

## **GALLERY COPY**

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'FIFTY BEES: The Interconnectedness of All Things' was devised in 2017, as a collaborative, multi-disciplinary art project to raise awareness about the diversity and plight of British bees.

Each bee, presented next to its companion artwork, tells a story, and offers insights into our bee population, how endangered it is and how the pollinators and we are completely interlinked with the ecosystem.

In this document, you can read about how each artist has researched and created their work – I think you will find it truly inspirational.

**Please note: ACEarts is part of the Own Art Scheme.**

Own Art offers permanent UK residents over the age of 18 an affordable way to buy art over £100 with its interest-free art loans over 10 months.

Look out for this symbol



<p>201b) <i>Andrena floricola</i> Female Chilterns Mini-miner</p> <p>3 x actual size £250</p> <p>Vintage gramophone needle tin, wool, vintage kamibari gold, silver and silk thread and embroidery thread.</p>	<p>201a) Paul Hodges - <i>Andrena floricola</i></p> <p>My companion piece for <i>Andrena floricola</i> relates to the surviving museum specimen collected at Princes Risborough in the Chilterns in 1939 just before the outbreak of WW2, and close to the HS2 rail tunnel that now emerges from beneath the hills.</p> <p>I wanted to make a painting that reflected the headlines from a black and white era, with the contemporary protests about this specific environmental vandalism. However, my hope is for the promised restoration and regeneration to once more provide a suitable habitat for <i>floricola</i> to reappear. This includes encouraging its foodplants such as, hogweeds, cow parsley, angelica and wild carrot (rape).</p> <p>£1090 <a href="http://www.paulhodgesart.co.uk">www.paulhodgesart.co.uk</a></p>
<p>202b) <i>Andrena lathyri</i> Female Burbage Mining Bee</p> <p>3 x actual size £250</p> <p>Antique card thread container, wool, vintage kamibari gold, silver and silk thread and embroidery thread.</p>	<p>202a) Maggie Powell – Vetchling (<i>Lathyrus</i>)</p> <p>As the name reflects <i>Lathyrus</i> species is the primary food source for bee 202, <i>Andrena lathyri</i>. Also referred to rather charmingly as Fingers and Thumbs, and described as a scrambler, it is a much-loved companion to me that often punctuates my walks. My intention is to portray the abundant and seemingly vivacious and playful nature of this dainty yet generously prolific plant.</p> <p>NFS <a href="https://www.nattydeco.store/">https://www.nattydeco.store/</a></p>
<p>203b) <i>Andrena lepida</i> Female Aldworth Mining Bee</p> <p>2 x actual size £350</p> <p>Vintage jewellery box, wool, vintage kamibari gold and silk thread and embroidery thread.</p>	<p>203a) Beca Beeby - <i>Andrena lepida</i></p> <p>When researching my bee, I quickly discovered that there was very little to go on: <i>Andrena lepida</i> has only been recorded in Britain 3 times, and not since 1951. I researched the bees nesting and feeding habits and found that it lived and foraged on plants growing in calcareous soil: particularly the flowers of Brassicaceae, Rosaceae and Apiaceae. I began studying microscopic images of chalk soils and the plants the bees forage from: the seeds, pollen, and cross-sections of various parts. This led me to begin building a sculpture based on the cross-section of Apiaceae: the carrot family. I developed a technique that mimics the way many bees and wasps build their nests: laying down a pulped material (mud, wood pulp etc) layer by layer to form the cells needed to protect their young. By using a porcelain mix, I also gave a nod to the Calcareous soils that support the <i>Andrena lepida</i>.</p> <p>£950 <a href="http://www.becabeeby.com">www.becabeeby.com</a></p>
<p>204b) <i>Andrena nana</i> Female Barham Mini-</p>	<p>204a) Pauline Pearce - <i>Andrena Nana</i></p>

<p>miner</p> <p>3 x actual size £300</p> <p>Antique card thread container, wool, vintage kamibari gold, silver and silk thread and embroidery thread.</p>	<p>I was inspired to create this piece when I discovered that my bee was attracted to the colour and aroma of wild flowers. Having recently discovered the joy of making natural inks from plants and being lucky enough to live in walking distance of Lamplighter's Marsh, where many of the same species still grow, I gathered and prepared inks to reflect the bright colours. Allowing the inks to flow into each other reflects the mixing of pollen as the bee moves from flower to flower. One section of the picture reflects the beauty of the natural world, while the other section reflects the stark reality of the bee's fate.</p> <p>£280 <a href="http://www.paulinepearce.co.uk">www.paulinepearce.co.uk</a></p>
<p>205b) Andrena nanula Female Red-horned Mini-mining Bee</p> <p>3 x actual size £200</p> <p>Vintage silver pot, wool, vintage kamibari gold, silver and silk thread and embroidery thread</p>	<p>205a) Carly Wilshere-Butler – Andrena nanula</p> <p>My work is inspired by the elusive origins of my bee, a single female red horned mini miner bee recorded far away from any known established colonies. Queen Ann's lace is her only known food source. Many myths and stories have been woven of the red flower at its centre, distinguishing it from other Umbellifers. In poems this delicate wildflower is described as a force of nature. I imagine my little bee "Andrena nanula" small and fragile, likened to the delicate paper flowers dancing and looping in the shadows along woodland edges as she made her epic journey across the continent!</p> <p>£385 <a href="mailto:carlywilshere@mail.com">carlywilshere@mail.com</a></p>
<p>206b) Andrena niveata Female Long-fringed Mini-mining Bee</p> <p>3 x actual size £250</p> <p>Vintage watchmakers' container, wool, vintage kamibari silver and silk thread and embroidery thread</p>	<p>206a) Catherine Hill - Giant Cauliflower Harvest</p> <p>This little mining bee is a solitary fellow foraging amongst crucifer-rich habitats along cliff tops and heathlands, excavating burrows as its home. As agriculture &amp; erosion have slowly changed this beautiful landscape the bee numbers have declined, and it has been listed as rare since 1987.</p> <p>In 2008 it found a new home when it was spotted on an allotment, foraging amongst a vegetable patch full of crucifer vegetables such as kale, broccoli, cauliflower and sprouts. This reminds me of some of my fondest memories including Dad's allotment and the year he produced a bumper crop we named 'The Giant Cauliflower Harvest'!</p> <p>NFS <a href="https://www.instagram.com/catherine_hill_textile_artist/">https://www.instagram.com/catherine_hill_textile_artist/</a></p>
<p>207b) Andrena ovatula Female Small Gorse Mining Bee</p> <p>3 x actual size</p>	<p>207a) Claire Cooper-Walsh - Habitats of the Small Gorse Mining Bee</p> <p>In this tapestry I have tried to encapsulate the varied habitats of the Small Gorse Mining Bee, through the</p>

<p>£350</p> <p>Vintage container, wool, vintage kamibari silver and silk thread and embroidery thread, antique gold leaf</p>	<p>Spring and Summer seasons. There is the rough grassland with red and white clover and yellow tormentil, then the heathland with its gorse and varieties of heather and crowning it is the sea and the chalky cliffs topped with thrift and kidney vetch. I wove the edges loosely and left the fringe to emphasise the fragile nature of what can look like a robust habitat, and I have used wire mesh to allow shaping to create an undulating landscape.</p> <p>£765      <a href="https://www.instagram.com/ccoopperwalsh/">https://www.instagram.com/ccoopperwalsh/</a></p>
<p>208b) Andrena polita Female Maidstone Mining Bee</p> <p>3 x actual size £400</p> <p>Antique chemist's container, wool, vintage kamibari gold and silk thread and embroidery thread</p>	<p>208a) Holly Pews – Ox Tongue Weed</p> <p>The Andrena polita, originally found in Kentish chalk downland and pits, has not been spotted since 1934. It gathered pollen from composite flowers such as chicory and ox tongues, whilst visiting other flowers for nectar. My companion piece is a fabric ox tongue weed (similar to a dandelion, but with bristly, rectangular leaves) created from an old duster still smelling faintly of beeswax polish. It lies discarded on reclaimed bricks, like a recently 'weeded' plant, unrecognised by many as a source of nectar and pollen for our solitary bees.</p> <p>NFS</p>
<p>209b) Andrena similis Female Red-backed Mining Bee</p> <p>3 x actual size £350</p> <p>Vintage gramophone needle tin, wool, vintage kamibari gold, silver and silk thread and embroidery thread.</p>	<p>209a) Duncan Cameron - Bee Miner</p> <p>With sound work. (*Musician: Adam Clark)</p> <p>This piece is a response to my investigations into the life of the Red-Backed mining Bee. I am interested in the security provided by choosing to live underground and the potential for storytelling using diorama, sound and stop motion animation. This work is in collaboration with friend and Norfolk sound artist and musician Adam Clark.</p> <p>NFS      <a href="https://sharkcage.wixsite.com/duncancameron">https://sharkcage.wixsite.com/duncancameron</a></p>
<p>210b) Andrena Simillima – Female Buff Banded Mining Bee</p> <p>3 x actual size £350</p> <p>Vintage powder compact, wool, vintage kamibari gold, silver and silk thread and embroidery thread.</p>	<p>210a) Emma Le lohe - Precious World</p> <p>This rare solitary bee has managed to survive in small numbers in the UK. My research took me to part of the Cornish coastal path that it inhabits and I was inspired to recreate the world in which it thrives and the connection I felt there. I chose mosaic for its mindful creative process, allowing me to collect and piece together the elements to recreate the interwoven wild landscape and the secret world of the bee within. When you look closely you notice so much, and I invite the viewer to interact with this piece so that I may convey that experience.</p>

	<p>Mosaic Assemblage with vintage ceramic pieces, incorporating pottery shards, stone, shell and sand foraged from Cornish costal paths and beaches.</p> <p>£1,500 <a href="http://www.emmaleloheart.co.uk">www.emmaleloheart.co.uk</a></p>
<p>211b) <i>Andrena subopaca</i> Female Impunctate Mini-mining Bee</p> <p>3 x actual size £200</p> <p>Vintage tin, wool, vintage kamibari silver and silk thread and embroidery thread, antique gold leaf</p>	<p>211a) Gill Bliss - <i>Andrena subopaca</i> – small black mining bee</p> <p>Researching the most common plants that <i>Andrena subopaca</i> visits, I took inspiration from the wild carrot (Queen Ann's Lace), which has a red central floret and the wild rose, which has a bright yellow centre. I experimented with using a 'kirinuki', hand-building method to form the body of the pots. Starting with a solid lump of clay the form is created, and the pattern enhanced, by pushing and scraping from the inside – this was my own version of mining. The neck, stem and stand section of each vase are thrown, and using porcelain paper-clay helped with combining the different elements.</p> <p>£140 each vase <a href="http://www.gillbliss.com">www.gillbliss.com</a></p>
<p>212b) <i>Andrena synadelpha</i> Female Broad-margined Mining Bee</p> <p>3 x actual size £350</p> <p>Vintage tin, wool, vintage kamibari silver and silk thread and embroidery thread</p>	<p>212a) Gina Baum - Plot 1 and Plot 2</p> <p>Ceramic sculptures Plot 1 and Plot 2 focus on the unobserved and inconspicuous habitats of solitary mining bees. Wild clay has been collected and processed from the land adjacent to a beech wood, a place with potential for bee nesting. By working with porcelain, I hope to elevate the status of raw clay to a position of an object held in high regard, something to be cared for, protected, and valued, just as the land and insects that work it should be.</p> <p>£300 each <a href="http://www.Ginabaumart.com">www.Ginabaumart.com</a></p>
<p>213b) <i>Andrena tibialis</i> Female Grey-gastered Mining Bee</p> <p>3 x actual size £400</p> <p>Vintage jewellery box, wool, vintage kamibari gold, silver and silk thread and embroidery thread</p>	<p>213a) Hazel Mountford &amp; Penny Stapleton - <i>Andrena tibialis</i>'s Book of Hours</p> <p>Our research of the grey-gastered mining bee inspired Penny to write 'A Cradle of Gold'. Interested by themes of time and struck by the poem's monastic nature, we decided to create a medieval book of hours devoted to our bee, accompanied by an audio reading. With verses written in Latin and spoken in modern English we look at time long and time short: solitary bees have been around for millions of years and yet the individual only lives a few weeks. As our bee spends most of their life in the dark underground in egg/larvae form, while we spend most of our life in the light, the book is illustrated from a human perspective, showing how the flora and fauna of <i>Andrena tibialis</i>'s habitat changes</p>

	<p>over the seasons.</p> <p>£700</p>
<p>214b) <i>Andrena tridentata</i> Female Pale-tailed Mining Bee</p> <p>3.5 x actual size £350</p> <p>Vintage watchmakers tin, wool, vintage kamibari gold and silk thread and embroidery thread, beads</p>	<p>214a) Ian Bride - Miner problems?</p> <p>Despite having a considerable background in, and knowledge of, the science and practice of biodiversity conservation acquired during a previous academic career, as I researched <i>A. tridentata</i> even I was amazed at the high number of Miner bee species recorded in the UK and Europe. Moreover, as I explored further, I was really taken aback by the incredible paucity of knowledge concerning virtually all of them – particularly because of their important role as plant pollinators and given how much we supposedly 'all love bees'. Using images from the Natural History Museum's enormous specimen collection and expert witness interview material, my piece represents the highly distorted and monocular public perception of the bee as an anthropogenic construct and the dearth of key knowledge, notably that concerning the genus <i>Andrena</i> - and of 'my' species, <i>A. tridentata</i>, in particular. In so doing, it also poses important relevant issues, as well as the problem of bee conservation.</p> <p>£400 each <span style="float: right;"><a href="http://www.ianbride.com">www.ianbride.com</a></span></p>
<p>215b) <i>Anthrophora quadrimaculata</i> Male Four-banded Flower Bee</p> <p>3.5 x actual size £350</p> <p>Vintage rouge pot, wool, vintage kamibari gold and silk thread and embroidery thread</p>	<p>215a) Nina Gronw-Lewis - <i>Anthrophora quadrimaculata</i></p> <p>My research of the Four banded flower bee ecology represented here in four pods made with paper and natural fibres. The selected plant fibres being some of the food sources of this bee, sage, false nettle, lavender and mint. Materials that could be returned to the earth with little impact.</p> <p>£50 each <span style="float: right;"><a href="http://www.ninagronw-lewis.co.uk">www.ninagronw-lewis.co.uk</a></span></p>
<p>216b) <i>Apis mellifera</i> Female or worker Western Honey Bee</p> <p>2.5 x actual size £300</p> <p>Vintage tin, wool, vintage kamibari gold and silk thread and embroidery thread</p>	<p>216a) Joy Merron - <i>Apis mellifera</i></p> <p>The skep represents thousands of years of domestic beekeeping. It's an iconic structure that shows how design can facilitate our symbiotic relationships with the more-than-human world.</p> <p>I hope that we can empathise with biodiversity loss, as it is interwoven with our own losses due to the pandemic. I want to highlight the often-overlooked importance of trees as a source of pollen. Willow and hazel catkins provide early foraging opportunities for the bees in Spring.</p> <p>To tell this story, I stitched skeletal leafy forms with pearly seeds and a sign of emerging greenery over the skep.</p>

	<p>The purpose being, to create a shrine with a hopeful message of change and regeneration.</p> <p>£875</p>
<p>217b) Bombus cullumanus Queen Cullum's Bumblebee</p> <p>2.5 x actual size £500</p> <p>Vintage jewellery box, wool, beads, vintage kamibari gold and silk thread and embroidery thread, antique gold leaf,</p>	<p>217a) Jacky Oliver - Bee 217: Bombus cullumanus</p> <p>The Bombus cullumanus was last seen in the UK in 1941, making it one of two species that have likely gone extinct from the UK in the last 80 years. It can still be found in Russia and Asia.</p> <p>The piece draws its form from the nests that the Bombus cullumanus make underground in the abandoned burrows of rodents. A circular linear structure echoes the form of these cavities. At its base is the suggestion of shadows. The etched and pierced panels, in turn create shadows themselves. The shadow reference (the temporary nature of shadows) and the skeletal qualities of the linear structure have been used to hint at the decline of the species. Details about the bee, its preferred flowers, who discovered it, and its colouring have been etched and pierced into permanent shadows while the colouring of the piece is taken from the striking red tails of the females.</p> <p>£1500 <span style="float: right;">www.jackyoliver.co.uk</span></p>
<p>218b) Bombus lucorum Queen White-tailed Bumblebee</p> <p>3 x actual size £500</p> <p>Vintage jewellery box, wool, beads, vintage kamibari gold, silver and silk thread and embroidery thread</p>	<p>218a) Jana Nicole Conway - Bee-tanical</p> <p>There is a symbiosis between mycelium and bees, and the way that they act together as a community to thrive and help others around them to do the same.</p> <p>In creating this piece, it was very easy to transpose what I would normally create as a mycelium landscape into a bee landscape even down to the fact that the bee community resides underground. All the plants and botanicals used in the artwork specifically relate to those used by the bees in their natural habitat.</p> <p>£1200 <span style="float: right;">www.jananicole.com</span></p>
<p>219b) Bombus pomorum Queen Apple Bumblebee 2.5 x actual size</p> <p>2.5 x actual size £500</p> <p>Vintage tooled leather Liberty jewellery box, wool, beads, vintage kamibari silver and silk thread and embroidery thread, copper leaf</p>	<p>219a) Polly Hughes – Apple Blossom</p> <p>Only four specimens of the Bombus pomorum have ever been found on British shores. They were discovered in the sand dunes at Deal in the mid-19<sup>th</sup> Century, and it was assumed they were windblown vagrants from eastern Europe as none have been spotted here since. It is appropriate that the apple bumblebee was discovered in Kent "The Garden of England" famed for its vast number of apple orchards, but it is disputed that its eponymous name means it feeds exclusively on the pollen of apple blossom, given the limited flowering time. I have used found materials to create a fragile</p>

	<p>sprig of apple blossom to reference the brief cycle of life for both blossom and bee.</p> <p>£225 <span style="float: right;">hughespolly.art@gmail.com</span></p>
<p>220b) <i>Coelioxys afra</i> Female Short Sharp-tail Bee</p> <p>3 x actual size £350</p> <p>Vintage jewellery box, wool, vintage kamibari silver and silk thread and embroidery thread, antique gold leaf</p>	<p>220a) Janine Heschl – Echoes</p> <p>'Echoes' was inspired by the striking pattern on the back of the <i>Coelioxys Afra</i>, which reminded me of sound waves. The idea was to create an embroidery of the spoken words: 'Schuppenhaarige Kegelbiene' – the German name of the bee, as she is listed as endangered in this part of the world, and I wanted to 'raise my voice' for her species and to hopefully create an echo in people's minds to be more empathic and mindful when it comes to our delicate ecosystem. The embroidery was stitched in free motion with a vintage Singer 107W102 sewing machine, using variegated thread on a base of black calico fabric.</p> <p>£680 <span style="float: right;">www.textilewildlifeart.com</span></p>
<p>221b) <i>Colletes marginatus</i> Female Little Colletes</p> <p>3.5 x actual size £350</p> <p>Vintage jewellery box, wool, vintage kamibari gold, silver and silk thread and embroidery thread, antique gold leaf</p>	<p>221a) Julia McKenzie - <i>Colletes marginatus</i></p> <p>This tiny plasterer bee lives on the very edge of our island on shingle beach margins. It is ground nesting and only feeds on a small selection of native plants such as hare's foot clover, sea holly and common vetch. This rare creature is threatened by coastal erosion and global warming.</p> <p>I was really drawn to its fragility and solitary isolation. It was last seen in Studland, Dorset in 1938.</p> <p>My glass dome houses a singular habitat made from old British maps. The man-made signs, names and symbols no longer function as a map but are fragmented like the habitat they represent.</p> <p>The dome makes us think of a museum piece and the ephemeral nature of paper itself makes you want to protect it.</p> <p>£1850 <span style="float: right;">www.Juliamckenzie.co.uk</span></p>
<p>222b) <i>Dufourea halictula</i> Female Sheeps-bit <i>Dufourea</i></p> <p>3 x actual size £200</p> <p>Antique pot, wool, vintage kamibari gold, silver and silk thread and embroidery thread</p>	<p>222a) Lauren Cattle - Fragile Resilience</p> <p>3D shapes forming this sculpture are called truncated octahedrons. Their hexagonal sides reference a beehive structure, yet their roundness resembles the full bloom of a flower called sheep's-bit; a particular favourite of the <i>Dufourea halictula</i> bee.</p> <p>The colours shift from translucent to vibrant blues and honey-yellows, whilst some octahedrons are crystal clear. The fading colours invites the audience to reflect upon endangered bee species.</p> <p>In this work, the glass symbolises the interconnectivity and fragility of bee colonies. A single piece, the of glass is delicate, yet when supported by others, the medium</p>



	<p>unrecognisably strong and resilient. As these octahedrons cluster together in an organic structure, we are reminded of the strength that comes from collective effort and unity.</p> <p>£2800 <a href="http://www.laurencattle.co.uk">www.laurencattle.co.uk</a></p>
<p>223b) Dufourea minuta Female Shiny Dufourea</p> <p>3 x actual size £250</p> <p>Antique pot, wool, vintage kamibari gold, silver and silk thread and embroidery thread</p>	<p>223a) Lisa Stevens - More Precious Than Gold</p> <p>Easily overlooked, as it is so small, Shiny Dufourea may be extinct. The plants that it fed on are also overlooked – Dandelion, Hawkweed, Ragwort and others in the same family are seen as weeds, but they are vital for pollinating insects. They scatter, like stars, across lawns and wastelands, stubbornly popping up where they're unwanted, but more precious than gold for the bees.</p> <p>The back of the plate reads: "You may see us as insignificant weeds, but we sustain the hardworking and overlooked. We are akin to the stars and more precious than gold."</p> <p>£650 <a href="https://www.instagram.com/lisasearchin">Instagram@lisasearchin</a></p>
<p>224b) Eucera nigrescens Male Scarce Long-horned Bee</p> <p>3 x actual size £450</p> <p>Antique tooled leather pot, wool, vintage kamibari gold, silver and silk thread and embroidery thread, beads</p>	<p>224a) Louise Pettifer – A Delicate Balance</p> <p>My work alludes to the interconnectedness of the natural world, a system which supports our insects, birds, wildlife and of course, ourselves. The work reveals traces of the beautiful wild plants favoured by my bee – the Scarce Long-horned Bee - plants such as vetches, clovers and wild sweet peas. These plants would have been widespread when meadows were a common feature of our countryside. My hope is that we are learning to appreciate and value the vital role these plants hold in the ecosystems we live in and that we allow them the space to grow and flourish again.</p> <p>£325 <a href="http://www.louisepettifer.co.uk">www.louisepettifer.co.uk</a></p>
<p>225b) Halictus maculatus Female Square-headed Furrow Bee</p> <p>3 x actual size £350</p> <p>Vintage gramophone needle tin, wool, vintage kamibari gold, silver and silk thread and embroidery thread</p>	<p>225a) Louisa Crispin - Glimpse FPS019</p> <p>"Presumed extinct in the UK"</p> <p>Working on this bee coincided with an introduction to the world of recording insects and discovering why it is so important that we continue to monitor and count our wildlife.</p> <p>Apart from our British enthusiasm for lists, these recordings give valuable insights into the changing environment which can help make conservation decisions and give early warning to the impacts of habitat loss, justifying funding decisions. We may use the information to pursue protection from developments (such as protesting against the building of a theme park</p>

	<p>alongside Swanscombe Marshes). Long term recording helps to identify trends, often early warning systems particularly for what is known as "indicator species" - the annual Big Butterfly Count falls into this arena, encouraging everyone to become a citizen scientist for a few days each year.</p> <p>£450 <span style="float: right;"><a href="http://www.louisacrispinart.co.uk">www.louisacrispinart.co.uk</a></span></p>
<p>226b) <i>Halictus subauratus</i> Female Golden Furrow Bee</p> <p>4 x actual size £300</p> <p>Vintage jewellery box, wool, vintage kamibari gold, silver and silk thread and embroidery thread</p>	<p>226a) Louise Thompson - <i>Halictus subauratus</i></p> <p>My artwork focuses on the flora and fauna that the golden furrow bee favours, open meadows with chicory, chamomile, and thistles. I created small etching plates and printed them mostly in Prussian blue ink as bees perceive plants in ultraviolet.</p> <p>I added gold leaf and stitched golden threads to some of the little hand printed squares – whilst reading about the bee one of the things that stood out was the description of the female having a thick covering of felt-like golden hair on their head.</p> <p>The finished prints are framed in a wooden box case housing lots of little squares to emulate the bees' underground nesting cells and cavities they create.</p> <p>£ 75</p>
<p>227b) <i>Hoplitis leucomelana</i> Male Kirby's Lesser Mason</p> <p>3 x actual size £200</p> <p>Vintage tin, wool, vintage kamibari silver and silk thread and embroidery thread</p>	<p>227a) Sue Green - Whilom</p> <p>Kirby's Mason Bee has only been recorded once in England in 1802, at Coddendam, Suffolk. A very elusive species indeed.</p> <p>As it was challenging to find out about this rare creature, I became fascinated by the black body of the bee itself. Its dramatically pointed shape and fabulous tufts of yellow, sprouting from the glossy surface, led to an exploration into the materiality of delicate disintegration. My intention was to represent a vulnerability and fragility of the species. Plotting a grid, mapping through stitch, this became a method of structure and order as the search quite literally fell apart. The cocoons suggest a safe space, ethereal and sensitive waiting to receive new life, full of promise for the future. A poignant commentary on the human destruction of nature, with the ultimate loss and extinction of entire species.</p> <p>NFS <span style="float: right;">@suegreenart</span></p>
<p>228b) <i>Hylaeus pectoralis</i> Male Reed Yellow-face Bee</p> <p>3 x actual size £200</p>	<p>228a) Mark Butler - <i>Hylaeus pectoralis</i></p> <p>The Reed Yellow-face bee is associated with the common reed, making its nest in vacated galls previously occupied (and formed) by a nesting fly, and this is what I chose to focus on with this piece.</p>

<p>Vintage tin, wool, vintage kamibari gold, silver and silk thread and embroidery thread</p>	<p>The text is taken from a report describing the bee's habitat and nesting behaviour, with the outline of common reeds painted over the top. The inset piece is in cast bronze, based on the reed galls used by the bee as its nesting chamber.</p> <p>£495 <span style="float: right;">www.msbutlersculptor.co.uk</span></p>
<p>229b) <i>Hylaeus punctulatissimus</i> Female Onion Yellow-face Bee</p> <p>4 x actual size £300</p> <p>Vintage pill pot, wool, vintage kamibari gold, and silk thread and embroidery thread</p>	<p>229a) Mark Mulholland – Rise</p> <p>Are churches and chimneys enough for us to grow? Should we think back to times before? To a land where there were flowers and seeds to sow? Set on the banks of the Thames in the mid-1800s, this allegorical scene is a 'call to arms'. The subject is the divine feminine that dwells within each of us. Responsible for our growth and wisdom, she stands like a Colossus guarding the last plot of fertile land in an ever-changing industrialised and gentrified urban landscape. Whilst wearing elderflowers, her head becomes an onion plant suggestive of how humanity can help manifest the correct ecological environment for our pollinators.</p> <p>£3500 <span style="float: right;">www.markmulhollandartist.co.uk</span></p>
<p>230b) <i>Lasioglossum laeve</i> Female Ridge-cheeked Furrow Bee</p> <p>2.5 x actual size £300</p> <p>Vintage tin, wool, vintage kamibari gold, silver and silk thread and embroidery thread</p>	<p>230a) Meraki Vagary – Empty</p> <p>My assigned bee is <i>Lasioglossum laeve</i>. A bee that once was abundant in the UK, but due to the human effect, has been extinct here since 1901. I researched and struggled to find much, but I did establish that this tiny bee would have been a solitary bee that made its nests underground in soil. Looking at other underground nesting, solitary bees, I found that they generally have one entrance, a few food stores and one larger chamber for the young to be laid. These nests would be used by either a single female, or a pair as sometimes the females will partner up for safety as it allows them to raise their young more efficiently and they can collect more food as a pair. That made me smile. But my response is a sad one. This is an empty nest. It should have busy bees inside it, plenty of stored food and some wriggling babies.... But it doesn't. It's empty. We did that.</p> <p>I used plaster bandage to create the empty nest. This is a comment on the broken ecosystems that we need to start healing. And I 'framed' the empty nest, as we humans are obsessed with transforming everything into a commodity to be bought and sold and profited from. If we can't profit from it, we don't care. This response may seem dark, but it's truly full of the emotion that researching this lost bee triggered in me. It also came at a time when I too am struggling with my own empty</p>

	<p>nest, making this piece quite personal.</p> <p>£300 <a href="http://www.merakivagary.com">www.merakivagary.com</a></p>
<p>231b) <i>Lasioglossum rufitarse</i> Female Rufous-footed Furrow Bee</p> <p>2.5 x actual size £250</p> <p>Vintage tin, wool, vintage kamibari silver and silk thread and embroidery thread</p>	<p>231a) Miriam Sheppard - The perfect imperfect lawn</p> <p>My research led me to thinking about 'weeds' and what they are. The Rufous-footed Furrow Bee feeds on what many think of as weeds, for example, brambles, hawkweed and buttercups. My thoughts then turned to the land that many of us are familiar with and where we could spend a lot of effort trying to wipe out weeds – gardens. It is estimated that 87% of homes in the UK have a garden. With habitat loss detrimentally affecting all pollinators, gardens are becoming increasingly important spaces. There are many variations on what a garden is and what's in it, but common themes are lawn/s and flower bed/s. Lawns can be beneficial: they can provide habitats for insects and in turn, food for birds; they can assist with slowing rainwater run-off. However, obtaining that 'perfect' patch of green grass requires a lot of time and resource; watering, feeding, and weeding. Lists of 'lawn weeds' include hawkweed, buttercup, dandelions, red and white clover, selfheal and daisies with even more lists of ways to eradicate them including the use of chemicals. Sadly, many of these 'weeds' are also great food sources for pollinators. As with lawns, flower beds can also be wonderful places offering a whole buffet for pollinators, but again it is worth choosing flowers carefully, some are not so beneficial. For example, highly hybridised plants (i.e., pompom dahlias or hybrid tea roses) which may look great and be long lasting, offer very little food. In short, the perfect lawn may actually be an imperfect lawn and the flower bed may be another desert, depending on your point of view. There is a lot of research and many articles to help with making gardens a little more bee friendly, the good news seems to be that you can start with less mowing.</p> <p>£450 <a href="https://www.miriamsheppard.co.uk">https://www.miriamsheppard.co.uk</a></p>
<p>232b) <i>Lasioglossum semilucens</i> Female Small Shiny Furrow Bee</p> <p>2 x actual size £200</p> <p>Vintage container, wool, vintage kamibari gold and silk thread and embroidery thread</p>	<p>232a) Nerissa Cargill Thompson - Unnatural Habitat</p> <p>This tiny species is becoming ever rarer. Key causes are habitat loss, environmental pollution and climate change. A ground dwelling bee that resides in sandy or gravelly soils and gathers pollen from yellow asteraceae and cinquefoil. I illustrated this using embellished and embroidered recycled textiles combined with sandy concrete, cast in waste plastic packaging to convey how this is a manmade tragedy. The embossed concrete depicts the ever-increasing urbanisation, but the contrast of the textiles shows how nature fights on</p>

	<p>between the cracks.</p> <p>£795 <span style="float: right;"><a href="http://www.nerissact.co.uk">www.nerissact.co.uk</a></span></p>
<p>233b) <i>Lasioglossum sexstrigatum</i> Female Fringed Furrow Bee</p> <p>3 x actual size £250</p> <p>Turned wooden pot, wool, vintage kamibari gold and silk thread and embroidery thread</p>	<p>233a) Niamh Geraghty-Morris - Journey</p> <p>My print is a visual narrative inspired by the documented finding of a tiny female <i>Lasioglossum sexstrigatum</i> in June 2008, the habitat surrounding the flooded sandpit in Surrey, and her journey to find food.</p> <p>A beautiful summer's day, leaving her warm sandy bank, she flies along the water's edge. Through the rushes, sedge, and long grasses gently swaying in the welcome breeze. The loosestrife stands tall nestled amongst creamy meadowsweet, a fragrant backdrop to her destination. Nourishing gold cat's ear, where she stops to feed, leans towards the glowing sun.</p> <p>£250 <span style="float: right;"><a href="mailto:niamhgeraghty@tiscali.co.uk">niamhgeraghty@tiscali.co.uk</a></span></p>
<p>234b) <i>Lasioglossum smeathmanellum</i> Female Smeathman's Furrow Bee</p> <p>3 x actual size £300</p> <p>Vintage container, wool, vintage kamibari gold and silk thread and embroidery thread</p>	<p>234a) Sarah Roberts - Weeds?</p> <p>My piece shows an area of wall, (old mortar being a common nesting site of Smeathman's Furrow bee), within a brownfield site commonly perceived as ugly areas of our landscape. Graffiti poses the question of whether we value the 'weeds' which are beneficial to many species.</p> <p>During research I have come to appreciate these areas act as important reservoirs for wildlife and can be more species rich than the 'green' spaces that surround our towns and cities.</p> <p>Unfortunately, these sites are under increasing threat. They are seen as undesirable areas with a tendency to antisocial behaviour. They are the first to be used as land development.</p> <p>£1700 <span style="float: right;"><a href="http://www.sarahrobertsstainedglassart.com">www.sarahrobertsstainedglassart.com</a></span></p>
<p>235b) <i>Lasioglossum villosulum</i> Female Shaggy Furrow Bee</p> <p>4 x actual size £250</p> <p>Vintage card pot, wool, vintage kamibari gold, silver and silk thread and embroidery thread</p>	<p>235a) Anne Guest - Flight Paths and Portals</p> <p><i>Lasioglossum villosulum</i>, the Shaggy Furrow Bee, is a solitary bee that chooses to nest in large aggregations.</p> <p>Each of these circles represent aspects of the different habitats in which these bees live.</p> <p>I have used the cyanotype process to make the image. This is a photographic contact print process which results in a blue image. I have changed the colour of the image with a toner made from dandelion leaves and roots which is one of the flowers that it forages for pollen and nectar. This has resulted in a browner appearance which represents the brown field sites which is one of its</p>

	<p>preferred habitats.</p> <p>The gold metal leaf dots suggest the flight path of the bee as well as referencing the widely spaced punctures on its back which differentiate this bee from its close relatives.</p> <p>£335 <span style="float: right;">www.anneguest.co.uk</span></p>
<p>236b) <i>Megachile ericetorum</i> Female Banded Mud Bee 3.5 x actual size</p> <p>3.5 x actual size £400</p> <p>Vintage tin, wool, vintage kamibari gold and silk thread and embroidery thread</p>	<p>236a) Susan Mannion - Don't Call Me A Leafcutter</p> <p>When I first saw a picture of my bee for this project, I thought it looked almost like a wasp with a banded body. But it is a very interesting bee, gathering pollen from legume. The females differ from all other British leafcutters by having no bevelled cutting edge to the mandible, so they do not cut leaves, hence the title for the artwork, Don't Call Me A Leafcutter.</p> <p>I decided to represent the banding of the bee in the application of enamel layers to the outer surface of the copper vessel and using greens to represent the legumes from which they gather pollen.</p> <p>£140 <span style="float: right;">www.susanmannion.com</span></p>
<p>237b) <i>Megachile lapponica</i> Female Willowherb Leafcutter Bee</p> <p>3.5 x actual size £400</p> <p>Vintage jewellery box, wool, beads, vintage kamibari gold and silk thread and embroidery thread</p>	<p>237a) Jane Higginbottom – Make Like a Bee</p> <p>The willowherb leafcutter bee is extinct in the UK but has been seen occasionally by bee watchers – two near North Curry in Somerset in 2018. It uses leaves of the Rosebay Willowherb to cut circles and make walls for chambers where it lays its eggs.</p> <p>The plant is the starting point for my work, and I am puzzled why the bee became extinct when Rosebay Willowherb is so common in the UK – it was chosen as the county flower of London after the blitz due to its capacity to grow in derelict bomb sites and represent resilience.</p> <p>Rosebay Willowherb is a plant with many uses such as dye, tea and fabric making. I collected it from my local area using stems and leaves for weaving and eco dye.</p> <p>Weaving - Make Like a Bee 1                      £450 Sculpture - Make Like a Bee 2                   £300 JaneHigginbottom.co.uk</p>
<p>238b) <i>Megachile parietina</i> Female Black Mud Bee</p> <p>3.5 x actual size £400</p> <p>Vintage tin, wool, beads,</p>	<p>238a) Donna Vale ...And Then It Was Too Late</p> <p>The research focus for my companion bee was the nest site of the <i>Megachile parietina</i>. Formed from cavities, natural and artificial, pre-existing or excavated. These can be found in the ground, on earth faces or in dead wood around old window frames. It is the largest <i>Megachile</i> on the British list, though only tentatively so,</p>

<p>vintage kamibari gold and silk thread and embroidery thread, antique gold leaf</p>	<p>on the basis of an ancient Jersey record that has no supporting specimens.</p> <p>Being a member of the subgenus <i>Chalicodoma</i>, this is not a leafcutter but creates clusters of mud cells. As a consequence, it lacks a bevelled cutting edge to the mandibles because it does not need to cut leaves.</p> <p>While wandering around a junk shop, I found a collection of vintage film reel tins and their educational booklets. There were two tins: Soil, part one and two. A perfect combination for my companion piece and Lydia's bee.</p> <p>As the research showed, there was once a record but this bee hasn't been catalogued for many years so I choose to work with absence, mirroring the filled and the void, as a reflection of the changed habitats for this missing bee. The cells have been formed in, around and out of the tin, encroaching the frame. Fragile in its nature and delicate to the touch, using recycled paper pulp as a sculpting medium. The structure is built like the sprawling housing estates, concreting our green spaces and bulldozing through habitats...and then it was too late.</p> <p>NFS <span style="float: right;"><a href="http://www.foreverycloud.co.uk">www.foreverycloud.co.uk</a></span></p>
<p>239b) <i>Melecta luctuosa</i> Female Square-spotted Mourning Bee</p> <p>3 x actual size £450</p> <p>Vintage powder compact, wool, beads, vintage kamibari gold and silk thread and embroidery thread</p>	<p>239a) Sarah Connell – Into the Night, Image 1, 2021</p> <p>Sadly, presumed long since extinct, The Square Spotted Mourning Bee was last recorded on heathland and soft rock cliffs. Shot along the coastal path during twilight, the image provides a quiet contemplative space for the viewer to reflect upon their relationship with the natural world</p> <p>£250 <span style="float: right;"><a href="http://www.sarahconnell.co.uk">www.sarahconnell.co.uk</a></span></p>
<p>240b) <i>Nomada castellana</i> Female Castell's Nomad Bee</p> <p>3 x actual size £350</p> <p>Vintage jewellery box, wool, vintage kamibari gold, silver and silk thread and embroidery thread</p>	<p>240a) Sarah Hinds - <i>Nomada castellana</i></p> <p>The song <i>Nomada Castellana</i> was written with the ideas of connection, disconnection, and loss in mind. This solitary bee hasn't been seen in the UK for many years and I wondered what part it played in the wider ecology and how a tiny creature matters in ways we might not understand. The video is an improvisation with dancer Lucy Bird exploring loss and connection. Dancing with the different imagined characteristics of a cleptoparasitic bee of only a few millimetres in size. Part of the dance is based on the idea of 'extinction cairns'- piles of stones built to honour species lost to extinction.</p>

	NFS <a href="https://sarahhinds.wordpress.com">https://sarahhinds.wordpress.com</a>
<p>241b) <i>Nomada errans</i> Female Purbeck Nomad Bee</p> <p>3 x actual size £200</p> <p>Vintage card pot, wool, vintage kamibari silver and silk thread and embroidery thread</p>	<p>241a) Amy Bonsor - Declining Cuckoo</p> <p>The piece responds to the decline of the <i>Nomada errans</i>, likely now extinct in Britain, and its relationship to the host bee <i>Andrena nitidiuscula</i>. The paired pieces are each made up of 144 individual elements, one for each of the years since the bee was first found in 1878. The piece aims to capture the similarities between the bee species, essential to the nature of the host/parasite relationship, their visual differences, most notable texture and markings and a sense of absence with no sightings of <i>Nomada errans</i> in Britain for the last 40 years.</p> <p>£450 <a href="http://www.amybonsor.com">www.amybonsor.com</a></p>
<p>242b) <i>Nomada obtusifrons</i>, Female Flat-ridged Nomad Bee</p> <p>4 x actual size £300</p> <p>Vintage card pot, wool, vintage kamibari gold and silk thread and embroidery thread</p>	<p>242a) Sheena Spacey - One Alone</p> <p>A solitary parasitic species, also known as a Cuckoo Bee, due to its habit of using the nests of others. A pollinator found where its hosts are established including edge of woodlands and alongside rivers in dry gravelly flats.</p> <p>Drawn to the nature and life of this bee, my research has taken me to another like-minded soul, the Cuckoo Bird.</p> <p>Combining insect wings and patterns with bird like features, a hybrid form has evolved, using paper thin material of recycled teabags, music sheets and re-arranged excerpts of vintage lyrics. A melancholy piece of words and image emerging, a means of survival, reflecting the fragile stitches of life and nature, the call of the cuckoo and the wild.</p> <p>£425 <a href="mailto:sheenaspacey@yahoo.co.uk">sheenaspacey@yahoo.co.uk</a></p>
<p>243b) <i>Nomada sheppardana</i> Female Sheppard's Nomad Bee</p> <p>3 x actual size £250</p> <p>Vintage tin, wool, vintage kamibari silver and silk thread and embroidery thread</p>	<p>243a) Nicola Coe - A recipe for success</p> <p>A recipe of 'ingredients' sit in a vintage measuring cylinder case. They reflect the shared habitat of several species and when mixed together will give this tiny nomad bee, the greatest chance of continuing its lifecycle.</p> <p>Our bee enjoys the nectar of Cat's Ear flowers, to fuel its flight path over warm, well-drained soil. Where it patiently waits, whilst a Furrow bee carries pollen from the same Cat's Ear flowers. Both bees enter a nest chamber, dug from the same soil where the roots, and one day the seeds, of the pollinated Cat's Ear flowers will grow.</p> <p>£NFS <a href="http://www.nicolacoe.co.uk">www.nicolacoe.co.uk</a></p>



<p>244b) <i>Nomada signata</i> Female Broad-banded Nomad Bee</p> <p>3 x actual size £350</p> <p>Vintage tooled leather pot, wool, vintage embroidery thread</p>	<p>244a) Sue Spence - Dandelion (What the Bee Saw)</p> <p>Dandelions are major sources of nectar and pollen for the Broad-banded nomad bee emerging in early April. Their familiar flowers are easily recognised even by small children. But whereas we see dandelions as uniformly yellow, bees' ultraviolet vision perceives the flower's centre as alluringly vivid pink/red. There their food reward is concentrated, and there the bee picks up pollen which the dandelion wants it to carry to pollinate the next flower visited.</p> <p>Seeing ultraviolet photography of dandelion inspired me to write the poem stitched in this triptych's central panel. The side panels show dandelions as perceived by us and bees.</p> <p>£1650 <a href="http://www.suespencetextileartist.co.uk">www.suespencetextileartist.co.uk</a></p>
<p>245b) <i>Nomada similis</i> Female Guernsey Nomad Bee</p> <p>3 x actual size £350</p> <p>Vintage jewellery box, wool, vintage kamibari gold, silver and silk thread and embroidery thread</p>	<p>245a) Cally Conway – Eden</p> <p>My companion piece celebrates the beautiful flora and fauna of the Island of Guernsey, the home of <i>Nomada similis</i>. This bee frequents thistles and scabious, and the fascinating Tormentil flower which is the centrepiece of the print. Tormentil has been used for centuries as a medicinal plant (the name derives from relieving torment) and the red dye from the roots by the textile industry, hence it's folklore name of 'Bloodroot'.</p> <p>Guernsey knotwork from the famous Gansey knitting pattern edges the print, with Guernsey palm and notable wildlife of the island framing the plant forms, emphasizing the interconnectedness of all things.</p> <p>£600 <a href="http://www.callyconwayprints.com">www.callyconwayprints.com</a></p>
<p>246b) <i>Osmia niveata</i> Female Jersey Mason Bee</p> <p>3 x actual size £350</p> <p>Vintage watchmakers' container, wool, beads, vintage kamibari gold and silk thread and embroidery thread</p>	<p>246a) Tom Katsumi - <i>Osmia niveata</i></p> <p>The Jersey Mason Bee (<i>Osmia Niveata</i>) is a migrant species to the UK, adapting to living in pre-existing holes in dead wood and collecting pollen mainly from the inhospitable thistle. To me this is a story about life adapting and flourishing in the tiny pockets that exist in a hostile environment. I wanted to show this using the motifs of holes in a barren dead surface, the sharp edges of thistle leaves and the fertile landscape of the meadows and forests that the bees pollinate.</p> <p>£680 <a href="http://www.tomkatsumi.com">www.tomkatsumi.com</a></p>
<p>247b) <i>Osmia spinulosa</i> Female Spined Mason Bee</p> <p>4 x actual size £350</p>	<p>247a) Tzipporah Johnston - Reverend Kirby's Specimen Box</p> <p>In this piece I imagine the natural history specimens that parson-naturalist the Reverend William Kirby might have collected on his walks around Suffolk chalk pits in the</p>

<p>Vintage tooled leather pot, wool, vintage kamibari gold and silk thread and embroidery thread</p>	<p>autumn of 1797, when he made his first observations of the Spined Mason Bee. The bee collects pollen for itself and its larvae from Asteraceae plants such as autumn hawkbit (left). It makes its nests in empty snail shells (centre), creating cells within the spiral and sealing the entrance with mortar made from chewed-up creeping cinquefoil leaves (right). Finally, it carefully turns the shell over, hiding its young from predators and parasites.</p> <p>£2000 <a href="http://www.yarnandglue.co.uk">www.yarnandglue.co.uk</a></p>
<p>248b) Rophites quinquespinosus Female Five-spined Rophites</p> <p>4 x actual size £300</p> <p>Vintage watchmakers' container, wool, vintage kamibari gold, silver and silk thread and embroidery thread</p>	<p>248a) Victoria Matthewson - Rophites quinquespinosus</p> <p>Rophites quinquespinosus is only classed as a British bee because two females were captured in Guestling, Hasting in 1877 and 1878. This got me wondering, what Hastings was like at the end of the nineteenth century? My curiosity led me to a fascinating photographer called George Woods who lived in Hasting in 1890. His pictures focused on rural life and work in the area and show the astonishing difference in farming compared to today. With the help of the Hastings Museum, I found this photo of farm workers at rest and embroidered native wildflowers around the transferred image. Farming has become so industrialised it threatens the survival of so many essential pollinators, but a new focus on more environmentally friendly practises brings hope of real change.</p> <p>£850 <a href="http://www.victoriamatthewson.com">www.victoriamatthewson.com</a></p>
<p>249b) Sphecodes marginatus Female Margined Blood Bee</p> <p>4 x actual size £250</p> <p>Vintage tin, wool, vintage kamibari silver and silk thread and embroidery thread</p>	<p>249a) Victoria Owen - Sphecodes marginatus</p> <p>This little bee has led me on a fascinating journey through magic, folklore, medicine, mythology, Shakespeare, and physics. The flowers visited by Sphecodes marginatus, such as rock samphire, fennel, thistles, knapweeds and heathers, provided a gateway through which to explore narratives and connections between the natural world and the human world, the past, present and future, and led me to distant constellations (Centaurus), enormous stars (V766) and ancient myth and legend (Chiron the centaur and snakes' use of fennel). The sheer breadth of life, endeavour and history encountered though Sphecodes marginatus inspired me to create this intricate print exploring the mosaic of life that has supported us as a species throughout human existence and which must be sustained for our world to thrive.</p> <p>£150 <a href="http://victoriaowen.org">victoriaowen.org</a></p>
<p>250b) Sphecodes Miniatus Female False Margined Blood Bee</p>	<p>250a) Zoe Snape - Wivenhoe Park, Essex (after Constable 1816) 2022</p>

<p>3 x actual size £250</p> <p>Vintage tin, wool, vintage kamibari silver and silk thread and embroidery thread</p>	<p>Sphecodes Miniatus is a scarce bee, last seen in 2018, so I visited the location of its last sighting in Wivenhoe Park, Essex and documented its habitat. It's a mining cuckoo bee, so I became a cuckoo artist; using other artists' works to create my own. John Constable depicted the location in the painting below, entitled, 'Wivenhoe Park, Essex' 1816, so I recreated his oil-painting in the same medium but with a contemporary style.</p> <p>I contacted my host bee artist, Pippa Sibert, for off-cuts from her companion piece for a previous Fifty Bees exhibition. She provided fabric that I collaged into the foreground to represent my bees' favoured flowers and, just as Constable used a fence to direct the eye, the flowers direct the viewers towards the reflection of Wivenhoe House. Cows became dog-walkers and students, a Canada goose replaced swans, and a water-fountain rather than a fishing boat. Mary Rebow, the daughter of the Estate's owner riding a horse and cart in the original, is replaced by me holding a Missing Bee poster.</p> <p>Reassuringly illustrating the interconnectedness of all things, are the exact same oak trees that are in Constable's painting, notably larger. Can you see a cuckoo bird looking at the hole of a mining bee? Perhaps there is a little False Margined Blood Bee in it, emerging from its egg.</p> <p>£1200</p> <p style="text-align: right;"><a href="http://www.zoesnape.com">www.zoesnape.com</a></p>
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