

Patron: The Viscount Ashbrook

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Some future events:

- Sun 8 May: Walled Gardens, Gredington
- Sun 12 June: Japanese Gardens Day
- Sun 10 July: One House Nursery, Rainow
- Sun 28 Aug: Eaton Hall, Chester

Understanding Japanese Gardens

Tina Theis reports on the lecture by Graham Hardman held on February 15th 2005



Just a day after Valentine's, close to 50 garden enthusiasts gathered in Chester to celebrate their love affair with all things Japanese – at least in the garden sense. If love is too strong a word, then deep, abiding interest will have to suffice. We were lucky to have Graham Hardman as our guide and his wonderful photographs and virtual tour of the many fabulous gardens he has visited brought the subject to life.



Graham introduced Japanese gardening, explaining that it has a long and distinguished history, going back some 1400 years. In essence, there are three main types of garden – temple gardens, those belonging to wealthy families and ordinary private gardens.

Many gardens belong to Buddhist temples, where gardens were (and still are) an important aid to meditation for monks and visitors alike. Zen Buddhism can trace its roots back as far as the 12th Century in Japan and some of the first gardens were built as long ago as the 14th Century and, amazingly many are still in place. Typically they feature long pathways going through gateways, signifying the idea of travelling into a different world and leaving the real world and all its cares behind. Even the paths themselves are very fine, have been described as 40% function, 60% art, often representing rivers or flowing water.

Many of the familiar features we associate with Japanese gardens – water, stones, raked gravel and clipped shrubs have a significance beyond their pleasing appearance. Raked gravel, for instance is intended to resemble ripples in water and the stones set among the gravel are to remind one of islands or creatures in that water.



Watercourses are also often represented by large boulders built up to give a sense of dramatic waterfalls and rushing torrents, even if the actual watercourse is merely a trickle or non-existent. Of course, many gardens also feature large expanses of real water and boats and bridges are familiar sights – again signifying journeys and passing through. Temple gardens are generally intended to be looked at, not walked through and the vistas are modelled on the garden being a vision of paradise.

Graham used a particular garden example (among many) to tell a story. The river starts in the mountains and pools of gravel show its progress down to the sea where a double hedge represents the waves of the ocean. This

Understanding Japanese Gardens, cont.

has parallels with the story of life – the youthful stream becomes a mature adult and the scene is enhanced with a boat-shaped rock and turtle going endlessly (and pointlessly?) upstream. This symbolism is a constant feature of Japanese gardens and Graham's expertise was indispensable when it came to interpreting a mound of gravel as Mt Fuji or a particularly shaped boulder as a reclining Buddha.

As well as Temple gardens, Japan is rich in historic gardens that once belonged to the Imperial Family or nobility. One of their characteristic features is the tea garden with its associated tea ceremony. These developed in an attempt to move away from formality to a more pastoral, informal experience and to remind the wealthy and aristocratic families of their roots. Tea rooms were often carefully designed to look as though they were about to fall down. The route to the tea room is not as contrived as the paths in more formal settings, often featuring a rustic gate, rather than the more elaborate examples seen elsewhere, and the garden itself should resemble a woodland glade. The tea house deliberately had small doors – to encourage Samurais to leave their swords outside!

Once Japan began to open its doors to the outside world, the expansion of trade and new businesses saw a growth in new villas and gardens. These were more eclectic and pulled together many of the popular features such as ponds, raked gravel and tea rooms. Graham also had some interesting examples of gardens belonging to ordinary people. Generally, these are tiny plots, but invariably the best use is made of the limited space and it is not unusual to find beautiful examples of clipped trees, shrubs and hedges.

Graham's talk covered much more than the necessarily brief outline I have given and his informal approach encouraged questions, comments and debate from the audience. It was an absorbing and stimulating tour of Japanese gardens and is testimony to his obvious love of the subject (back to that rather tenuous Valentine's Day link!) and reflects his knowledge and expertise in this fascinating field.

Graham has been a garden designer for the last five years, following a year at Reaseheath College where he obtained an HND in Garden Design in 1999. Also in 1999 he won the BBC Gardeners' World Live Student Design Competition with a show garden at the NEC, and won an RHS Silver Medal with a Japanese style 'Back-to-Back' garden at the Tatton Park Show in 2001. Graham is currently the National Chairman of the Japanese Garden Society, has visited Japan four times, and will be leading the next Society trip to Kyoto in November 2005.

Interested, want to see a garden and can't make the trip to Tatton? Steve Wright, a member of the Japanese Garden Society, is opening his garden for the first time this year under the Yellow Book scheme. Half the garden at 50 Mostyn Road Hazel Grove is laid out in Japanese style and is well worth a visit. The garden is open on Wednesday 18th May and Wednesday 15th June from 3-8pm and by appointment from May to July. See the Yellow Book for details

Daffodils: The North-West Connection

Edward Leeds, Manchester businessman and daffodil hybridiser

Spring is the season for daffodils. You are bound to have some in your garden; most likely several varieties - of different heights, colour and flower shape.

But unless you are a real aficionado, you have probably never heard of Edward Leeds, the Manchester businessman whose work helped to bring the daffodil back into fashion at the end of the nineteenth century and whose bulbs helped lay the foundation for the thousands of hybrids available today.

Daffodils had been around for centuries and in the nineteenth century the exciting plants were the new introductions – like Dahlias. So daffodils were fairly neglected.

But not entirely. In 1830 Adrian Hardy Haworth published a paper, later extended into a monograph which listed 148 different species of daffodil.

Not everyone was convinced by his categorisation. In

1836, the Rev William Herbert published his book '*Amaryllidaceae*'. He suspected that some of the daffodils in Haworth's list were naturally occurring hybrids. He had a go himself and raised '*several curious hybrids*'. In 1843 *The Botanical Register* published a plate of six of his seedlings.

In 1840 Herbert became Dean of Manchester and decades later people speculated as to whether that was why Edward Leeds started his own hybridisation programme. It remains speculation to this day.

Whatever the impetus, Leeds raised many different varieties of daffodil. In 1851, in *The Gardeners' Magazine of Botany*, he published two plates, each showing three of his seedlings, one of which he named *Narcissus Leedsii*.

Although he raised more than 150 varieties, there was little interest in his bulbs.

Below, six of Edward Leeds' daffodils, as shown in the *Gardeners' Magazine of Botany*, 1851, p. 169 and p.289



Eventually he sold 24,223 bulbs to a group of men led by Peter Barr, a nurseryman. They paid just £75 for them – he'd been asking £100. Barr also bought the bulbs produced by William Backhouse who produced 192 different varieties between 1856 and 1869.

The bulbs of both men were used by the purchasers to raise more and better varieties. Backhouse died in 1869 and Leeds in 1877. It wasn't until 1884 that there was enough interest for the RHS to host a daffodil conference. Classification was the key issue. Haworth's classifications of fifty years previously were no longer acceptable.

The new proposals were that there should be three main groups – large, medium and small cup size. Within each group there were sub-classifications. Leeds and Backhouse, together with Barr, Hume and Nelson (three of the group who had bought Leeds' bulbs) each had a division named after them.

The Leedsii division was for flowers '*horizontal or drooping with a long slender tube, spreading and sometimes dog-eared, pallid perianth, and pale cup, varying from canary yellow to whitish, generally dying off white*'. Of the 156 hybrids recorded at the conference as raised by Leeds, only 22 were classified as *Leedsii*. To confuse matters, *Narcissus Leedsii* was classified in the *Incomparabilis* group. So Edward Leeds' name lived on until 1950, when the current classification system was introduced.

In 1851 Leeds had written that his daffodils would '*...last for centuries with very little care...*'. Several years after his death a visitor to his garden in Stretford saw the garden '*...ablaze with Daffodils – growing by thousands, almost wild*'.

But none of his plants survive. New and better varieties have come along; war and eel-worm ensured the death of many. And Leeds' garden, with those thousands of daffodils, fell to the inexorable onward march of urbanisation.



Above, Narcissi White Lady, bred from Katherine Spurrell, one of Leeds' daffodils. Perhaps the closes we can get to his originals

There are daffodil enthusiasts who are searching out the old varieties. And not only the Leeds' and Backhouse plants. The Brodie of Brodie, the 24th Laird of Brodie Castle near Inverness in Scotland, (1868-1943) raised 403 varieties. Some of these have been lost without trace, but the National Trust for Scotland has determined to find all the varieties ever raised at Brodie Castle. You may have caught the radio programme *Searching for Mozart* on Radio 4 recently. ("Mozart" being one of the lost varieties.)

Duncan Donald has spent every Easter holiday searching for the missing strains. Perhaps you can help him. Anyone with an old garden may have these plants growing. Can you identify all your daffodils?

Postscript on Port Sunlight

Gaye Smith reports on the visit to Port Sunlight on 9 April

The village of Port Sunlight always delights, not only as an example of social philanthropy, but also as a stunning aesthetic experience.

As soon as you drive into the village, so carefully planned, the architecture of its Arts and Crafts/ Edwardian houses greets you with its spacious layout and gardenesque charm.

This ambience was just what we needed to distract us from the relentless icy winds and damp gloom of this bitter April day. The monumental majesty of the Lady Lever Art Gallery provided a welcome retreat to feed both body and soul!

After lunch Michael Shippobottom started our guided tour with a good overview provided by the model of the village in the Heritage Centre. The factory was built in 1889, when the first set of houses was built, followed by the shop and Gladstone Hall.

Several architects were involved including William and Segar Owen, Grayson and Oud, Douglas and Fordham and J. Lomax-Simpson.

A highlight of the walk was *the Dell*, originally a channel of water, drained and landscaped to a sinuous form and spanned by a picturesque sandstone bridge. (Douglas and Fordham, 1894.) Nearby, the "Fire Engine Station", complete with its original fascia lettering, is close to an area of former allotments now converted into garage courts. A plan of 1911 shows six substantial areas of allotments behind each major block of housing.

"The arrangement and working of the gardens is admirable, and in practice works exceedingly well. Everyone who has endeavoured to secure a beautiful village knows the difficulty of securing uniformity of cultivation and tidiness. This difficulty is met by letting the allotment gardens in separate tenancies...the gardens facing the streets being in charge of the estate gardeners, the cottagers paying three pence a week for this service. The one drawback to this system is that it lacks the individual charm of old-fashioned borders of perennials under each cottage window, which gives character to so many old-world villages." (1)

A scheme of annual awards for the best kept allotment provided 12 weeks' rent for the first prize, the sixth prize being two weeks' rent! Children were encouraged to help in the allotments:

"The delightful display of fruit, flowers and vegetables made by the various competitors in the Port Sunlight show. I do not know of any better way which we can train children to thoughtful habits, or to directly connecting with the result the amount of work and attention they give to the object, than by the possession of a garden.....I do wish there was a garden attached to every school." (2)

It appears that by 1923 the front gardens were no longer managed by the estate since prizes were being given to tenants for the best kept front garden.

"Gardens were judged on clean and well cut grass, display in the flower borders, boxes or hanging baskets, the care of climbers by watering, training and securing to the walls, freedom from paper and litter, the shrub beds "to be evenly dug over and free from weeds" and "where the paths allow, flower borders will be permitted to a width of two feet from the face of the main wall of the house and flowers may be grown in the open spaces of the shrub borders". (3)

The provision of allotments, good housing and sanitation, recreational facilities, (three bowling greens, a gymnasium and outdoor swimming pool, children's play areas) and eventually a cottage hospital, ensured good health for the workers. A comparison of the death rate per 1000 population for the first seven years of the twentieth century showed the death rate as twice as great in the slums of Liverpool as Port Sunlight which enjoyed approximately half the death rate of the national average for England and Wales. (4)

Finally returning to the Lady Lever Gallery via the Diamond, a splendid area of formal landscaping intended as a promenading area for the villagers, now sadly lacking its bandstand and several avenues of trees, I thought of Thomas Mawson and later came across this reference to the original concept:

"...two new boulevards running at right angles to each other with their central lawn and gardens with their avenues of shade trees.... The one moving east and west will form a vista along which persons passing along the railway will view the new church, standing among the greenery and supported by the statuary which it is proposed to adorn the avenue. The other boulevard known as "The Diamond" graced by the classically treated bandstand...will when completed be six hundred yards long by sixty five yards broad, and therefore of imposing proportion." (5)

The glorious grandeur of the formal avenues and the homely vernacular of Port Sunlight continue to delight today.

References

- 1 Mawson, Thomas. *Civic Art: studies in town planning, parks, boulevards and open spaces*. Batsford, 1911.
2. *Progress*. 7, October 1906.
3. *Port Sunlight News*. 14, December, 1923.
4. *Port Sunlight: the study of an industrial village*, by G.N. Woodcock. Thesis for the Diploma of Architecture (Manchester Regional College of Art) for the Final Examination of the Royal Institute of British Architects, 1952.
5. Mawson. Op.cit.

The Tale of a Trail

This year the Kingsley Garden Trail will be held on 11 June. Those who have been before are glowing in their praise. Below Chris Talbot tells us how the Kingsley Garden Trail came about

Kingsley Garden Club Committee meeting - 12th January 1998.

We began with the theory that people who love gardening love looking at other people's gardens. Would anyone be interested in opening their garden to the public for one afternoon in July?

Amazingly sixteen brave souls agreed to do just that and our first garden trail was under way.

All sorts of problems then presented themselves. We needed publicity - posters were designed and printed, programmes containing a description of each garden and a map followed. Insurance had to be organised. Parking was a problem and the Police had to be notified.

Our gardeners got busy! Their gardens ranged from tiny, exquisite courtyard gardens to those of over an acre. We had steep, terraced gardens, a hillside garden with ponds and waterfalls, an old marl pit, a cottage garden and even a smallholding with an orchard and chickens! All very different and all full of wonderful plants.



Some people organised refreshments, some had plant sales, some had the all important loos! Another villager offered to video the event for posterity!

Saturday July 18th 1998.

On the day the weather was kind to us and the village filled with visitors. Programme sales were brisk as people rushed about trying to fit as many gardens as they could into five hours! By 6pm everyone was exhausted and vowed never again!

But we did do it again on 15th June 2002 to celebrate both the 25th anniversary of the Club and the Queens' Golden Jubilee. This time fifteen gardens were open and the visitors flocked in. We even had a letter of commendation published in the Gardeners World Magazine from some very satisfied customers! In all we have raised over £5000 for local and international charities.



And we're doing it again!

This year it's on Saturday 11th June from noon until 5.30pm. Fourteen lovely Cheshire gardens will be open, programmes will be available in Kingsley, near Frodsham on the day at £4 per person with accompanied children free.

We can't guarantee good weather but we can offer you a very warm welcome and an absolute feast of wonderful gardens. Do come and join us.

Details from Chris Talbot 01928 713716

Can't make the Kingsley Trail? Or can't get enough of garden visiting?

Saturday 25th June 2005, 2-5pm
55 Church Street, Davenham CW9 8NF

Admission £2 including drink. Cakes for sale. All proceeds to Christian Aid.

John and June's garden is a long cottage garden developed over the past 6 years, immaculately kept and crammed with flowers, fruit and vegetables.

Have you opened your garden to the public? Why not tell us about it. What is your garden like? Is it small or large? Urban, suburban or country? What style? Why did you decide to open it? Was it fun or just hard work? Would you do it again..... We'd love to know. Write or e-mail the Editor (details on page 8). Digital photographs welcome.

Perennial – The Garden Lovers’ Charity

For those who love gardens, and appreciate the time and energy that goes into keeping them beautiful, there is a charity called Perennial which is worthy of support.

Since 1839, this charity has been looking after the people who have dedicated their lives to planting and growing the magnificent gardens which we all enjoy.

When the Gardeners Benevolent Institution began in 1839 its aims were to raise funds to provide retired Head Gardeners of large estates with a pension. Old age or ill health forced gardeners out of work and thus out of their tied accommodation, with most facing starvation on the streets or the workhouse.

Nowadays, the charity appeals to a far wider audience than ever before. The remit was widened in 2000 to provide help to anyone who works in the industry of horticulture.

Not only does Perennial support retired gardeners or those no longer able to work through illness or injury, but people of any age and employed in any field of horticulture are now eligible.

This new direction also led to a new name for their new aims and, in 2003, the Gardeners’ Royal Benevolent Society became Perennial.

With a much greater audience to reach, and increasing cries for help, Perennial is more and more visible.

Over 1,000 families across the UK have received our help, and each year we are there for a further 200 new cases.

A team of caseworkers based around the UK is available to visit people personally to discuss their problems and assess how Perennial can help them financially, emotionally or practically to get back on their feet.

How you can help...

Perennial works hard at raising the funds to continue its vital services to the world of horticulture. Attending shows across the UK, we’re raising the money that’s essential for us to keep up our work.

Our events and stalls at shows are perfect for the garden lover who wants to see more of Britain’s wonderful gardens, and would like to give a little something back to the dedicated gardeners who have helped to create them.

This year we have stalls booked at the Arley Garden Festival (25 & 26 June), Wilmslow Show (10 July), Knowsley Flower Show (7 August) and at the RHS Tatton Flower Show (20-24 July).

You might also like to keep up to date with our work by receiving our newsletter, Garden Post, free of charge.

Volunteering for Perennial can be an extremely rewarding experience. You don’t need any particular skills and you’ll be working with people with a shared interest.

If you enjoy attending shows and could spare a few hours at one of these events to help run our stall, please do get in touch with Sarah Bate on 0161 862 9997.



Promoting excellence through design

Providing professionalism and service

The Society was formed in 1981 to identify designers whose work is of the highest professional standard. Emphasis is placed on the excellence of work, and the Society’s Code of Practice is designed to protect the interests of client and Member alike.

Only Registered Members with proven experience are permitted to use the letter FSGD and MSGD which denotes Fellow or Registered Members of the Society of Garden Designers. The other categories of membership are: Correspondent and Student (who are aiming for Registered Membership) and Friend (for those who have a general interest in garden design).

In order to support members and promote good design regionally, the Society’s regional co-ordinators organise continuing professional development workshops and garden and exhibition visits.

As well as professional matters i.e. Contracts, Insurance and Liability, the workshops have featured several well known designers such as Christopher Bradley-Hole, Julie Toll, Anthony Paul and Cleve West. Last year Nigel Dunnett, Juliet Sargeant and Catherine Heatherington presented a day seminar on Natural Planting methods and Green Roofs at the National Wildflower Centre.

The next workshop - Gardening in the Global Greenhouse - is on 10th June and features Matthew Wilson, who has moved from RHS Hyde Hall and is now running Harlow Carr, and Richard Bisgrove, academic and author, who will be discussing the effects of climate change on gardening and design.

For further information the Society’s website is www.sgd.org.uk.

Planning and Conservation Group gets underway

An initial meeting of the CGT Planning and Conservation group is taking place later this month. The group is composed of members from different boroughs of the historic county. At the time of going to press we do not have full coverage for the County and would particularly appreciate additional members from Macclesfield, Congleton and Wirral.

At the meeting we hope to discuss and agree

- The remit for the group – what we can reasonably tackle and how we will operate
- A letter to all local authorities in our area who are beginning the process of developing Local Planning Frameworks (to replace Unitary Development Plans) and have to produce a Statement of Community Involvement.
- How to monitor and respond to planning applications

If this is your area of interest or you would like to find out more, please contact Barbara Moth on 01606 46228 or barbara.moth@btinternet.com.

Research and Recording

The Parks and Gardens Data Partnership (PGDP) has been allocated £1 million by the Heritage Lottery Fund. The grant will help academics and volunteers to create a national database of historic parks, gardens and landscapes in England and Wales.

The Partnership is between the Association of Gardens Trusts (AGT), the Welsh Historic Gardens Trust and the University of York's Department of Archaeology.

The plan is to build on the existing database, started by York University in 1994 by bringing together new and existing data, including research undertaken by members of the AGT. (There are now 7,500 members in 35 Garden Trusts, including Cheshire Gardens Trust.)

The 3-year project will provide opportunities for CGT members to get involved in actively researching and recording our local historic parks and gardens. The aim is to draw together all the separate information to create a freely available source of information about the historic designed parks, gardens and landscapes of the United Kingdom.

The project will provide detailed profiles of particular sites and also thematic trails around garden and landscape styles, features and designers.

There will be training and support for volunteers as well as professional and academic contributors.

This is a great opportunity to get involved in a nationwide effort.

CGT has already started gathering information about walled gardens in the county. See the end of this newsletter for a data form and get involved in our pilot project.

The existing York database can be accessed on www.york.ac.uk/depts/arch/landscapes/ukpg.

You can find more information on the HLF grant on the AGT website at www.gardenstrusts.org.uk.

Membership

Members will have received reminders recently that their subscriptions are due for renewal. No doubt you have already put your cheque in the post, but just in case you're like me and tend to forget, this is a gentle reminder.

Please note that only members who have renewed their membership will receive the July Newsletter.

Tatton Flower Show

The Committee has reluctantly decided that it will not be possible to have a stand at the Tatton show this year. However we hope that next year we will once again be present, this time outside, rather than inside the Heritage Marquee tent. If you wish to be involved in planning a great display for next year, please contact the Secretary at the usual address.

Art of the Garden: the garden in British Art 1800 to the present day

Exhibition at Manchester Art Gallery

To celebrate the bicentenary of the Royal Horticultural Society in 2004, *Art of the Garden* was curated at Tate Britain where it was shown before travelling to Ulster Museum and Manchester Art Gallery in a scaled down version.

“A celebration of one vibrant strand of visual culture stretching across two hundred years” is the purpose, explains the introduction to the catalogue. A delightful array of paintings, photographs and a few sculptures greeted the CGT on its guided tour in March. The essence of this exhibition is a fine art curator’s approach rather than that of a garden historian. Arranged in five somewhat arbitrary sections, the first one, “Thresholds and Prospects” considers the perception of the garden from an elevated bird’s eye view looking at the wider landscape beyond. A melancholic pair of oils by John Constable on Golding Constable’s flower garden and vegetable garden, reflect the sadness of bereavement experienced by Constable on the death of his mother, Ann, a keen gardener, in the previous year.

The “Secret Garden” section concentrates on intimacy and introspection and the emotional attachment of the artist to the garden and childhood memories of the garden. My own childhood memories were evoked in the paintings of Cecily Mary Barker, since, through the flower fairy books first published in the 1930s, I had learnt to identify many plants and flowers. In contrast to this fantasy world, the direct realism of Richard Dadd’s *Portrait of a Young Man*, 1853, reveals a sad, lone figure with vacant gaze, seated on a rustic bench. Dadd himself died in a mental asylum. On a more cheerful note, the iconography of love and desire and female religious iconography are themes of this section. James Tissot’s *Holyday*, 1876, and David Inshaw’s *The Badminton Game*, 1972-1973, provide striking images of love and leisure. A

painting which I encountered for the first time is John Shelley’s *Annunciation*, 1968, bewitching for its Pre-Raphaelite intricacy and textural quality. “Fragments and Inscriptions” addresses gardens for contemplation and meditation, as a symbolic space and an embodiment of ideas. A sundial inscription by Ian Hamilton Finlay and photographs of his garden, Little Sparta, at Stonypath in Scotland, stimulate metaphysical questioning and encapture Arcadia and the classical tradition.

Photographs of *Derek Jarman’s garden at Dungeness*, c.1990, are shown alongside more recent colour photographs by David Spero and Martin Parr.

“Coloured Grounds” contains traditional garden paintings from the Edwardian era by Helen Allingham, Alfred Parsons, Beatrice Parsons and George Samuel Elgood. Two of my favourites here are Cedric Morris’s *Iris Seedlings*, 1943, painted at his famous garden Benton End in Suffolk and Ivon Hitchen’s *Garden Cove*, 1952-1953, for its painterly qualities and wonderfully muted tones of blues, greens and browns.

The final section “Representing and Intervening” appeared to be a dumping ground for most avant-garde artists: including Marc Quinn, Graham Fagen and David Rayson. Nils Norman’s *The Gerrard Winstanley Radical Gardening Space Reclamation Mobile Field Center and Weather Station (European Chapter)*, 2000, provides a serious yet amusing sculpture of bicycle with trailer, library of books on ecological issues, weather station and solar-powered photocopier.

Hurry if you want to see this exhibition as it closes on 15 May but there is an excellent catalogue full of illustrations of the exhibits with scholarly notes by the curators. *Art of the Garden: the Garden in British Art 1800 to the Present Day*. Tate, 2004. 1854375024. £29.99.

Gaye Smith

AGT newsletter

The AGT will be producing a new e-Newsletter in the two quarters when they do not have a printed one. This will keep us up to date with events and deadlines. It will be sent to one member of the Trust who will can then email it on to our members.

There will be no photos or logos, which is what makes it impossible to send this newsletter electronically. The first couple of editions will be something of an experiment so the AGT will be looking for your views and input on it. They would also like details of any events that we want to advertise. Any issues members would like raised will also be included.

If you would like to receive a copy by e-mail, please contact the Secretary. Details below.

If you have any comments to make or contributions to offer for the Newsletter, please contact the Newsletter Editor at 26 Sandford Road, Sale, M33 2PS or e-mail Joy.Uings@care4free.net.