Goblet, Most points in Novice classes: Niklas & Katrine Wellfelt:

Glass Goblet, Most points in Extra Open Classes: Gill Starkey:

The Dawson-Brown Trophy, Most points in English classes + ASYF: Teresa Clements:

Bloom Classes

Elizabeth Smith Silver Medal, Youngest Exhibitor under 18 years of age: No entries.

The James Akers Trophy, Best Feather in Show: David Bonser: Julia Farnese.

The Wendy Akers Trophy, Best Flame in Show: Chris Gill: Sir Joseph Paxton.

The Keith Eyre Trophy, Best Breeder Tulip in Show: Chris Gill: Goldfinder.

Peter Emmett Trophy, Best Exhibit Classes 2 - 8: Christine Brooks: Gorilla.

Cochrane of Cults Vase, Best Bloom Classes 23 - 25: David Bonser: Julia Farnese.

The Dudmaston Plate, Best Bloom in Novice Classes 28 - 32: Niklas & Katrine Wellfelt: Julia Farnese.

S Knowles Cup, Best Bloom in Extra Open Classes 33 - 36: Teresa Clements: Deryn Roberts.

Turner Memorial Trophy, Best Sam Barlow: David Bonser: Sam Barlow.

Albert Tear Memorial Trophy, Overall Premier Bloom: Chris Gill: Goldfinder.

Florists' Tulips Classes

Class 1 Stand of 9 Breeders (different varieties) (No entries).

Class 2 Stand of 9 English Florist Tulips (all dissimilar) (No entries).

Class 3 Stand of 6 Breeders (different varieties) (No entries).

Class 4 Stand of 6 rectified English Florist Tulips (No entries).

Class 5 Pan of 3 Breeders: one Bizarre, one Bybloemen, one Rose (5): 1. Joanna Spencer (Largs): Jack Taylor, Judy Baker, Cydonia. 2. Daniel Smith (Bollington): Mercury, Judy Baker, Halmstad. 3. Gill Starkey (Craster): James Akers, Aonius, Talisman.

Class 6 Pan of 3 stages: one Breeder, one Flamed, one Feathered (4): 1. David Bonser (Craster): Judy Baker, Juliet fl, Akers fe. 2. Sarah Brooks2 (Sheffield): Talisman, Talisman fl, unknown fe. 3. Sarah Brooks (Sheffield): Goldfinder, Airy fl, Royal Sovereign fe.

Class 7 Pair of Flamed (7): 1. Chris Gill (Southowram): James Wild, Talisman. 2. Chris Gill2 (Southowram): James Wild, Talisman. 3. Christine Brooks (Belper): James Wainwright, Akers.

Class 8 Pair of Feathered (4): 1. Chris Gill: Habit de Noce, Royal Sovereign. 2. Sarah Brooks: Habit de Noce, Wakefield. 3. David Bonser: James Akers, Akers.

Class 9 One Breeder (12): 1. Teresa Clements (Harrogate): Mercury. 2. Joanna Spencer: Rosie Wainwright. 3. Gill Starkey: Mabel.

Class 10 One Flamed (7): 1. Teresa Clements: Casius. 2. Chris Gill: Talisman. 3. Daniel Smith: Nectar.

Class 11 One Feathered (7): 1. Chris Gill: James Wild. 2. David Bonser: Agbrigg. 3. Daniel Smith: Habit de Noce.

Points Classes

The Wakefield Vase, Most points in Florists' Tulips classes: Chris Gill:

Bloom Classes

Best Feather in Show: Chris Gill: James Wild.

Best Flame in Show: Chris Gill: James Wild.

Best Breeder Tulip in Show: Joanna Spencer: Cydonia.

The Billy Tear Trophy, Overall Premier Bloom: Chris Gill: James Wild.

The Problem of Identification

Dan Smith

At the Annual Show, in May 2022, I was asked a question by one of our society's members where she said "If I show you a tulip how do you know it's a 'Joseph Paxton'?" This is a very good question and sadly I was not able to provide a very good answer.

As a novice exhibitor with limited experience it is very difficult to say what the difference is between a *T. Talisman* breeder and a *T. Columbine* breeder. Equally I find it very difficult to tell the difference between a rectified *T. Lord Stanley* and a *T. Lord Frederick Cavendish*. For me I have simply tried my best to keep the varieties separate from each other and be as careful as possible with their labels. However, mistakes happen, and bulbs get mixed up, especially when lifting them. Bulbs move around and the bulb that is planted is not the bulb (or rather bulbs) that gets lifted.

This problem of identification is not just limited to Florist Tulips. In the UK there are over 2,500 varieties of apples, bred for many different reasons from time of fruiting,

T. Hubert Calvert. Photo: Teresa Clements



T. Jack Taylor. Photo: Teresa Clements

appearance, storing qualities and of course taste and size. There are people who are fortunate to have an old apple tree or two in their gardens, and they may want to know what variety they have. An online resource I have used is <https://www.fruitid.com>. This provides a facility allowing you to identify 593 different varieties of apple using a range of criteria such as colour and the shape of the eye and stalk amongst many others.

I wonder if there is something we can create for our society's website to make it easier for novices to identify the different varieties?

In recent issues of our newsletter Ulf Hansson has written two excellent articles talking about what characteristics to use when identifying bizarre (Newsletter 31) and bybloemen (Newsletter 32) breeders. Using these as inspiration and looking at the pictures of Rose breeders on pages 45 - 50, in the *Flames and Feathers* green book (quite often just called the Green Book) I have created a table with seven categories, which are: stigma, stamens, basal pattern, basal border, stripe, petal colour and flower shape.

Table I							
Name	Stigma	Stamens	Basal Pattern	Border	Stripe	Petal Colour	Flower Shape
Aonius	Bifid	Thick Hexagonal	Maple Leaf	Airbrushed with blue tint	No	Red/Scarlet	Round
Casius	Bifid	Thin Triangular	Maple Leaf	Airbrushed	Yes	Red, purple tint	Round
Gloria	Manx Knobby	Thick Hexagonal	Maple Leaf	Airbrushed	Yes	Red Pink	Long, claret
Hubert Calvert	Smooth	Thick Hexagonal	Round (hexagonal)	Distinct	No	Carmine	Round
Judy Baker	Bifid	Thin Hexagonal	Round	Airbrushed	Yes	Bright pink	Round
Juliet	Bifid	Thin Triangular	Maple Leaf	Airbrushed	No	Pink	Round
Lunae	Bifid	Thin Triangular	Round	Radiates	No	Pink	Long, claret
Mabel	Bifid	Thick Hexagonal	Round	Radiates	No	Pink	Long, claret
Parisi	Bifid	Thick Hexagonal	Round	Distinct	No	Pink	Round
Rosie Wainwright	Smooth	Thick Hexagonal	Maple Leaf	Radiates	Yes	Pink, purple sheen	Long, claret
Solis	Bifid	Thin Hexagonal	Round	Airbrushed	Yes	Pink	Round
Utopia	Smooth	Thick Triangular	Round	Airbrushed	No	Pink Purple	Round

The table is shown as Table I:

Given a rose breeder with a stripe, a 'maple leaf' basal pattern, and stamens that are thin and arranged in a triangular shape, the only variety that has all three attributes is *T. Casius*.

On page 48 of Newsletter 32 Ulf identifies four types of stigma: smooth, bifid, twisted and knobby, which I've also called Manx since I feel it resembles the 'three legs of Man'.

In my observations of my own tulips there seem to be two types of stamen, thick or thin and two types of arrangement for the stamens: hexagonal and triangular.

The basal pattern is where the base colour meets the petal colour. Ulf has identified two types: maple-leaf and round. In his articles Ulf identified two types of border:



T. Mercury. Photo: Teresa Clements

radiating (fimbriate) and air-brushed. I have added a third: distinct. Some breeders have a central stripe, often called a central beam. This is sometimes quite apparent, at other times less so.

Finally, there are petal colour and flower shape. These last two categories are very subjective. I may describe a colour as bright pink, whilst you may describe it as shocking pink. A photograph may not capture a tulip's colour exactly as a human perceives it, something the Green Book recognises and finally sunlight can affect colour. A similar situation exists with flower shape.

There is also the fact that tulips, just like people, change as they get older. In his articles Ulf frequently mentions this.

Table II						
Name	Stigma	Stamens	Basal Pattern	Border	Stripe	Petal Colour
Mercury	Knobby	Thick	Maple Leaf	Radiates	Yes	Dark Red
Airy	Bifid	Thin	Maple Leaf	Airbrushed	Yes	Dark Red
Jack Taylor	Knobby/ twisted	Thick	Round	Radiates	No	Brown/chocolate
James Akers	Bifid	Thin	Round	Radiates	Yes	Dark Red
James Wild	Smooth	Thin	Maple leaf (not clear)	Airbrushed	Yes	Brown
Sam Barlow	Twisted	Thick	Round	Radiates	Yes	Red
Goldfinder	Smooth	Thin	Round	Airbrushed	No	Crimson/Yellow (very distinctive)

Table II was created from the images Ulf took of six Bizarre breeders in Newsletter 31, page 50, plus *T. Goldfinder*

Given a bizarre breeder, which doesn't have a stripe, you can see from the above table you are already down to two possible varieties and it is very easy to distinguish *T. Goldfinder* from any other bizarres. Have you got a bizarre with a maple leaf border that radiates? Then you could be looking at *T. Mercury*. Please note there are more than seven varieties but hopefully you get the idea.

It is more difficult to do this with rectified varieties because there are fewer criteria available. There are no stripes and no basal patterns. There is also the fact that the virus can cause deformed stamens and stigmas. Then there is the problem of colour; there is a difference between crimson and scarlet, but it isn't easy to describe, especially when the colour and shade I perceive with my eyes can be different from another person, or what has been captured by a photograph.

It was very difficult to find categories based on the photographs in the Green Book to produce a similar table for rectified bizarre flowers but I have tried to have a go.

At the Small Show I was told it is the lemon yellow colouring of *T. Joseph Paxton* that distinguishes it from the other bizarres.

Clockwise from top right, *T. Argyre*, *T. James Wild*, *T. Judy Baker*, *T. Utopia*, *T. Goldfinder*, *T. Talisman*. Photo: Teresa Clements



Stem and bulb Nematode

Polly Nicholson

When a cluster of my most recent batch of English Florists' breeder tulips looked as though they were going to flower considerably later than usual this year I was delighted, as the timing would for once be right for the Tulip Society's Main Show. I live in Wiltshire, and my tulips are usually at their best around May Day and considerably past their best two weeks later over the show weekend. It became apparent however that there was something far from right with the tulips when their flower heads appeared to be at right angles to the stems, and in some cases fused to them by a thinly stretched band of plant tissue, rather like the webbing on a duck's feet. There was also evidence of dieback to leaves and spotting to the petals.

These symptoms were unfamiliar to me, particularly the distortion. While relieved that it didn't seem to be the dreaded tulip fire, I still didn't feel comfortable about having tulips like this in my quarantine bed. I carefully cut some samples of the affected tulips (disinfecting the secateurs afterwards), double-bagged them and sent them off to RHS Gardening Advice for an opinion. Access to their scientific expertise is one of the great benefits of being an RHS member, and I was thankful that the laboratories were operating again after a prolonged period of closure throughout the Covid lockdowns. Around the same time, I sent photographs to Teresa Clements, who had sent the bulbs from the Society's bulb distribution, and she raised the possibility of stem nematode. Shortly afterwards the RHS confirmed the diagnosis in a very helpful explanatory letter:

"The tulip plant material you sent in are infected by a microscopic worm called the stem and bulb nematode (*Ditylenchus sp.*). The typical symptoms and an extraction confirmed their presence.

The nematode has a very wide host range (+450 species). It is a migratory endoparasite that feeds upon parenchymatous tissue in stems and bulbs, causing the breakdown of the middle lamellae of cell walls. Feeding often causes swellings and distortion of aerial plant parts (stems, leaves, flowers) and necrosis rotting of bulbs. During cold storage of bulbs *D. dispaici* will continue feeding and soon the bulbs will start rotting. Brown rings can be seen when the bulb is cut in half transversely.

In the absence of host plants, stem and bulb nematodes are able to survive in moist soil for up to a year; however, they are more resistant to desiccation, fourth-stage juveniles often congregate in their thousands and dry out to form yellowish, woolly masses (nematode wool)!



T. Casius; T. Juliet; T. Judy Baker; and T. Utopia. Photo: Teresa Clements

There are many experienced members of the Society who are all willing to help and share their knowledge so I would encourage you to ask questions and to learn from them. This is certainly something that I will be doing, and next Spring I intend spending more time trying to learn more about the differences between all the varieties. Who knows in thirty years' time I may well be an expert!

Table III

Name	Base Colour	Petal Colour	Flower Shape	Petal Shape
James Wild (page 86)	Butter yellow	Dark Brown	Square base	Round to egg shaped, with notch on inner petals
Joseph Paxton (page 89)	Lemon yellow	Burgundy	Square base	Elongated oval
Lord Stanley (page 87)	Butter yellow	Dark Red	Slightly oval base	Round
Dr. Hardy (page 84)	Butter yellow	Red	Square, slightly reflexed.	Egg shaped

There was also a link to an informative webpage, which you can find by typing 'RHS tulip stem and bulb nematode' into your search engine.

By this time, I had already removed the infected tulips, around half a dozen in total, and burnt them. A question mark remained over the other seemingly healthy bulbs in the bed. After discussion with Teresa, I decided to keep them, and lifted them carefully in mid-July, examining each bulb and cleaning the tools and my hands between each excavation. Any bulb which looked less than perfect was burnt, the others were placed into individual A4 envelopes, labelled, sealed, and stored in a separate rack to the rest of the collection. While this is a risk, as the stem and bulb nematode (or eel worm) can travel up to a metre in soil, it was a calculated risk given the biosecurity measures I took, and I didn't want to destroy valuable bulbs which seemed unaffected. There are no pesticides available for the treatment of the nematode (I am an approved Soil Association grower, so would not resort to their use anyway) and the RHS advises using cultural methods to lower infection and minimize damage.

Once the bed was cleared of tulips it was drenched with a dilute solution of Citrox disinfectant, an organic product available from Green Gardener. Ideally the water would have been boiling, as this is recommended as a drench treatment for the nematode, but there is no power supply in my flower field. The bed will now be left free of tulips for the next 3 years (we operate a 4 year rotation) and planted up with a green manure such as mustard caliente late summer, followed by a potato crop next year.

It is likely that the infected tulips arrived with nematode already in the bulbs, as this was my first instance of it. Upon receiving bulbs in the autumn redistribution, I would recommend examining all bulbs closely for the tell-tale yellow wool and planting them in a quarantine bed or containers for the first year, where any risk of contamination will be mitigated. Keep vigilant for distortion and destroy any suspicious looking flowers. The eelworms themselves are miniscule, transparent and almost invisible to the naked eye, so you will have to rely on symptoms rather than sightings. Send samples to the RHS for diagnosis if you are a member, otherwise consult their webpage. There is also a comprehensive guide to tulip health, *Tulip Diseases* by Cor Conjin, published by Roodbont. Roodbont will no longer ship to the UK (you can't even purchase the online book), but they have a UK based distributor who will order the title in for you. Email address website@contextbookshop.com I think it helpful to inform the Society of any cases of stem and bulb nematode, so that they can monitor the situation.

Teresa Clements writes...

Polly kindly let me see this article before sending it to Christine Brooks, the newsletter editor, and I am grateful for this opportunity to add a few words. First of all, I am sorry that infected bulbs were sent to Polly, and sorry too that I am unable to trace the origin.

This incident highlights a problem that is inevitable when the transfer of stock takes place; there is also the risk of transferring pests and diseases.

In general, as the bulbs arrive and are then allocated according to requests and the packs for new members, it is possible to record what has been sent to whom. In most cases, those of us involved in sorting through the bulbs and packing them have a good idea of the bulbs' origins but by the end of the afternoon, if some bulbs remain, they are distributed as fairly as possible to give recipients as good a set as we can manage for them to be able to show. At this stage it can be difficult to ensure we know the origin of every bulb we pack.

Some bulbs come in labelled paper bags and need wrapping and labelling, others come ready-wrapped and labelled. We don't unwrap them and inspect them but trust the donors to have sent healthy stock. As there is no safeguarding system to ensure the phytosanitary condition of the bulbs, there is no alternative to taking a risk. However, Polly's account, above, highlights the need for caution.

Inspect your new bulbs carefully, grow them in a quarantine area if you are concerned, watch for signs of pests and diseases as they grow, isolate any that look suspicious and discard those that are obviously carrying pests and diseases that could spread to your other stock. If you think the bulbs did bring a new pest or disease with them, please let me know. We could be at the start of our own 'Track and Trace' system that would save some of our growers a lot of trouble.

Thanks to Polly for her observations, let's all look out for the unwelcome signs of pests and disease and keep our stock in good health.

The scene of the crime: a T. Goldfinder that has been a victim of the nematode. Photo: Polly Nicholson



The RHS Trial of Early-Flowering Tulips

Teresa Clements

We always have some classes for Dutch tulips at our Annual Show, and in most of these classes we will see large flowers on long, sturdy stems, in general, the bigger, the better! These tulips are familiar as cut flowers and are also used to make a bold statement of colour in the garden.

Less well known are the shorter, early-flowering tulips that are descendants of species tulips, *Tulipa kaufmanniana*, *T. griegii* and *T. fosteriana*. These are often listed first in catalogues as they are the first to flower and do so broadly in this order. All three have brightly coloured flowers and wild populations of *T. kaufmanniana* in particular show a lot of natural variation.

The most attractive and stable forms have been selected and hybridised to give flowers that look striking when wide open to reveal the inner colours or when the bud is closed, and the reverse of the petals is displayed. The original species tulips come from mountainous regions of Central Asia where growing conditions are harsh. In most cases, the earlier the flower, the shorter and sturdier the tulips were in stature. They are good subjects for rockeries, windy sites, containers and bedding, as well as providing early colour in the garden.

Sixty different named tulips were planted in the Trials Garden at RHS Wisley in November 2021, 18 x *T. kaufmanniana*, 19 x *T. griegii*, and 23 x *T. fosteriana*. There were fifty bulbs of

Left: *T. Goudstuk*, yet to open. Top right: view of one of the testing beds. Bottom right: *T. Flaming Purissima*. Photos: Teresa Clements





Above: *T. Pinnocchio*. Top right: *T. Stresa*. Bottom right: *T. Mary Ann*. Photos: Teresa Clements

each cultivar, set out in blocks of 5 x 10. As the shoots appeared, in February 2022, the beauty of the foliage became apparent. The striped, mottled, glossy or glaucous leaves, some with a spear-like upright form, others with an undulating margin and some with a variegated edge, provided a decorative bonus in addition to the bright flowers.

As the buds appeared and the flowers opened, the neat, dazzling blocks of colour looked like an enormous paintbox. The tulips drew in the crowds, and they were enjoyed by visitors young and old. As with all RHS trials, there was a forum of assessors who reported regularly on the performance of the different cultivars and eventually voted on which would be recognised as the best with an Award of Garden Merit (AGM).

The list of AGM tulips can be seen on the RHS website as part of the trial report, which is beautifully presented and very informative. Go to the RHS website, <https://www.rhs.org.uk/plants/trials-awards/plant-trials/growerguides> Or search for RHS Tulip Trial Report and follow the links.

Teresa Clements is Chair, RHS Bulb Committee, and co-Chair of the Early Flowering Tulip Trial forum.

Commemorating Rory McEwen: 1932-1982

Members will be aware of the EFT bred by James Akers c.1990 and named in honour of our late Patron, Rory McEwen. Perhaps fewer will know of his wider cultural significance.

Prior to his painting, he was a musician and broadcaster knowing and mixing with a range of leading cultural figures from Bob Dylan and Jim Dine to Allan Ginsberg and Ravi Shankar. His music influenced Van Morrison and Billy Connolly amongst others.

Marchmont House, where he was born, is a Grade A listed Palladian mansion built in 1750. It contains some of Scotland's finest Georgian interiors. Following a 7 year renovation it was awarded in 2018 the Historic Houses/Sotheby's Award.



In 1962 Rory asked the Society for, and was sent, some tulips to paint for an upcoming exhibition. In 1963 he became our Patron. Fittingly, our current Patrons and Keith's wife Valerie have the best contemporaneous memories. In 1972 he designed our letterhead and his generosity continued 4 years later when, following an exhibition of paintings from tulips donated by WNETS, he offered a print for each member.

Generally considered the 20th Century's greatest botanical painter, his links to WNETS remain. His nephew Alex and wife Natasha are regular Show attenders and in Natasha's case a successful exhibitor.

A study of a tulip painted by Rory McEwen. Photo: Dave Bonser

Despite being busy with their garden design business Alex kindly agreed to share some personal reminiscences of Rory and Marchmont.

Dave Bonser

Alex McEwen writes: Rory McEwen died in 1982 at the age of 50 so would have been 90 this year had he been alive. Dying at this tender age, we all lost an immensely gifted botanical artist and also a hugely talented musician; I lost a wonderful uncle as Rory was my father Alexander's next older brother.

Rory was born and grew up at Marchmont, the family house in the Scottish Borders, the fourth child (and third of six sons) of seven children. His upbringing was care-free but also very influenced by his surroundings living in the beautiful Berwickshire countryside, where undoubtedly the sights and sounds of nature around him would have fired his imagination and prompted him to capture these images on paper. By his own admission he painted his first picture of a plant at the age of 8!

Growing up on the Marchmont Estate, especially over the war years must have been a fascinating time. There was endless space to roam, whether with a fishing rod to fish in the local burns or the Blackadder River, or armed with a gun to shoot pigeons or crows. During WW2, the local airfield, RAF Charterhall, was used as a training base for pilots learning to fly Bristol Blenheims, Bristol Beaufighters, and later Mosquitos. As Marchmont has a mile long avenue with a doocot (Scottish dialect for a dovecot) at the opposite end, the planes dived over the doocot and flew at very low level, aiming straight at the house to practise bombing runs and at the last second they would swoop over the house with all the boys old enough to go onto the roof, waving at them and cheering them on. Inside life was a mixture of home schooling interspersed with endless games along the corridors and passages. Some of these skipped forward to our generation as by then, Marchmont was in the hands of yet another uncle, Robin. We lived 5 miles away from Marchmont on the edge of the village of Greenlaw but with 3 children in



Rory was one of the 20th century's greatest botanical artists. Photo: Dave Bonser

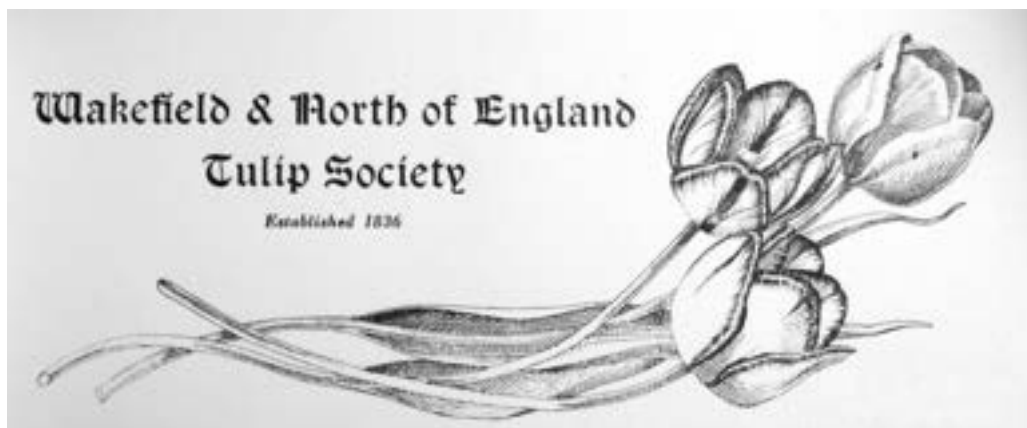
our family and 6 in Robin's, there was always an excuse for a visit or sleep-over. 'Hide and seek' was given a new meaning in a house of this size and as we got older, a few very active and potentially dangerous games were played round the billiard table!

Sadly for our family Marchmont was sold to the Sue Ryder Trust and was extensively converted for residents' use. More recently they too had to sell the house and following a period of dormancy it was bought by the Burge family and Hugo, son of Oliver (who lives in our old house) has taken on the task of not only renovating and restoring the house but transforming it into a spectacular show-piece and venue for artists and craftsmen to make and show off the fruits of their abilities. Hugo is an entrepreneur and philanthropist and the future of Marchmont is in good hands for the foreseeable future. He is also an avid collector of art and has accumulated one of the largest collections of Rory McEwen's original artwork which is displayed in the house.

Having spent his post university and National Service years in London, Rory bought a property about 4 miles from Marchmont in a little village called Fogo and converted two small cottages into a studio where he could once again find the ambience, light and creative space to paint and produce further beautiful series of paintings. The cottages were also recently bought by Hugo Burge and opened last year as another artists' creative space, so the story and links to the family live on.

It is certainly worth mentioning that all of the McEwen children of Rory's generation were hugely talented and art, music and literature were all practised in some form or other. Rory and my father Alexander also colloquially known as Eck, both learned to play the guitar and after making their name playing mainly at social events during and following his time at university, the two boys took off to the USA in the mid 1950's to tour and learn more about the blues that had caught their imagination, by listening to jazz

The Society's old letter head featured an image by Rory. Photo: WNETS Archive



The original woodblock used to print Rory's image. Photo: WNETS Archive

and blues that their eldest brother Jamie listened to. Their talent clearly caught the imagination of the American public as they appeared on the very popular Ed Sullivan Show. Coming back to the UK their music career blossomed and they regularly appeared on the Tonight show on BBC as well as clubs and other music venues. Rory had by then perfected his skill playing blues on a 12-string guitar in the style of the legendary American Blues player Leadbelly and this together with their repertoire of American folk, Scottish folk and ballads and Rory's own compositions made them a niche performing duo in the late 50's and early 60's, appearing for two years in a row at the Edinburgh Festival. Rory later went on to host and play on his own television show called Hullabaloo from 1962-4, which highlighted the growing trend for folk music as well as rhythm and blues. The two brothers had made a very good name for themselves in the music world but with Rory already married and starting a family and my father doing likewise, the professional music career of both came to an end and where my father became a businessman, Rory went back to his art.

Over the next two decades, Rory dedicated his life to his art and every new chapter of his skill and technique resulted in the further affirmation of his success and reputation. The series of Tulips came in 1976 and sadly a mere three years later he would first be treated for cancer which would eventually lead to his death in 1982.

Natasha and I are so proud to be members of the Wakefield and North of England Tulip Society and bear the surname of my uncle who was made a Patron following his promotion of the Society through the painting of the tulips and for us to be able to grow the *Tulipa* Rory McEwen which sadly he never lived to see.

Planting plans...

Judy Baker

This year I planted my Breeders and Breaks on 11th November at two widely separated locations. Here is my approach to preparing the sites for planting.

Breeders (grown at home)

1. Tulips were planted when soil conditions were good. My ideal timing is the first dry weekend after 9th November.
2. Ground is prepared (dug and rotovated) at least a month before planting to allow it to settle before planting.
3. Tulips are rotated over 4 large raised beds. Each year the tulips occupy half a bed giving a one in 8 year rotation. Vegetables are grown on the rest of the beds and rotated in the same way. This I hope reduces the risk of a build up of Tulip Fire or other disease which could affect tulips. Somewhere in the rotation, homemade compost will be added each year to one of the beds to maintain the fertility of the soil, but never directly before tulips.
4. Ideally, I plant 10 flowering size bulbs with a few offsets for each variety.
5. The distance between rows, and the distance between the bulbs in each row is limited by the size of the planting area and the total number of bulbs to be planted.
6. Generally bulbs are quite close within the row at approx 10cm spacing, but rows are approx 0.35 metre apart, which allows for walking between rows.
7. I use planting boards to avoid compressing the soil between rows .
8. Planting order is alphabetical, but order is swapped where necessary so that two varieties of the same colour group are never adjacent to each other.

Broken Tulips (grown at a site 12 miles from home)

1. This is the first year for tulips at this site (formerly I grew them on allotments in Stowmarket for 22 years.)
2. I use a fenced off area, with poor quality imported soil, improved by recycled compost from council green waste.



A large bed in Judy Baker's home garden freshly planted with breeder bulbs in early November. Photo: Judy Baker

3. Ground was prepared at least a month in advance of planting so that compost was rotovated in and lost its 'freshness'. (The compost was still hot when it arrived)
4. I dug a trench, which allows for planting a double row of tulips.
5. My aim is to plant 10 flowering size bulbs with some offsets for each variety.
6. Again tulip varieties are planted alphabetically, but order may then be altered to prevent varieties of the same colour group next to each other.
7. Tulips are covered with rolled out rabbit netting to stop squirrels planting acorns amongst the tulips and possibly locating the tulip bulbs over winter. They are very numerous and a problem at this site.

Tulipa sylvestris and the All Hands on the Don Project

Sarah Brooks

During the summer I was contacted by Alex Liversidge from the Don Catchment Rivers Trust about the All Hands on the Don project (<https://dcr.org.uk/all-hands-on-the-don-project/>) located along the River Don in South Yorkshire. The project has several aims including 'making connections between the river, its historic and natural heritage, and people', and one aspect of the project aims to re-establish *Tulipa sylvestris* - the Wild Tulip - within newly created meadow at Sprotbrough Ings to the west of Doncaster.

Although the main focus of the Wakefield and North of England Tulip Society is the English Florists' tulip, some members of the Society have considerable knowledge of species tulips and for others an interest may lie undiscovered. Highlighting the All Hands on the Don project was a good excuse to look in more detail at the history and distribution of the plant possibly with a view to going tulip hunting next spring.

T. sylvestris is naturalised in the UK with a distribution mainly to the southeast of a line between the River Severn and the Humber but it is also found in Yorkshire and the north of England and eastern Scotland. It is associated with disturbed land, possibly having been introduced by the Romans or mediaeval Cistercian monks as a weed species amongst vines and was certainly established and cultivated by the late 16th century. For readers with an interest in the origins of *T. sylvestris*, and tulips generally, in Europe and the UK Anna Pavord's book *The Tulip* provides absorbing details.

Articles about *T. sylvestris*, including expeditions to look for naturalised colonies, have been written about previously in the Society newsletters from 2010, 2012 and 2013 (<https://archive.tulipsociety.co.uk/newlettersnew/>) and its distribution in Yorkshire has also been noted by local recorders and documented in the bulletins of various Naturalists' groups including the Yorkshire Naturalists' Union (No 54, 2010) and The Doncaster Naturalist Society (Vol2 No3 2013 available here - https://www.doncasternaturalhistorysociety.co.uk/publications/Volume_2_No_3.pdf).

T. sylvestris is well-known elsewhere, for example at Holme Pierrepont Hall in Nottinghamshire (<https://www.holmepierreponthall.com/east-garden.html>), and members further afield may also know of locations too. The Botanical Society of Britain and Ireland provides a good starting point for a search and the interactive map (<https://>



Tulipa Sylvestris growing at Holme Pierrepont Hall. Photo: Janet Crowe

bsbi.org/maps) indicating the distribution and currency of records is fun to explore. Follow this up with a record search via your local Naturalists organisation and the prospect of a tulip hunt becomes more feasible. Generally not showy and rarely flowering at all unless disturbed, and with foliage often lost amongst grass swards, colonies of *T. sylvestris* can be quite elusive. But the plant also has a reputation for flowering more readily after a hot summer, so April 2023 may be a good time to go hunting.

Sadly, my brief research also highlighted the gradual loss of the plant from its naturalised habitat due to crop spraying rather than cultivation and new development despite the efforts of individuals to relocate threatened colonies and rescued bulbs. The All Hands on the Don project will hopefully provide an opportunity to restore some balance for this modest relative of the English Florists' tulip and allow it to be seen along the River Don corridor once again.

Contact alex.liversidge@dcr.org.uk for further information about the project.

In Praise of our AGM

Dave Bonser

I'm sure we've all experienced AGMs where the aim is to get through business as quickly and uncontentiously as possible, as if it's an inconvenience. So, if you've never attended our AGM and maybe harbour this suspicion, let me tell you what you're missing.

Firstly, it's your Society and so your opportunity to come along and hear the various officers' reports detailed elsewhere in this Newsletter. More importantly, it's your chance to comment and ask any questions about them. This in turn can, and often does, influence any proposals the Committee is making.

For me the most moving item of the AGM is remembering those members who have passed away in the last year. Although obituaries follow in the Newsletter there is something both poignant and invariably interesting in hearing about them. As a newish member, most of those who have died are unknown to me but the members of the Committee who knew them best and speak about them often give a fascinating insight to that person. I'm full of admiration for the speaker presenting the obituary as the deceased is often well known to them and in many cases a close personal friend. It makes me wonder who else in the room has similar tales to tell.

Generally, gardeners are interesting, sociable people and generous with their knowledge and the AGM offers the best chance to socialise as it's the most relaxed of the 3 occasions when we meet each year.

The formalities concluded, we enjoy the traditional and renowned Society buffet lunch. A highlight in itself. The efforts of Carole Gude and her small team of volunteers is greatly appreciated.

There is also the opportunity to buy Dutch bulbs, plus plants grown by members, at very reasonable prices. Our sales table offers books, postcards and various miscellaneous items. All money raised goes to supporting the Society's running costs. Occasionally, as this year, a talented artist member will display their work (see page 68 for more about this) and an extensive raffle with prizes generously donated by members provides further temptation.

After lunch we're treated to a tulip-related talk with topics as diverse as the growing & showing of English Florists Tulips to (my personal favourite in 2015) Kyrgistan: In Search of Tulips.

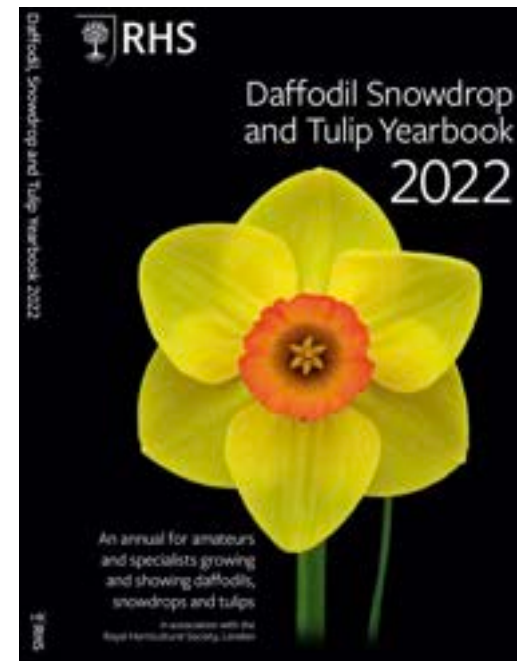
The day concludes with the raffle draw and doggie bags for those wanting them for leftover buffet food (very welcome for those of us faced with a long journey home).

I hope this has whetted your appetite in more ways than one and that if you've not been before then this might tempt you to come to the AGM in 2023, you won't regret it.

The RHS Daffodil, Snowdrop and Tulip Yearbook.

The 2022 RHS *Daffodil, Snowdrop and Tulip Yearbook* is in production. It is always a good read and once again has some excellent photographs as well as the results of shows held in 2022. If you would like a copy at a discounted price, please see the details below.

If you wish to obtain a copy of the 2022 RHS Yearbook, please send a cheque for the discounted price of £12.50 (made payable to RHS) to John Gibson, 14 Waverley Road, Kettering, Northamptonshire. NN15 6NT. Do not forget to include your own name and address when making your request. If you prefer to order it online, you can pay by PayPal, to John's email address, gibbo.john@ntlworld.com. which overseas readers in particular may find is more convenient. PayPal payments are £12.50 for delivery to UK Addresses. To EU addresses it costs £17.50 and to the rest of the world the price is £20.00.



Garden Visit: Parcevall Hall

Sarah Brooks

Twelve members of the Society ventured into the Yorkshire Dales National Park during July to visit Parcevall Hall Gardens near Appletreewick north of Skipton. Prior to the Dissolution, the Parcevall estate belonged to Bolton Priory and afterwards passed through a series of ownerships until what remained of the building and approx. 24 acres of land around it were purchased by Sir William Milner in 1927. Although the Hall is not open to the public (it is used as a religious retreat and conference centre) the gardens are open to the public through the summer months.

Sir William, a founder member of the Northern Horticultural Society and co-founder of Harlow Carr Gardens near Harrogate, was an architect and horticulturalist and was influenced by the Arts and Crafts movement as he renovated and extended Parcevall Hall and developed the surrounding gardens. Originally located on an exposed, upland hillside the hall is now surrounded by mature woodland and ornamental gardens with specimen trees and plants introduced from around the world, notably western China and the Himalayas.

Sir William was also a devout Anglo-Catholic and the gardens reflect his Christian faith both in the layout and the planting, with the aim of supporting visitors seeking quiet contemplation. The terraces rising up towards the hall represent a cross and other faiths are reflected elsewhere in the gardens. Our tour was led by the Head Gardener Nick who was very generous with both his knowledge and time, recounting the work undertaken to restore the gardens, explaining the practical application of Sir William's principles, and sharing a wealth of horticultural experience.

The tour initially wound up through Tarn Ghyll Wood, which included rhododendron hybrids developed by Sir William, to the tarn and cascade which were restored about 15 years ago. Leaving this area, a track across the slope signalled a transition from the woodland to the ornamental gardens which rose further up the hillside, sloping at first and then terraced with great buttress walls beneath the hall.

A grass lawn on the lower slope separated two predominantly herbaceous beds known as the Red Borders, the choice of plants such as Purple Hazel, Daylilies and Heleniums with red flowers or purple leaves symbolising the blood at the foot of Christ's cross. Tall coniferous hedges separated the borders from areas of orchard either side which, together with the area to the south, were cultivated during the war to produce vegetables. The orchards included older and unusual varieties of apple, some originally from scions taken from trees at local farms.

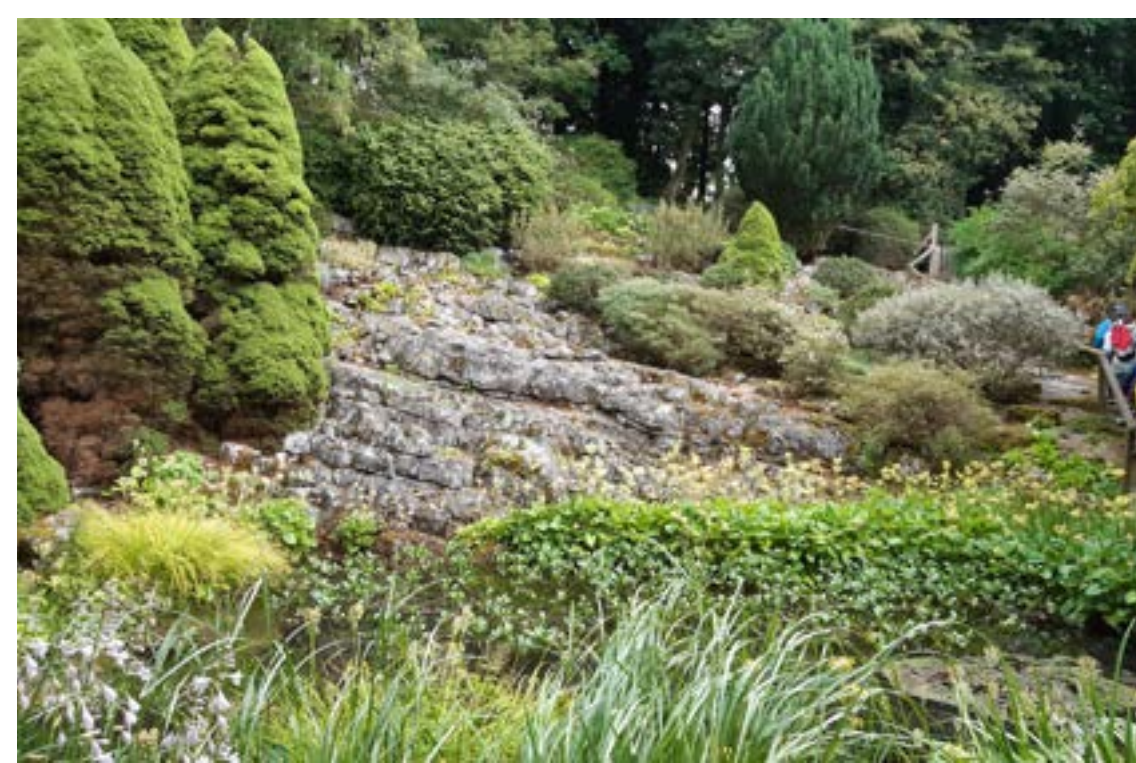


Members approach the small building in the Chapel Garden. Photo: Sarah Brooks.

Above the borders, the Lower Terrace was easily reached up a few steps from the lawn and provided late summer interest with beds of Agapanthus, their tight buds hinting at the spectacle to come, pale Alstroemeria and *Nerine bowdenii* providing a ground cover for the buddleia against the buttress wall. Progressing further meant leaving the terrace and passing along the Old Camellia Walk against the buttress wall and through the Winter Garden, with blue Meconopsis one of the few flowering plants in this area at this time, and then on to the Chapel Garden.

This was a more intimate, enclosed area with a tall beech hedge on the south side blocking the otherwise far-reaching views which are a feature elsewhere, and a small, predominantly glazed building - the Garden Chapel - at one end. A range of plants had been carefully selected for their foliage interest including Hostas, Trillium (surpassing tulips by taking eight years to flower from seed!), dwarf Korean pine, Rhus, *Acer palmatum* Senkaki - the Coral Bark Maple, Hellebores, Aconitum, and Acanthus amongst others.

Turning upslope again Nick led us to the Rock Garden, created by dynamiting (!), excavating and removing the soils overlying a belt of limestone along a fault line, and enclosed by mature trees beyond the specimen planting. The focus of the area was a naturalistic pool with a fringe of herbaceous plants around it including a succession of



The construction of the Rock Garden involved the creative use of large amounts of Dynamite. Photo: Sarah Brooks

primulas and surrounding it tall lilies and mature shrubs and conifers perched on the steeply inclined rock strata.

In contrast the Rose Garden was laid out to reflect the controlled symmetry of a Persian garden, overlooked by an open-sided summer house, and contained by yew hedging around the perimeter with tall columnar yews providing structure to the beds. These were planted mainly with more disease-resistant shrub roses with Nepeta and Iris Sibirica below, and at the bottom of the garden a *Magnolia campbellii* 'Alba' stood as a remnant of a more tender planting scheme which once thrived in beds heated by underground pipes.

Working our way back towards the Hall we passed alongside more exposed limestone strata at the Main Gate entrance and through an archway flanked by tall Rhododendrons, one - 'Lady Linlithgow' - named after Sir William's sister, onto the upper terrace where the stunning view to the gritstone outcrop at Simons Seat was revealed. The south-facing terraces, each divided into three sections by tall Yew hedges, provided greater shelter for certain plants including *Clematis armandii*, *Clerodendrum trichotomum* - the extravagantly named 'Harlequin glorybower', and *Crinodendron bookerianum* the 'Lantern tree'.

The Moon Pond is the centre of Sir William's artistic scheme for the gardens, which featured religious imagery. Photo: Sarah Brooks

The focus of the First Terrace below the hall was the round Moon Pond located at the centre of the notional cross and featuring a statue, originally donated by the Guardians of the Shrine of Our Lady of Walsingham (of which Sir William was one during his life), which is based on the theme of 'the Samaritan woman at the well'. The pond was surrounded by Daylilies, Iris, Kniphofia, a Siberian crab apple *Malus baccata* in front of the hall and at the eastern end of the terrace a robust pergola supported Roses and Wisteria. Lower still the Second Terrace also had a pond, this time with shoals of fish beneath the waterlilies, and borders with the 'Pineapple broom' *Cytisus battandieri* and two old cherries - *Prunus x yedoensis* which overlooked the lawn below.

Here our tour came to an end and Nick left us to contemplate the gardens in our own time. Although influenced by Sir William's faith the symbolism within the gardens was subtle, unnoticed unless pointed out, and the planting was both easy on the eye with year-round interest and of a good variety for those with a more botanical interest.

Unfortunately, the tea-room was not open on the day of the visit but this was known beforehand so it is worth a last minute check of the website before visiting. We strolled back down to the estate office and plant sales and made it to the car park just before the rain set in.

Obituary: Don Barnes

1944 - 2022

Don Barnes died on 20th July 2022 at the age of 78. Although Don had not competed at or even attended our Annual Show in recent years, he still had fond memories of his connection with the Society and left a sum of money and his tulip related books, pictures and memorabilia to the Society in his will.

He was better known Internationally for his Daffodil connections. Secretary of the Daffodil Society, member of the RHS Daffodil and Tulip Committee, (now Bulb Committee), and its Yearbook Editorial Committee and author of *Daffodils for Home, Garden and Show*, a very practical book with excellent photographs and still a good read 35 years later. However, he was also a very successful exhibitor at Sheffield Chrysanthemum Society shows and with tulips at our Annual Show.

Don and his wife Carol had no children; Don was very much involved with the floral world and Carol similarly involved in breeding and showing cats. Tragically Carol died of cancer just before Christmas 1994 after a prolonged and painful illness and from then on Don's interest in all things horticultural quickly declined. Within three years he resigned from all his roles with the RHS and Daffodil Society and ceased exhibiting at flower shows. Although he maintained verbal contact with our Society and the Northern Group of the Daffodil Society until the present day he no longer exhibited or attended meetings and had led a difficult life in the 28 years since Carol's death.

The photograph below, taken by John Freer, shows a young Don Barnes, wearing his favourite staging jumper and smoking a pipe, two items for which he was well known.

James Akers

Don Barnes, with his trademark pipe and his favourite showing jumper.
Photo: John Freer



Obituary: Ron Crabtree

1936 - 2022

It is always difficult to write about someone who has not been a member of the Society for many years and therefore unknown by most of today's members. It is particularly so when they are a very close friend and associate and almost all the fond memories of the person are very personal and non-tulip related.

Ron Crabtree died on 21st January 2022 at the age of 86. Famous for his daffodils; he was also a very successful exhibitor of tulips, both English Florists' and Dutch. Ron and Beryl, his wife, were both members of the Society Committee during that period and Beryl was particularly involved in providing the refreshments for the first time ever at the Normanton venue of the Annual Show; a feature which has grown and been so warmly welcomed by exhibitors at shows ever since.

An ex-Guardsman, standing tall with his always highly polished shoes, Ron's presence couldn't be missed when standing at the show bench.

Our friendship began through his daughter Lisa and my eldest daughter Sarah being school classmates forty years ago and I encouraged him to become a member of the Society. He and Beryl had accompanied Wendy and me on several occasions to France, Spain and Portugal over the years to see daffodils growing in the wild. There, his stamina and fitness, and keenness to find some cultivar rarely seen, often meant his apparent disappearance from sight for long periods. Despite mine and his wife Beryl's loud shouts of Ron there was very rarely a response and I often feared for his safety until his belated reappearance from the long undergrowth.

James Akers

Ron Crabtree was a daffodil maestro whose tulips were also highly regarded.
Photo: James Akers



Obituary: Harriet Gash

1944 - 2022

Harriet Gash was a member of the Wakefield and North of England Tulip Society for over twenty years and became one of our Vice Presidents at the AGM in 2019. She was surprised and delighted by this recognition of the Society's gratitude and respect and considered it an honour. We have Harriet's godmother, Vivienne Nurse, who lived and taught in Wakefield, to thank for introducing Harriet to the Tulip Society.

Over her years as a member, Harriet was a reliable and enthusiastic supporter. While she was never the most successful grower or exhibitor of English Florists' tulips, she loved the shows and particularly her role helping Keith Eyre to judge the classes for Dutch tulips. In 2012 she officially opened the show and presented the trophies. With her unforgettable, traditional style, she did a splendid job and thoroughly enjoyed the occasion. To win a prize is a significant achievement but it felt extra special that year, when receiving a trophy from Harriet felt like an encounter with royalty.

The WNEIS library is much enriched by Harriet's generosity. Always on the look-out for a good book, she donated several costly volumes and paid for others to be rebound and conserved. To mark the Society's 175th Anniversary, she commissioned a hardwood gavel with an engraved silver band, to be handed on and used at shows and AGMs by the Chairman. In 2014, as a nod to her own 70th birthday, Harriet donated a handsome silver vase as a new trophy, now presented to the winner of the most points in the Small Show. This could have been given Harriet's name but, despite the significant birthday, Harriet wanted to champion Wakefield and preferred it to be known as The Wakefield Vase.

In addition to these substantial donations, Harriet could be relied upon to arrive at shows

Harriet Gash was an unmistakable figure at Society events. Photo: Teresa Clements

bearing an assortment of gifts, notably some lovely, tulip-related raffle prizes. These would have been spotted and saved throughout the year until the day of the raffle. She clearly enjoyed the task of looking and finding appropriate little treasures and I hope it gave her some satisfaction to see the ticket sales improve accordingly.

Harriet was an unmistakable figure at Tulip Society events. She often sat in a prominent position and could look severe. The word 'formidable' comes to mind! However, behind the somewhat frosty exterior, in private Harriet was a *bon viveur*, who enjoyed a large glass of red wine or a brandy. There was also a mischievous aspect to her nature and she enjoyed a joke and good company. Once a friend she was very loyal and would always look out for you. She would regularly call or write to ask with sincere interest and concern about others.

Harriet spent most of her early years in St Andrews, where her father, Norman Gash, an eminent historian, was a lecturer, author and academic. She attended St Leonard's School, went on to study History at Oxford. Eventually, after two unsatisfactory placements, she did a Law conversion course at Dundee. Her career in law started at St Andrews and then she moved to Edinburgh and taught Law at Glasgow. After retirement, in 2015 she moved South to Tallington, a village near Stamford. This was handy for travel North or South, by road or rail, to see friends and attend meetings and events associated with her membership of many interest groups.

After only a short period of illness, news of Harriet's death on 4th February 2022, came as a shock to all who knew her. She had specified a woodland burial in Edinburgh and Harriet's sister, Sarah, found the perfect location at a memorial woodland in East Lothian. Harriet was laid to rest on 25th February 2022, in a beautiful basketwork casket with a simple posy of snowdrops on top. After a succession of three storms in the preceding days, the sky cleared and the sun shone through the trees as friends gathered to say goodbye.

Prayers were said and personal tributes came from the Tulip Society, the Old Roses Society, the Old Girls from schooldays, past students and representatives of the legal profession, friends and neighbours. We all paid our respects and shared our stories. All concurred that Harriet was a very resilient character with a kind heart.

The Tulip Society has lost another great friend and advocate. We were lucky to have her amongst us for so long and we will miss her. As we mark her passing, we can remember her with gratitude and a smile, what a character!

Teresa Clements

Jeff Pickering: an Appreciation

1950 - 2021

The greatest asset to a society such as ours is people. We have the members, committee and officers, all with their talents, but further in the background is another group of spouses, partners, family members and friends whose support is invaluable. Barbara Pickering's husband Jeff was one of that band for many years: always cheerful, kind and helpful, with a wry sense of humour which stayed with him until his last days.

Jeff was a keen photographer and wrote well, contributing an article in the 1998 newsletter about the Society's visit to a Mediterranean garden in Barnsley (in the pouring rain, of course). It includes some of the very first photographs in our then very low-tech publications. I urge you to read the article and be entertained. Despite his many other interests, Jeff continued often to accompany us on garden visits and take photographs.

He was also frequently called upon for driving duties, whether on show day, garden visits, or for taxi services for the elderly!

Jeff was a dab hand with the silver polish, and for many years helped to maintain the appearance of our considerable collection of trophies. Rather a thankless task, but I only hope there was a keen sense of satisfaction in seeing his hard work displayed to dazzling effect on show days.

This kind of help is often taken for granted, but it greatly contributes to the smooth running of the Society. Thanks, Jeff, from all of us.

Carole Gude

Jeff Pickering was a skilled writer and photographer, and made innumerable contributions to the Society behind the scenes. Photo: Woolley Park Golf Club

Dates for your Diary

The Ancient Society of York Florists' Spring Show: Saturday 15th April 2023.

Recreation Hall, The Village, Wigginton, York, YO32 2LL, with 13 tulip classes.

Points won in any of the Sections A, B, C and D of this show will count towards winning the Dawson-Brown Trophy when added to points won at the WNEIS Annual Tulip Show.

Staging Friday, 4.30-8pm, Saturday, 8 - 10.45am. Viewing - Saturday, 11am - 3pm.

Further details: <http://www.ancientsocietyofyorkflorists.co.uk>

Alnwick Spring Show: Saturday 15th April 2023

Willowburn Sports and Leisure Centre NE66 2JH (just off the A1).

Further details: <http://www.alnwicksspringshow.uk> or email: gmstarkey@virgin.net

Harrogate Spring Flower Show: Thursday 20th to Sunday 23rd April 2023.

The Daffodil Society has several classes for tulips as part of the daffodil show.

Further details: Chris Bone, 7 Royds Close, New Mill, Holmfirth, HD9 1LR or

email: cbone70@btinternet.com

The RHS Late Daffodil and Tulip Competition: Saturday 29th and Sunday 30th April 2023.

RHS Harlow Carr Garden, Harrogate, Crag Lane, Harrogate, North Yorkshire HG3 1UE

At the Bramall Learning Centre. Staging: Friday evening. Judging: Saturday morning. Access to the public: Saturday afternoon and Sunday. Competitors benefit from free entry to the gardens. Further details:

<https://www.rhs.org.uk/shows-events/exhibit-at-a-show/rhs-horticultural-competitions>

or contact the Horticultural Competitions Manager, Georgina Barter, on 020 7821 3142 or

email: georginabarter@rhs.org.uk to register as an exhibitor or request a schedule by post.

The Wakefield and North of England Tulip Society's 188th Annual Tulip Show: Sunday 7th May 2023 .

Ossett War Memorial Community Centre, Prospect Road, Ossett, WF5 8AN.

Staging 10am to 12 noon. The classes will be called at 12 noon prompt and will be followed immediately by judging. Open to the public 2.30pm to 4.30pm.

The Wakefield and North of England Tulip Society's Small Show:

Wrenthorpe Village Hall, 1, Wrenthorpe Lane, Wrenthorpe, Wakefield. WF2 0NE

Date to be confirmed nearer the time. Please remember to let the Secretary know if your tulips look likely to flower much earlier or later than the date of the Annual Show. This information is essential to help the committee decide on the date of the Small Show.

The AGM: Saturday 7th October 2023.

Wrenthorpe Village Hall (as above). Speaker to be announced.

Keukenhof: Saturday 23rd March to Sunday 14th May 2023.

Further details: <http://www.keukenhof.nl/en>

Painting English Florists' tulips

Helen Ayers

Depicting English Florists' tulips in water colour is a challenge. It was mastered by the late Rory McEwen, working on vellum. He captured the silky texture of tulip petals as no-one since has equalled. WNETS supplied him with tulip flower-heads, in keeping with the Annual Show where the flowers only are exhibited with short stalks to anchor them in bottle necks, for judging.

But the whole tulip plant is handsome. Seen with its strange, strong leaves, the tulip looks quite different from any other plant in the garden. Leaves' surface texture appears blue, silver or green according to how the light catches it. Flower-heads are nobly borne on sturdy stems; the colours are rich; this exotic plant clearly flaunts its Eastern origin.

The Annual Show features the globular flower-heads only because leaves must stay on the plant to produce, via the magic of photosynthesis, new tulips for the following year. They do this quite quickly; leaves last only for a month or so and have shriveled by the end of June, when their ancestral mountains in the East have become hot and dry.

But I admire tulip leaves especially, and when setting out to paint tulips I knew I would not be satisfied with flowers only. Some tulips produce fascinating leaves with curly margins, and photos of native tulips on Turkish mountain slopes often show particularly serpentine leaves - owing possibly to poor soil. My garden in Kent is too fertile. Teresa Clements recommended *T. Juliet* bulbs for curly leaves, and they will be tried in pot of gravelly earth.



Thus the six water colours shown at the 2022 AGM included wavy leaves, as well as unusual colours and some characteristic pistils. They included both breeder and broken flowers together, and our Patron, Mr J L Akers MBE was kind enough, in his speech, to approve them.

Helen finds the leaves of tulips a special inspiration for her brush. She's now planting for the most interesting leaves. Photo: Helen Ayers

Subscription payments made easy...

A reminder that the annual subscription remains, as it has for many years, £5 remarkably good value, we hope you agree! (There is an additional one-off joining fee of £5 for new members.) The drawback is that it's easy to forget to pay if you are unable to attend the Annual Show in May, which is the traditional due date. If you haven't done so already, why not set up a Standing Order with your bank to make an annual payment? May 1st each year is a good date for this. You can then relax in the knowledge that your membership will always be current, but you can cancel at any time should you change your mind.

This also works for the Society as it saves paper work and postage - as does payment by online bank transfer if that is your preference.

In either case, these are the Society's bank details, and don't forget to include your name as reference:

Bank: Yorkshire Bank (Northgate, Wakefield),

Sort Code: 05-09-64, **Account Number:** 12273858,

Account Name: Wakefield & North of England Tulip Society

We are sometimes asked if we can take payment by Direct Debit; alas, the answer is no.

Call for submissions

The annual WNETS newsletter is dependent on the members of the Society for content. If you have a tulip-related article - whether about history, cultivation, WNETS, other tulip societies, or art - that you would like to share, please send it to editor@tulipsociety.co.uk for consideration for next year's issue. We request that all photos be high resolution (at least 300 dpi) to ensure they reproduce correctly in the magazine.

The deadline for contributions is October 2023, shortly after the AGM.

Will Your Contact Details Change?

Please remember to let the Secretary know if your contact details change so that we can continue to keep in touch by email and/or post. Send any changes to the Secretary's email or postal address - details are inside the front cover.

