

Orchid

Society of Great Britain

Journal



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The Orchid Society of Great Britain

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Editor's notes



Photo by Peter Johnson

This year's show season is well underway. Members have already enjoyed our Spring Show at Wisley and the hugely varied and interesting European Orchid Show and Conference (EOS&C) in London.

Congratulations to André Roux and his display team for a well-deserved Silver-Gilt medal and to Derek Belcher for co-ordinating the OSGB's potting demonstrations with Besgrow Europe. A full report of the EOS&C will appear in the August issue.

We are now looking forward to staging exhibits over the summer at the Chelsea, Malvern, Tatton Park and Welsh shows. Please lend your plants, your assistance and your enthusiasm.

The OSGB is delighted to welcome the East Midlands Orchid Society (EMOS) as an Affiliated Society. EMOS is well known for its expert growers, superb plants and impressive displays at shows around the country.

As always, I am grateful to all our contributors. This issue features two articles about orchids in art: the lost portrait of a Victorian orchid enthusiast and a step by step account of creating a contemporary orchid watercolour. Henry Oakeley reports on the highlights of the Society's Spring Show and Sheila Bicknell writes about the successful flowering of a legacy from the 1998 Spring Show; Jim Cootes introduces us to *Bulbophyllum echinolabium*; Isobyl la Croix reviews two useful and reasonably-priced books; Dick Warren considers some dangerous plant liaisons in Brazil; and Chris Barker reports on the return of orchids to Waddesdon.

Please consider attending the AGM in June and entering the Photographic and Art Competition – postal entries are now accepted.

The copy deadline for the next issue is **10 June 2015**.

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Front cover: Val Micklewright's *Paphiopedilum henryanum*, exhibited at Napier Hall in October 2014

Back cover: Helen Moreton's *Bulbophyllum medusae* 'Spotty', exhibited at Napier Hall in December 2014

Both photos by Robert Simmons

News

Sam Hurley



The OSGB's Photographic Trophy

Photographic and Art Competition in June

This popular competition will be held alongside the AGM on Saturday 6 June at Napier Hall. Doors open at 12:30 for registration of entries with results after the AGM, which begins at 14:30. Postal entries may be submitted to the Secretary, Val Micklewright, at least two weeks in advance (please supply a self-addressed, stamped envelope if their return is required).

Beginners' seminar on 4 July

Please note our free beginners' seminar this year will be held in **July, not August**. All new members, and those who have been unable to attend before, are welcome but places must be booked in advance to assist with planning the session.

The seminar begins at 09:30 for registration and refreshments and ends with a light

buffet lunch before our regular afternoon meeting. It will consist of an introductory lecture about the orchid family; a repotting demonstration for the more widely-grown genera; and a tutored hands-on repotting session (the repotted plants will be available for purchase along with additional pots and suitable compost).

Please contact Programme Secretary Francis Quesada-Pallarés if you have any queries about the seminar, to book your place and notify any special dietary requirements, tel: 07951 070637, e-mail:

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Successful partnership for RHS Flower Show Tatton Park

The OSGB will partner the North of England Orchid Society to stage a display at this popular RHS show, 22–26 July. We are delighted to welcome sponsorship from the Sultanate of Oman Ministry of Tourism, a previous sponsor of two OSGB Gold medal displays at RHS Chelsea Flower Show.

We look forward to seeing Society members at the show and would welcome plants for the display or offers of help to man the stand. For more information about the show, please visit www.rhs.org.uk/shows-events/rhs-flower-show-tatton-park

Erratum

My sincere apologies to John Haggard for an error which occurred during the editing of his article on *Dactylorhiza* – a practical guide

to successful cultivation in *OSGBJ* (2015) 64(1): 38, *The plunge bed*, paragraph 1. The correct information is as follows:

Although the breeze blocks need to be **stood** on a waterproof or impervious base, it is crucial that the blocks are **not** LINED with waterproof material (as the edited article erroneously states) as this would just waterlog the pots and all the plants would die. The whole system works only because the wet and freely watered sand is **free-draining** via the gaps beneath and between the blocks.

British native orchids at RHS Chelsea Flower Show in May

The OSGB's exhibit plans to showcase British native species amongst their more exotic relations. Please, please, please lend us your plants if you have any of our home-grown beauties.

Beautiful and intriguing orchids grow in the British countryside. Over 50 species are native to Great Britain and all of them grow terrestrially. They are extremely varied; some lack leaves or chlorophyll; some resemble humans or insects; some are opportunistic colonisers while others are critically endangered. But all can be admired in Britain's captivating landscapes without leaving our shores.

In contrast, there are around 25,000 species of orchid worldwide, of which 95% grow in the tropics. These exotic relations are even more diverse – in form, colour and growth habitat. Tropical species and their hybrids



Cephalanthera longifolia, the Narrow-leaved Helleborine, is one of our beautiful native wildflowers (photo by Sam Hurley)

will be staged in a naturalistic landscape to display the astonishing variety within the largest flowering plant family on Earth.

The exhibit will be sponsored by Albourne Partners, an independent advisory firm headquartered in the UK with expertise across hedge funds, private equity, real assets and real estate.

For more information about the exhibit or to offer plants or assistance, please contact Sam Hurley, tel: 07900 250247, e-mail: sam@ballyhurley.com

ALBOURNE

RHS Awards 2014

Sam Hurley

The OSGB received two awards from the RHS last year, the Eric Young Orchid Trophy and the Holford Medal, for our Chelsea exhibit entitled *The cosmopolitan world of orchids – where, why and how they grow*. Val Micklewright, André Roux and I were thrilled to attend an awards ceremony held in the Lindley Hall at the end of February to receive these awards on behalf of the Society.

The Eric Young Orchid Trophy was donated to the RHS in 2014 by the Eric Young Orchid Foundation (EYOF) and is presented for the most meritorious group of orchids staged at any RHS show during the year. It was won by Dave Parkinson Plants in 2013 for their display of *Disa* at RHS Hampton Court Flower Show. The EYOF commissioned Jersey artist Nicholas Romeril to create a physical representation of orchids. His sculptures, which are enclosed in traditional glass bell

jars, are inspired by microscopy images of orchid seeds and produced using contemporary materials and 3D printing. The main trophy, for presentation only, depicts a cluster of orchid seeds and the smaller trophy, for recipients to keep, depicts a single orchid seed (greatly magnified, of course).

The Holford Medal was presented to the RHS by the executors of the late Sir George Holford (1860–1926) in 1928 and is awarded for the best exhibit of plants staged at an RHS show during the year by an amateur group.

An exhibition of botanical art was on display in the Lindley Hall along with an elegant setting for the lunch which preceded the awards ceremony. Garden designer James Alexander-Sinclair proved to be a most entertaining master of ceremonies, while RHS President Sir Nicholas Bacon presented the awards.



The OSGB's 2014 Chelsea exhibit was entitled *The cosmopolitan world of orchids – where, why and how they grow* (photo by Henry Oakeley)



The Holford Medal commemorates the late Sir George Holford, owner of Westonbirt House and Arboretum



The Eric Young Orchid Trophy features sculptures inspired by microscope scans of orchid seeds



Val Micklewright, André Roux and Sam Hurley with the Eric Young Orchid Trophy and the Holford Medal (photo courtesy of the RHS/Bethany Clarke)



Dick Warren received the Westonbirt Orchid Medal
(photo by Sam Hurley)

We enjoyed sitting with Dr Richard (Dick) Warren at lunch. Dick is the founder of the Equatorial Plant Company which has been raising orchid species from seed since 1975 and organizing trips to study orchids in the Brazilian rainforest. Dick was awarded the Westonbirt Orchid Medal for his work in orchid conservation. This medal is awarded annually to an individual for any scientific, literary or any other outstanding personal achievement in connection with orchids.

It is a tribute to the long and respected history of British orchid growing that there are a number of specific orchid prizes awarded by both the RHS and its Orchid Committee. The Orchid Committee also made the following awards in 2014. The George Moore Medal is awarded to the exhibitor of the best cultivar of a hybrid grex of *Paphiopedilum*, *Selenipedium*



Paphiopedilum Noirmont Tower 'Le Pulec' FCC/RHS (photo by Henry Oakeley)

or *Phragmipedium* shown to the Orchid Committee during the year and was awarded to the Eric Young Orchid Foundation for *Paphiopedilum* Noirmont Tower 'Le Pulec' FCC/RHS.

The Joyce Stewart Trophy is awarded to the exhibitor of the best species shown to the Orchid Committee during the year and was awarded to Ellis Eyre for his *Ponthieva maculata* 'Jack' AM/RHS, a species with hairy leaves and stems, found from Panama to Ecuador. The RHS Orchid Trophy is awarded to the exhibitor of the most finely grown orchid plant shown to the Orchid Committee during the year and was awarded to Akerne Orchids for an *alba* form of *Masdevallia coccinea* 'Akerne' CCC/RHS which had more than 100 flowering stems when exhibited at the RHS London Orchid Show last year.



Ellis Eyre's *Ponthieva maculata* 'Jack' AM/RHS received the Joyce Stewart Trophy (photo by David Ridgeway)



Akerne Orchids' *alba* form of *Masdevallia coccinea* 'Akerne' CCC/RHS received the RHS Orchid Trophy (photo by David Ridgeway)

Members' plants

Phragmipedium kovachii

Chris and Jean Barker (photos by Chris Barker)

Chris Barker writes: There was great excitement in the Barker household towards the end of 2014 when my wife, Jean, finally flowered her first *Phragmipedium kovachii*. It came into the house so that I could photograph the flower each day as it developed until it finally fell off on the ninth day. As is common with phragmipediums,

the flower was still in good condition when it fell off and I was able to slice off the front half of the pouch and see inside.

We have been looking forward to flowering a *Phragmipedium kovachii* since the 2008 World Orchid Conference in Dijon when we saw the first seedlings on sale. After waiting six years, nine days may seem disappointing but it was a very rewarding and enjoyable few days and hopefully it will be back in flower before too long!



Day 1 –the still-growing petals curve forward slightly

Jean Barker writes: Like many people who have been collecting orchids for several years I have plants which remind me of friends. This *Phragmipedium kovachii* is one such plant. The plant was a good one from Orchids Limited in the USA, one of the few nurseries licensed to grow *Phragmipedium kovachii*; it is a cross of two named clones ('Laura' x 'Ana').

However, it was a sick plant when it came to me in January 2012, one of a pair that was left after the sad death of a good friend from the Darlington & District Orchid Society. The plant only had two rather poor looking leaves so I repotted it using small rockwool cubes in a small pot which just accommodated the few roots. To prevent rot I hung it opposite a fan and crossed my fingers.

I put the plant in my intermediate greenhouse where it was kept really moist with rainwater and only fed with a weak fertilizer. The original two leaves produced a small new growth which in turn produced a vigorous growth. I repotted it in May 2014 and was pleased to see a sheath. The spike grew slowly and in November 2014 I had my first *Phragmipedium kovachii* flower.

My friend, the late Barry Firby, would have loved it.



As you can see the contrast between the front and back of the inside of the pouch was quite a surprise



Day 2 – I realised how attractive the back of the flower was; we often only look at the front



Day 4 – the flower has grown in size and the petals had flattened out (this was probably its best day)



Day 9 – the flower continues to grow, probably too fast for the petals which seemed now to ripple outwards; Jean's hand gives an indication of how big the flower became



Bulbophyllum echinolabium

The queen of the genus

Jim Cootes (photos by Jim Cootes)

Many years ago I was given a book, *Bunga Anggerik*, which was written and published in Indonesia on their native orchids. Even though I could not understand the text, I had no problem in knowing what the pictures were about. Amongst the pictures in the book, in this case a coloured drawing, was one of *Bulbophyllum echinolabium*. I have never forgotten this species because of the large size of its flowers. At that time, as far as I knew, there were no plants of *Bulbophyllum echinolabium* available in Australia.

Bulbophyllum echinolabium was named by the Belgian botanist Johannes J Smith in 1934, in a paper entitled *Orchidaceae Novae Malayensis 15* which was published in *Repertorium Specierum Novarum Regni Vegetabilis*. The specific epithet refers to the basal portion of the lip (labellum) which is spiny like a hedgehog. This wonderful species is endemic to Sulawesi, where it grows at elevations of between 600 and 1,200 metres, in riverine and primary forest with open canopy.

The flowers are huge and mine are regularly 25–30cm in height. There is a record of a plant in the Singapore Botanic Gardens which was 48cm from the tip of the dorsal sepal to the tip of the lateral sepals. This appears to be the largest flower in the genus *Bulbophyllum*. The inflorescence is upright and about 30cm tall. A number of blooms are produced but only one is ever open at a time. There is only one fault with this species and that is the terrible odour which the flowers produce.

Bulbophyllum echinolabium produces the largest flowers in the genus (and the worst smell)



Bulbophyllum echinolabium is named for the base of its lip which is spiny like a hedgehog



Lip detail showing the hedgehog-like spines at the base of the lip

Bulbophyllum echinolabium – The queen of the genus

Around 15 years after seeing this species in the book I noticed an advertisement in one of our local orchid magazines offering plants of *Bulbophyllum echinolabium* amongst many other species. I immediately called the nurseryman but the few plants which had survived the Australian quarantining procedures were already sold. My name was placed on a list in case the species became available again although sadly nothing came from this source.

At a later date I was visiting a nursery to the north of Sydney and much to my great surprise I was shown a number of plants of *Bulbophyllum echinolabium*. I immediately ordered two of the plants, at the cost of \$150 Australian dollars each (which at that time was a huge sum to pay for a species orchid). These two plants are still in my collection

and in the early summer, when they bloom, they are a great joy to behold.

My plants are grown in plastic pots in a mixture of 5mm pine bark (75%) and granite pebbles (25%) of the same size. The winter minimum temperature is kept at 14°C. High humidity and constant air movement are important factors in growing this species. Winter shading is 50% and during the heat of summer I put 80% shading over my glasshouse (*Ed*: plants grown in the UK may need less shading). Plants are regularly fertilized with both organic and inorganic fertilizers at half the manufacturer's recommendation.

Plants are frequently seen on the show bench in Australia, and even better, seedlings are now available from a number of sources and at a fraction of the price which I paid for my plants many years ago. *Bulbophyllum echinolabium* is one of the most stunning species in the genus and well worth the effort to track down a plant or two. Just don't stick your nose in a flower – you will be disgusted by the smell.

References:

Latif, S M, (1960) *Bunga Anggerik*, Penerbitan 'Sumur Bandung' d/h N V Mij Vorking-Van Hoeve, Bandung

Vermeulen, J J and O'Byrne, P, (2011) *Bulbophyllum of Sulawesi*, Natural History Publications (Borneo)

Ed: Jim Cootes has grown orchids for over 40 years and specializes in orchids of the Philippines. The forthcoming book *A Guide to Dendrobium of the Philippines* by Jim Cootes and George Tiong will be published in 2015 by Natural History Publications (Borneo).



Jim Cootes's *Bulbophyllum echinolabium* 'Sunburnt' and 'Paleface' bloom in early summer

OSGB Spring Show 2015

Henry Oakeley (photos by Henry Oakeley)

Three years ago (on 28 April 2012) I started my write-up of our Spring Show at RHS Garden Wisley (Wisley) with the words '*The rain fell, the wind blew, mud crept up my suit trousers ...*' but despite being five weeks earlier this year the weather, although cool, was grey and dry and sou'westers were not required. The unnecessarily inconvenient (almost punitive) administrative arrangements for delivering and collecting plants were more than amply compensated for by the kindness and generosity of David McLaughlin, orchid grower at Wisley, who set up an exhibit of their plants and helped fill the show benches.

The Wisley exhibit had a dozen spikes of the large Australasian terrestrial, *Phaius*

tankervilleae, with one of its less common hybrids, *Phaiocalanthe* December Lady (*Calanthe* First Lady x *Phaius tankervilleae*), whose exotically red-purple, frilled lip impressed the aficionados and visitors alike.



Phaiocalanthe December Lady has a dramatic frilled lip



Exhibit provided by David McLaughlin, orchid grower at RHS Garden Wisley



Lycaste aromatica – this clone has been in cultivation since at least 1957 when it was purchased at Charlesworth & Co in Haywards Heath



Paphiopedilum Rosy Dawn 'Patrick' with a double flower scape, exhibited by Jo Kelleher



Norma Burgess's *Chysis Sedenii* (*bractescens* x *limminghii*), a hybrid registered in 1880 and named after John Seden

The cinnamon fragrance that overwhelmed us on this exhibit was that of *Lycaste aromatica*, an old friend of mine as this plant was a division of one I bought from Charlesworth & Co in 1957, and still going strong. No two plants are exactly the same, and with familiarity one can distinguish one clone from another with as much ease as one can identify one's own children – and I have known this plant for longer than any of them.

Old friends are the best, and Jo Kelleher's exhibit, dominated by a specimen *Coeloglyne cristata*, had a plant which we have seen regularly. *Paphiopedilum* Rosy Dawn 'Patrick' is celebrating its 80th birthday this year; it was registered by Lord Aberconway in 1935 when he gained an RHS Award of Merit for another clone. While many 'paphs' are multi-flowered, this line of breeding has solitary blooms, so Jo's plant was of extra interest as one of the scapes carried two flowers.

Even older was the 1880 hybrid, *Chysis Sedenii*, exhibited by Norma Burgess. This was named by Messrs Veitch after their grower and plant breeder John Seden (1840–1921). Seden had been trained in orchid hybridisation by John Dominy, who raised the first orchid hybrid (*Calanthe dominyi*) and went on to raise over a thousand hybrids, half of them being orchids, the others vegetables, fruits and flowers. Whether this plant was a division of the original plant from Messrs Veitch or a re-make, we have no record, but it is perfectly possible for orchids to live indefinitely – there are individual plants in Japan which have been in cultivation since the 9th century (see the write-up of Shunji Mitsunashi's exhibit at the RHS London Orchid Show 2002 in *OSGBJ* (2002) 51(2): 69–70).

At least one of the visitors asked Sally Mill if the pseudobulbs on her *Prosthechea vitellina* were bananas (I do not think she was joking, just genuinely curious) and it was not surprising that many did not realise they were orchids. *Prosthechea vitellina* comes from Mexico, where it experiences sun, heat and drought. The leaves and pseudobulbs have a white 'farina' – a powdery coating – which helps the plant stay cool by reflecting the sun's rays and so reducing the need for water loss by transpiration.

An exhibit which most of the casual visitors passed by was Michael McIlmurray's *Maxillaria* from his National Collection. While some *Maxillaria* make big plants, some of the 'tinies' that Michael showed needed a macro lens to see their structure; none had flowers more than half a centimetre across.



The 'banana-like' pseudobulbs of Sally Mill's *Prosthechea vitellina*

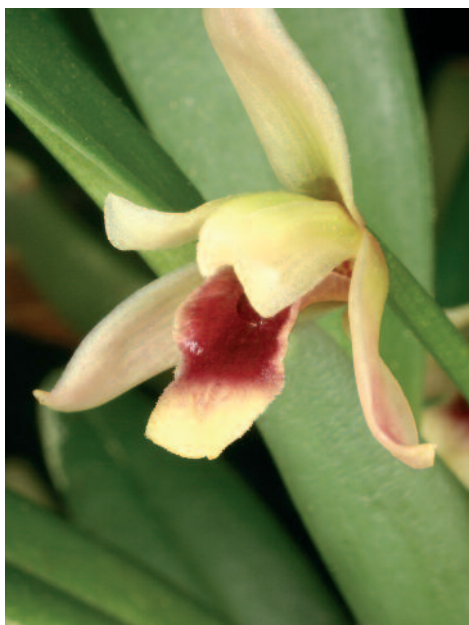


Prosthechea vitellina is the most colourful of its genus, and a good beginner's plant

A selection of *Maxillaria* from Michael McIlmurray's National Collection



Maxillaria acutifolia



Maxillaria chiriquiensis



Maxillaria pulla



Maxillaria richii



Maxillaria arbuscula



Maxillaria sophronitis



The genus was recently broken up into numerous new genera, but even more recently it has been restored to being *Maxillaria*. The vegetative habits vary greatly: metre-high canes with leaves coming off alternately, flowering from the leaf axils; chains of tiny egg-shaped pseudobulbs linked by long rhizomes; ones with short rhizomes and bigger pseudobulbs; and ones with a fan of leaves like *Huntleya* obscuring flattened pseudobulbs. However, there appears to be no distinct separation of these structural groups, nor of the groups in the DNA cladograms, and the overlaps suggest that *Maxillaria* is a single diversifying genus.

For something even smaller, it was a pleasure to see Sally Mill's *Stelis kefersteiniana* 'Stripe' again this year, and note that while the pollinators of this species are not well known, the accompanying photo may show two living pea aphids, *Acyrtosiphon pisum* (or related species) on the lip. The presence of exoskeletons of two dead ones stuck in the stigma suggests that they are unlikely to be successful pollinators.

We all grow *Phalaenopsis* and know of their long life, flowering for up to two years from a single scape. While this has an evolutionary benefit in the wild, the shape of the flower is relatively unimportant to a pollinating bee. Hence wild species, like the *Phalaenopsis amabilis* displayed by David Martin in a pretty group of orchid species, have none of the full shape of modern selectively-bred hybrids. In the flower market, the evolutionary benefit of becoming a plant distributed worldwide derives from artificial selection for large flowers and petals that touch across the front of the dorsal sepal. People buy big flat flowers that look like



A 'wild' form of *Phalaenopsis amabilis* with gaps between the sepals and petals



A selectively-bred *Phalaenopsis Sugo Yukidian*, in Taiwan, with huge flowers (17cm) and petals that touch in front of the dorsal sepal

saucers, and if you are re-incarnated as a *Phalaenopsis* with large flowers you will be pollinated more often (by a horticultural matchstick rather than a bee) and have millions of babies ... simple Darwinism.

The Best in Show was Mike Buckingham's *Masdevallia* Golden Mary with 75 flowers. This hybrid (Mary Staal x Golden Angel) was registered by Mike in 2011. The scapes were unsupported and arched downwards over pristine foliage, all facing towards the judges. Presumably the plant had its back to a wall so the flowers cascaded towards the light. A runaway winner and a tribute to Mike's superb hybridising and growing skills.



Mike Buckingham's *Masdevallia* Golden Mary with 75 flowers won Best in Show (photo by Robert Simmons)



Mike Buckingham receiving the Dorothy Pestell Cup for Best in Show from Lady Colman and Peter White (photo by Sam Hurley)

As always, we are much indebted to Sir Michael and Lady Colman for attending the show, for presenting the trophies, and for their continued support of our Society.

In my view the Society should consider holding its Spring Show at another location, and have the setting-up at a time which does not require a 6:00 start from home for so many. Without Wisley's orchids this show would have been a lot of work for our Committee organisers with little support. On the plus side, there was a steady stream of people who were not orchid growers and who were introduced to orchids; the potting demonstrations were popular and Sara Rittershausen's sales and helpdesk were an excellent choice. We just need a venue that has plenty of footfall, commercial orchid growers, easy parking, and a timetable that encourages lots of members to bring plants. Please do not hesitate to send your suggestions to the Committee.



Sara Rittershausen of Burnham Nurseries kindly supported the Society's Spring Show

OSGB Spring Show 2015 trophy winners

David Martin

Lampard Trophy
Sir Jeremiah Colman Bowl
Leonard Page Cup
Penney Trophy
Sussex Shield
RHS Banksian Medal

Jo Kelleher

Dulcie Rands Trophy
Peppe de Lullo Trophy
Robert Elliott Cup

Mike Buckingham

Dorothy Pestell Cup
Pat Akehurst Trophy

Sam Hurley

Woodstock Trophy
Solomon Trophy

Sally Mill

Dolores Rands Trophy
Joe Alderton Trophy

Dendrobium speciosum flowers at last

Sheila Bicknell



David Martin's *Dendrobium speciosum* was finally persuaded to flower with advice from Trey Sanders and help from Sheila Bicknell (photo by David Martin)



Dendrobium speciosum produces multiple spikes of attractive flowers (photo by Sheila Bicknell)

In 1998 David Martin won the Florafest Trophy for Best Dendrobium in the OSGB Spring Show with his *Dendrobium chrysotoxum*. His prize included £60 worth of plants of his choice to be supplied by the trophy's sponsor – Florafest Orchids of Australia.

Amongst his chosen plants was a *Dendrobium speciosum*, a large-growing orchid which is native to southeast Australia (and New Guinea). This arrived with the others as just a small seedling and David grew it on for the next 14 years. With all his care and attention it grew into a large specimen plant but, although showing bloom nodes on all of the growths, it stubbornly refused to flower.



Multiple flower spikes each measure up to 40cm (photo by Sheila Bicknell)

During a conversation one day, he threatened to throw it away – so I asked if I could give it a try. It came to me in the early summer of 2012 and despite my research and trying various things it still did not bloom in 2013 or 2014.

Totally frustrated with the monster, I took it to a North Hampshire Orchid Society meeting in the spring of 2014 to ask advice of their visiting speaker, Trey Sanders, also a native of Australia. What did Trey say to produce this spectacular result?

Firstly, he told me he has seen *Dendrobium speciosum* growing wild and flowering beautifully on exposed cliff faces around Sydney. To recreate the conditions it would experience there, he suggested the following:

Shut the plant up in the greenhouse and do not water it from early July to mid-September.

Let the temperature go as high as possible,

up to 40°C, with plenty of light.

Follow this with six weeks of ‘monsoon’ – slightly cooler temperatures, really wet, with lots of water and feed.

Water modestly through the winter with minimum night temperatures around 12°C (this has been down to 10°C to fit with my *Cymbidium* culture requirements).

Ed: This combination of orchid-growing expertise has obviously worked wonders. Thanks to David's original culture the plant has reached specimen proportions, measuring 175cm in diameter (almost six feet) and now growing in a 30cm diameter pot. Trey's advice, and Sheila's execution of it, has produced multiple flower spikes measuring up to 40cm. What a shame it was not possible to remove it from Sheila's greenhouse and enter it at the Spring Show – it would certainly have done rather well!

Orchids return to Waddesdon

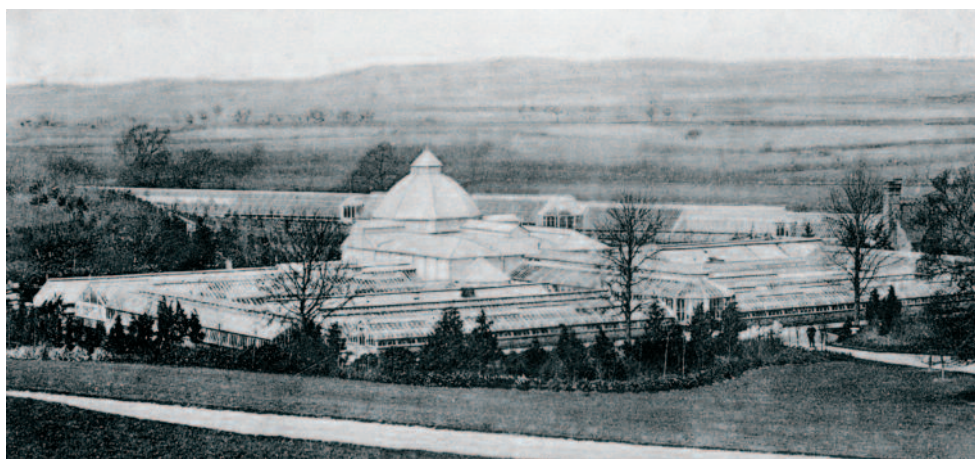
Chris Barker



Baron Ferdinand de Rothschild, c 1890, photographed by Baroness Julie von Rothschild; Waddesdon Manor, the Rothschild Collection (The National Trust); acc no 3745

In the late 1800s Baron Ferdinand de Rothschild (1839–1898) had a glasshouse complex called ‘Top Glass’ built at Waddesdon Manor, his French Renaissance-style chateau in Buckinghamshire. Five of the glasshouses in the complex were filled with a selection of orchid species and hybrids.

Records show that in the space of five years he spent £7,500 on orchids which is equivalent to nearly £1,000,000 in today’s money. The majority were bought from the nursery of Frederick Sander, often referred to as the ‘Orchid King’ of the Victorian era. In a letter to his aunt, Charlotte, Baron Ferdinand explained how his passion for orchids was ‘based on their intricacies as much as their beauty’. A search on the RHS International Orchid Register reveals 50 orchids associated with the Rothschild family name. Sadly ‘Top Glass’ was dismantled after the Second World War and Waddesdon Manor was bequeathed to the National Trust in 1957. It is now supported by a charitable trust that



‘Top Glass’ – Postcard of the Glasshouses, c 1900; Waddesdon Manor, the Rothschild Collection (The National Trust)

was set up by the family to help maintain the property.

In recent years, Jerry Fischer of Orchids Limited in Minnesota, USA, has visited Waddesdon and presented Lord Rothschild with orchids which have a historical link to Baron Ferdinand. In September 2014, Jerry and his wife, Yoko, visited the UK for a holiday to celebrate Jerry's birthday and their wedding anniversary. My wife, Jean, and I met up with them at Waddesdon for the first week of their trip. Jerry brought with him a beautiful *Paphiopedilum rothschildianum* and a new hybrid which he has registered as *Phalaenopsis* Lady Serena Rothschild (*schilleriano-stuartiana* x *schilleriana*), after the present Lady Rothschild.

Paphiopedilum rothschildianum was first described by H G Reichenbach as *Cypripedium rothschildianum* in 1888 and named after Baron Ferdinand de Rothschild. It was found on the lower slopes of Mount Kinabalu and remains extremely rare in the wild. Jerry offered the following comment about the new *Phalaenopsis* hybrid: 'I named the plant *Phalaenopsis* Lady Serena Rothschild because the parents of this hybrid were grown by the Rothschilds in the not too distant past. I also named it because of the great philanthropic work that has been done by Lord and Lady Rothschild in many different areas including the arts and restoration of important buildings.'

On our second day we were invited to Eythrope, Lord and Lady Rothschild's country house near Waddesdon, to present them with the orchids. After a tour round the wonderful walled garden, where it was clear that the love of plants was still a passion, we returned to the house for the presentation.



Waddesdon Manor in Buckinghamshire (photo by Chris Barker)



Jerry Fischer with the *Paphiopedilum rothschildianum* which he presented to Lord Rothschild (photo by Don Dennis)



Jerry Fischer named this new hybrid *Phalaenopsis* Lady Serena Rothschild after the present Lady Rothschild (photo by Jerry Fischer)



Miltonia spectabilis – the genus *Miltonia* was named for Viscount Milton who later became the 5th Earl Fitzwilliam (photo by Chris Barker)

Probably the Victorian glory days of ‘Top Glass’ will never return but it is good to know that orchids still have a place at Waddesdon and their historical association will not be forgotten.

Jerry and Yoko are very interested in the history of orchid collections in the UK and as we travelled north we visited Wentworth Woodhouse, near Rotherham, the largest privately owned stately home in Europe. This was the home of the 5th Earl Fitzwilliam who also had an extensive orchid collection in the 1800s. Before inheriting the earldom, his title was Viscount Milton and from this connection came the genus *Miltonia*. There are a number of orchids on the RHS International Orchid Register which are associated with the Wentworth and Milton names. Unfortunately the family line came to an end and today there is no remaining evidence of the orchid collection at the house.



Jerry Fischer, Lady and Lord Rothschild, Yoko Fischer (photo by Chris Barker)

Brazilian orchids

Richard Warren (photos by Richard Warren)

Ed: To celebrate the award of the Westonbirt Orchid Medal to Dick Warren for his work in orchid conservation we are pleased to republish here an article from the Equatorial Plant Company's newsletter which he has been publishing since 1983.

Looking back – dangerous liaisons revisited

While you were trying to crack open one of those impenetrable Brazil nuts over the Christmas season, it might have amazed you to know just how complex the life cycle of that plant is and how many biological factors are involved in bringing you this fruit. Nearly all the Brazil nuts we eat come from original Amazonian rain forest and some of the trees that bear them are centuries old. The tree is

called *Bertholletia excelsa* (named after Claude Louis Berthollet, a French chemist who first developed chlorine hypochlorite as a bleaching agent) and grows to a great age; some specimens are thought to be over a thousand years old. Fruits are produced after a tree reaches ten years old and they take 14 months to mature. The nuts themselves are arranged within the fruit reminiscent of the segments of a chocolate orange but are contained within a woody shell looking like a bowling ball and of a similar weight. In nature the fruits are gnawed out by agoutis (*Ed:* rodents in the genus *Dasyprocta*) which hide and spread the seed. Almost all of the 50,000 or so tons in commerce are collected in the forests, which is a hazardous occupation when it is raining cannonball-like projectiles weighing two kilograms around you.



The Equatorial Plant Company's exhibit at the European Orchid Show 2015 featured immaculate miniature orchids including *Dendrochilum warrenii* 'Sherborne Star' (bottom left) which was named in honour of Dr Richard Warren (photo by Sam Hurley)

Large-scale plantations have been set up but mysteriously very little or no fruit appeared. However, trees that were planted near to original forest were much more productive, indicating that something was essential for fruit formation which only existed in intact forest. And the culprit is an orchid assisted by Euglossine bees. *Stanhopea*-like species, probably *Coryanthes vasquezii* growing in the forest canopy, produce aromatic chemicals which are collected by the male bees onto specialized hairs on their legs. While crawling over the flowers, inevitably some pollen arrives in the correct place and pollination of the orchid occurs. The male bees return with their chemical aphrodisiac

and the females then are equipped to fly out to the Brazil nut trees and pollinate them. Because of the nature of the Brazil nut flower, it takes a strong female bee to force the flower open and effect pollination. This series of interactions demonstrates how important an intact ecosystem is and how easily the chain can be broken by interfering with any part of it.

The interdependence of the component parts of the Atlantic Coastal Rain Forest is recognized as an overall concept, but very little is known about the specific details of these complex interactions. There are some very obvious examples which anyone can see: primeval forest carries enormous amounts of epiphytic growth whereas young, regenerating forest carries virtually none, and even 40-year-old naturally regrowing forest has very little. Also in primeval forest some tree species carry no noticeable epiphytes whereas others appear completely overloaded with an epiphytic flora of bromeliads, fuchsias, aroids, orchids, lilies, ferns, begonias, gesneriads and many other plants. Tree species in up to 40-year-old regenerating forest seem to be quite different from those found in neighbouring primitive forest, particularly should the regeneration be taking place on old pasture land. Why, for example, is it impossible to plant the component tree species of original forest directly onto abandoned pasture with any hope of success?

The above statements and questions have relatively simple explanations and answers. Much more complex are the interactions or symbioses of specific plant species with



Cattleya dormanniana still grows happily in remote mountain redoubts (photo by Henry Oakeley)

other plants or fungi, and perhaps the most interesting and complex of all these are the alliances between orchids, mycorrhizal fungi, their exacting environmental niches and the specific pollinators many have adopted or which have adopted them. And occasionally from these alliances we get a glimpse of a simple interaction, which in turn suggests just how complex and fragile the myriads of other interactions must be.

Perhaps one of the more dangerous of these liaisons is that of *Cattleya dormanniana* with a species of *Clusia*, probably *Clusia organensis*, which itself is an uncommon scrub tree found in the vulnerable zone between 500 and 800 metres altitude on the Atlantic facing slopes of the Serra dos Orgãos. We have never found *Cattleya dormanniana* on any other substrate but the trunks of old specimens of this *Clusia* although we have occasionally found it living on the rocks below or to the side of an original colony. Probably, these plants, which might be termed lithophytic, originated from fallen branches from the parent colony on the *Clusia*. This leads one to believe that the key to this orchid's 'dangerous alliance' is in the germination of the seed. In natural conditions, *Cattleya dormanniana* seeds will rarely, if ever, germinate successfully on substrates other than the bark of *Clusia organensis*.

Zygopetalum maxillare is another beautiful and dramatic orchid species which has a dangerous alliance with two species of tree fern. The principal host species is *Dicksonia sellowiana* but it is also found on one other tree fern species. *Dicksonia sellowiana* is

threatened with extinction, and extinct it will surely be in ten to 15 years' time if it is torn out of the forests at the current rate in order to make pots of 'xaxim verdadeira' that growers like to plant their orchids in. In our



Zygopetalum maxillare flowering out of the crown of the tree fern *Dicksonia sellowiana*



Zygopetalum maxillare is only ever found in nature growing on tree ferns but will happily thrive in a pot in the greenhouse (photo by Henry Oakeley)

forests above 1,000 metres altitude this is a sporadic species and though we have been watching it for only 35 years (we made the mistake of being born and living in the wrong countries for the first 25 years!), it appears to take up to 70 years in this region before it can be satisfactorily turned into pots. Most *Dicksonia sellowiana* plants in this region carry colonies of *Zygopetalum maxillare* and the orchid has a curious dimorphic habit. The seed germinates on the trunk of the tree fern, often quite low on a trunk which may be six metres tall. Its habit is then to produce long lengths of rhizome which, in orchid terms, positively race up towards the fern's crown only producing

pseudobulbs at intervals of 30–40cm. When the plant reaches the crown, it forms a tight circle around it, appearing to fight for light with the tree fern itself while also producing generous flower clusters of white and deepest purple.

It is also curious that the hefty trunks of these tree ferns, so beloved by orchid growers the world over, very rarely bear orchids in nature other than the specific *Zygopetalum maxillare*. Here again the dangerous alliance must be with mycorrhizal fungi specific to this host plant. But more than this, the tree fern surface, which in greenhouse culture hosts almost any orchid the grower places on it with enthusiasm, is in nature rarely colonized by other orchids. This suggests that not only does it house the fungus that allows the germination and growth of *Zygopetalum maxillare* seed, but actively prevents the germination and growth of any other seed landing on what would normally be considered a fertile surface.

Our third example is another dramatic and showy terrestrial orchid species, *Warrea warreana*. It was once called *Warrea tricolor* for the clear reason that the flowers have three glorious colours – milk white on the large sepals, purple on the lip and orange in the throat. Hoehne is quoted as saying that this plant comes from the drier forests of Minas Gerais and the interior of the states of São Paulo and Rio de Janeiro. We have found it at three sites where it is exposed to almost 3,000mm of annual rainfall, growing in semi-swamp conditions and inevitably associated with a giant bamboo with fierce spines, locally called *Taquaruçu*



Warrea warreana is a robust terrestrial found growing in hot steamy forest in association with a giant bamboo (*Dendrocalamus giganteus*)

(*Dendrocalamus giganteus*). Here again is a dangerous liaison, for the first thing that subsistence farmers do in the region is eliminate the 'bambu gigante' and the associated swamps, thereby dooming *Warrea warreana* to an undeserved and premature extinction. We assume again that the instrument of this liaison is the fungus, but on this occasion living in or around the bamboo's root system from where it triggers the orchid's seed germination.

Our fourth curious and dangerous liaison is between *Pseudolaelia corcovadensis* and *Vellozia compacta* shrubs. In this instance we are delving into dryer areas of over 1,000 metres altitude, where the predominant macro-vegetation over granite rocks is *Vellozia*. Within these vellozias are teeming colonies of *Pseudolaelia corcovadensis*. Curiously, the *Pseudolaelia* leaves and those of the *Vellozia* are so nearly identical that they are almost impossible to tell apart. This could be a form of protective mimicry since *Vellozia* leaves are spiny and never seen grazed, even during the driest periods, whereas the orchid leaves look quite succulent. As another grace note, the gorgeous and showy flowers of the *Pseudolaelia* also mimic the dramatic purple flowers of another of the species of *Vellozia* associated with this habitat. There are probably three reasons for this specific dangerous liaison. The first and obvious one is that *Vellozia* may host a mycorrhizal fungus essential to the orchid seed's germination. The second is that the extraordinary structure of the *Vellozia* absorbs and holds dew during rainless periods. The stem and branch structure of

Vellozia is best described as multifarious overlapping and tightly-bound bracts giving a structure like a pack of thick playing cards that have been slightly fanned. Into this the orchid roots can penetrate and branch and are so protected against desiccation. In fact, Brazilian orchid hobby growers often keep a pet *Vellozia* bush as an 'intensive care unit' in order to nurse failing plants on, and onto which they can wean seedlings out of flask.

The third reason for the interaction is that the orchid may have evolved a mimicry situation where both leaves and flowers strongly resemble those of the *Vellozia*. The similarity of the leaves protects the orchid against grazing animals and the similarity of the flowers quite probably encourages a pollinator which is common to both. A terrible dependence indeed!



Pseudolaelia corcovadensis is found only growing amongst *Vellozia* bushes and has leaves and flowers which mimic those of the *Vellozia*



Cattleya dormanniana may well be pollinated by hummingbirds as well as Euglossine bees

According to Robert Dressler, all the above orchid species are probably pollinated by Euglossine bees (although we suspect that *Cattleya dormanniana* is also visited by hummingbirds). Dressler states that over 650 species of South American orchids are also pollinated by these bees – essentially inhabitants of primitive forest.

According to orchid growers, all of the above orchid species will, if sown *in vitro* grow on any typical orchid growth medium. Our observations demonstrate that in this region, these plants are only found on very specific hosts, in very specific micro-environments. This would lead us to believe that their seeds will only germinate in association with mycorrhizal fungi which are themselves specifically associated with the host plant's shoot surfaces, or, in the case of *Warrea warreana*, the roots or soil around the giant bamboo.

The above observations were easily made because the orchids discussed are showy, highly visible and normally at ground level or only a few metres above and therefore accessible. They clearly show a fragile and dangerous interdependence which is shattered if the host plant, the fungus or the pollinator is eliminated. However, there must be thousands of similar but inconspicuous situations within the Atlantic Coastal Rain Forest that we do not know about, and if we are not careful of this precious environment, we will never have the chance to know about or study and enjoy them.

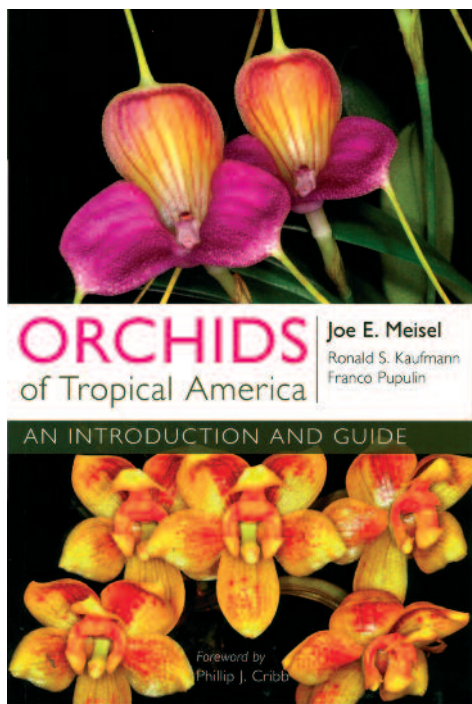
The interdependence of the component parts of a complex forest like the Mata Atlântica is, on the one hand, its strength, but because of man's wanton and mostly useless interference, this intricate and strong interdependence has been transformed into a series of terribly dangerous liaisons as fragile as the precarious remnants of the remaining habitat.

Reference:

Dressler R L, (1993) *Phylogeny and Classification of the Orchid Family*, Dioscorides Press

Ed: This article featured in the Equatorial Plant Company's newsletter (2013) 30(1). Their subscription-based quarterly newsletter includes articles about the company's conservation work with rare and endangered species from around the world and lists the seedlings it offers for sale. For further information please contact: tel: 01833 908127, email: equatorial9@gmail.com or www.equatorialplants.com

Book reviews



Orchids of Tropical America, An Introduction and Guide

by Joe E Meisel, Ronald S Kaufmann and
Franco Pupulin, foreword by Phillip J Cribb

276pp, many colour photographs, hardback
or paperback, 232 x 155mm, ISBN 978-0-8014-
5335-9 (hardback), ISBN 978-0-8014-7768-3
(paperback). Published in 2014 by Comstock
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www.cornellpress.cornell.edu, price:
hardback \$75.00/£46.50; paperback
\$29.95/£18.50.

Tropical America has the largest and most
diverse orchid flora in the world and getting
to grips with this great range is a daunting
task. As an example, Ecuador – not a large
country – is estimated to harbour around
4,000 orchid species.

The authors discuss ecology, diversity and
conservation – they point out that protection
of a few acres of cloud forest in the slopes of
the Andes will save more unique species
than protection of a few thousand acres of
rainforest. This is followed by a section on
orchid identification with an excellent
illustrated glossary explaining terms used in
describing features of the flowers, leaves and
growth habit.

One hundred and twenty-two genera are
covered in the book. The authors divide them
into 12 broad groups, each defined by a single
or a small set of characteristics. Each group is
then subdivided with other features leading
to relevant genera. A genus may appear in
more than one group, for example
Coryanthes appears in Group 1 (lip a deep
pouch) and Group 3 (pseudobulbs cylindrical
or cigar-shaped). I have not been able to test
this 'key', but it seems that it would not be
difficult to identify a plant to genus level. It
would then be necessary to consult a
regional flora to identify it to species level.
The comprehensive bibliography will point
one in the right direction.

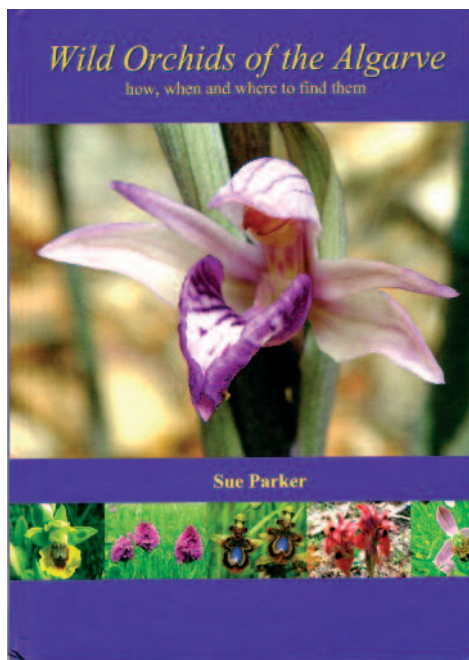
Most of the book consists of an alphabetical treatment of the genera, starting with *Acineta* and ending with *Zootrophion*. Each is given at least a full page with usually three photographs, but larger and more important genera (eg *Cattleya*) have two or three pages and more photographs. The text includes a description of the genus with its defining characteristics, its distribution and diversity, and an interesting paragraph on ecology, history and pollination, where known.

No authorities are given for the generic names but it is easy to find them on the internet. However, I felt that more synonyms should have been listed. For example, many people will know *Sudamerlycaste* as *Ida*, but that name gets no mention, not even in the index.

After this, a comprehensive section gives details of reserves and conservation areas in 23 countries, with relevant websites. There is a map, which would have gained by being larger. It is difficult to make out the various Central American countries, and although it claims to show major mountain ranges, even a magnifying glass did not make these clear.

Such quibbles apart, this is an admirable book that will be helpful to anyone who feels lost in the multitude of tropical American orchids. The text manages to be both informative and readable – something that is not always the case. The book looks and feels good, the photographs are excellent, the price is reasonable, and it is one that I am very happy to possess.

Isobyl la Croix



Wild Orchids of the Algarve, how, when and where to find them

by Sue Parker

128pp, over 200 colour photographs, hardback, 215 x 150mm, ISBN: 978-0-9560544-8-7. Published in 2014 by First Nature, Bwlchgwyn, Rhydlewis, Llandysul, Wales SA44 5RE, e-mail: enquiries@first-nature.com; website: www.first-nature.com, price £18.50.

Southern Portugal – the Algarve – is popular both as a holiday destination and place of retirement. In spite of increasing development, wild flowers of many kinds (over 1,500 species) still grow there in

abundance and include over 30 species of orchid. The author has a house in the Algarve and knows the area and its plants well.

The book is divided into four parts. Part I is titled 'The Algarve and its Wild Orchids' and describes the geology, the different habitats and how the orchids are distributed, with a brief overview of orchid biology.

Part II, the main part, is a guide to the orchid species. The contents pages have a novel slant; instead of just a name and a page reference, there is also a thumbnail photograph of each taxon. In all, 40 taxa are described, each illustrated with several photographs showing the plants in the wild as well as in close-up. Distribution, habitat and flowering time are all discussed, as well as distinguishing features from other species with which a particular plant might be confused. The most numerous genera, both in numbers and number of species, are *Ophrys*, followed by *Serapias*. The nomenclature is up-to-date; for the minefield that is *Ophrys*, the author follows Pedersen & Faurholdt in *Ophrys The Bee Orchids of Europe*.

Part III, 'Orchid Sites and Walks', will be invaluable to visitors, especially those unfamiliar with the area. It includes a map of the Algarve, and describes walks in a variety of areas with a list of the orchid species the author found in each.

The title of Part IV, 'Information Resources and Reference Material', is self-explanatory.

I liked this book a lot and hope that one day I shall have the opportunity to put it to good



Ophrys lutea is common in the Algarve and flowers from early spring

use. One thing I should point out is that 'cleistogamy' means pollination and fertilisation of an unopened flower, not a process in which plants flower and set seed below ground (see page 40, referring to *Limodorum abortivum*).

This book feels good, with its wipe-clean cover, and looks good, with its wealth of photographs; it is a convenient size to fit in a capacious pocket. It should be an essential purchase for anyone with an interest in orchids who visits this beautiful part of the world.

Isobyl la Croix

Alluring orchids at Kew

Caroline Cooke (photos by Caroline Cooke)

Spring flowers were clearly brightening visitors' spirits when I visited the RBG, Kew with my sister in late February for their annual orchid festival in the Princess of Wales Conservatory (POWC). It was titled *Alluring Orchids – a floral feast to seduce the senses* and, as usual, the POWC display team achieved a visual delight.

Thousands of orchids and bromeliads were artfully arranged in bowls, on pillars, around arches and across walls. Sounds of the rainforest combined with those of the POWC's waterfall and the tropical humidity to successfully dispel the February chill outside.

Bromeliads were staged with orchids to create whimsical and exotic 'palm trees' out of the conservatory's pillars or on their own, winding up pillars in colourful spirals, interspersed with that most delicious of bromeliads – the pineapple.

The centrepiece of the display was a giant *Hibiscus* flower in the pond, created from bromeliads and orchids. Fiery red and oranges contrasted with the lush green foliage in the POWC.

An additional display in the adjacent Film Room offered an insight into the unseen allure of orchid flowers. Ultraviolet spotlights were used to reveal the hidden



Early spring flowers lifted the spirits on a visit to Kew Gardens



Colourful arches and pillars delighted visitors to the Princess of Wales Conservatory in February



Vandaceous orchids in a soft palette of cream, yellow and orange were arranged along a wall on the upper level



A whimsical palm tree created with orchids and bromeliads on a supporting pillar



Ornamental pineapples featured amongst other bromeliads decorating the conservatory's pillars

markings which flowers have evolved to trick and deceive their pollinators. A photographic exhibition showed a series of flowers, as seen through the eyes of insects, which also revealed their invisible appeal.

I had told my sister about the POWC's resident Chinese water dragon (*Physignathus cocincinus*) but wondered if we would see any sign of it with so many people around. She managed to find it almost immediately, tucked safely away from the danger of being trampled by visitors' feet – can you spot it in the photograph opposite?

For those more interested in orchid species, there were plenty on display in the POWC's two orchid zones. The temperate zone was filled with the deliciously sweet scent of



Fiery-coloured bromeliads and orchids were used to create a giant *Hibiscus* flower in the pond





The deliciously sweet scent of *Dendrochilum glumaceum* filled the temperate zone



Cymbidium bicolor has arching spikes of boldly-marked delicate flowers

Dendrochilum glumaceum and various coelogynes, all clearly growing happily in their wooden baskets.

In the tropical zone a delicately arching *Cymbidium bicolor*, a species from South China to tropical Asia, was an interesting contrast to the full-flowered modern hybrids used to create floral impact in the main display. *Neomoorea wallisii* also seemed to be thriving in its wooden basket with huge, pleated leaves around 70cm long. This orchid is monotypic, meaning it is the only species in the genus, and is native to low elevation cloud forests from Panama to Ecuador.

For more information about events during the year at the Royal Botanic Gardens, Kew please visit their website: www.kew.org



Neomoorea wallisii is the only species in its genus



Flowers of *Neomoorea wallisii* are waxy and fragrant

Portrait of a Victorian orchid enthusiast

James Mulraine (photos by Henry Oakeley)

This newly-rediscovered painting is the only known oil portrait of Edward William Cox, Serjeant-at-Law (1809–1879). The likeness is confirmed by a woodblock print published with his obituary in the *Illustrated London News* in 1879. The large, oil on canvas portrait is by The Hon John Collier OBE (1850–1934); it is signed and dated 1878.

Collier's portrait shows Edward Cox in the hothouse he built at Moat Mount, his house in Mill Hill, a suburb in the London Borough of Barnet. The composition echoes Collier's earlier botanically-themed *Portrait of Major Forster* (Royal Academy 1877). It was an elegant way of suggesting that the Victorian man of action or business had a contemplative inner life, but it was no mere pose for Serjeant Cox. He was a man of vast achievement who could have been painted in many guises (lawyer, publisher, judge, huntsman) but his orchids were especially dear to him, and he was well-known for the plants that he and his gardener grew in 'Serjeant Cox's famous collection'.

Botanical subjects are a great test of a painter. Collier has painted the orchids so precisely that Henry Oakeley, past President of the OSGB, has been able to identify them.

Henry Oakeley writes 'The orchids that Cox is holding are *Cattleya purpurata* or *Cattleya lawrenceana* with more of the same on the plant in front of him (the plant is mounted on a thick sheet of cork bark). The white spray of flowers at the bottom centre is

Odontoglossum crispum (now renamed *Oncidium alexandrae*). The red flower at bottom left corner is probably *Masdevallia ignea* and above it are three flowers of *Cattleya mossiae* 'semi-alba'. Just to the right of the topmost of these three flowers are two flowers of *Lycaste deppei*. Above his head is *Cyrtorchilum macranthum* (known as *Oncidium macranthum* from 1833 to 1917).'

It was a valuable collection. The year after Cox died his orchids were sold at J C Stevens in Covent Garden, the specialist botanical and natural history auctioneers. They fetched high prices: *Odontoglossum Andersoni* £22 1s; *Oncidium macranthum* £19 19s and £11 11s; and *Masdevallia towarensis* £12 12s. Henry Oakeley notes that *Masdevallia towarensis* was quite rare in 1880. By way of comparison, the prices paid for the orchids are similar to the fees that Collier was charging for his smaller paintings at the same date, or about £1,300 in today's money.

Collier's sitters early in his career were often family and friends, or legal and political connections of his father. Edward William Cox fits with this patronage circle. His family was from Taunton, across the border from the Colliers in Devon; he practiced as a barrister on the Western Circuit, and served briefly as MP for Taunton in 1868.

Cox epitomized the energy, the inventiveness, the restless intellectual curiosity and the reforming zeal of the Victorian entrepreneur. On top of his legal



Portrait of Edward William Cox by The Hon John Collier OBE (photo courtesy of Cider House Galleries Ltd)



Cattleya lawrenceana



Cattleya mossiae



Cattleya purpurata



Oncidium alexandrae



Masdevallia ignea (photo by Robert Simmons)



Lycaste deppei

career, he made a fortune in publishing. He was so successful that he was able to buy the freehold of Serjeant's Inn when the order of Serjeants-at-Law was abolished in 1877 and have the hall (chapel, stained-glass and all) transplanted to form the great hall of his house at Moat Mount, Barnet, where he had also built his impressive hothouse. As well as orchid growing, Cox was interested in psychology and testing the authenticity of the great Victorian psychic enthusiasm, and he founded the Psychological Society of Great Britain in 1875.

His legacy survives today in *Exchange and Mart*, *Crockford's Clerical Directory*, which he co-founded with John Crockford, and *The Field* which he bought and revived in 1854. He was also a great innovator in legal publishing. Cox's *Law Times* and *County*

Court Chronicle offered the first time that practitioners up and down the country could read reports of the latest cases and they promoted Cox's own far-sighted campaigns for reform of the Bar.

I am extremely grateful to Henry Oakeley and Val Micklewright for their generous help and advice in researching this painting and identifying the orchids shown. This portrait is currently for sale through Cider House Galleries Ltd, Norfolk House, 80 High Street, Bletchingley, Surrey, RH1 4PA for £18,000. For more information please telephone: 01883 742198, e-mail: admin@chgart.com or visit their website: www.ciderhousegalleries.com

Reference:

Anna Pavord, *Obsession: Victorian orchid growers*, *The Independent* 30 May 2004



Masdevallia towarensis was rare in cultivation in 1880





Polly Cleary

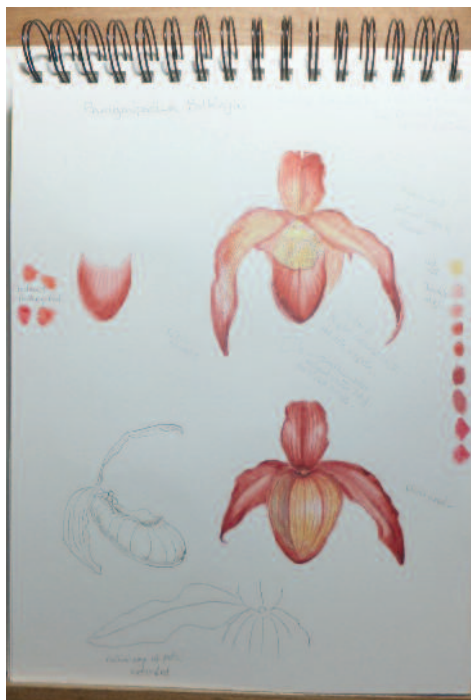
Painting *Phragmipedium* Bel Royal – step by step

Polly O'Leary

This is a painting I made of an orchid I fell for hook, line and sinker but which I shall probably never own because it simply grows too big. My new love is *Phragmipedium* Bel Royal, one of the most striking slipper orchids I have seen – the colours seem to glow. I met it at the Welsh Orchid Festival where it was exhibited by Val Micklewright on the OSGB's display.

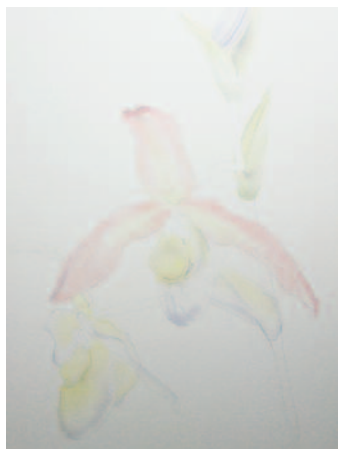
Val gave me a flower to paint and I made plenty of drawings and sketches despite having to work quickly to record it. In this case I also used photographs as an aid although I usually work directly from life. I also relied on my notes from the Orchid Festival at which I had made quick sketches and recorded colour notes of the orchids I was interested in painting to support any photographs.

When working from life, I usually start by painting the flowers and any buds first, because these are the things which will change most quickly. Often they will be painted in my sketchbook on the same paper, as at that stage I will not have everything drawn out on the watercolour paper itself (I used Fabriano Artistico Extra White Hot Press 600gsm which is nice and heavy to avoid buckling). The green parts of the plant, especially on orchids, last much longer so there is less of a hurry to get these painted.



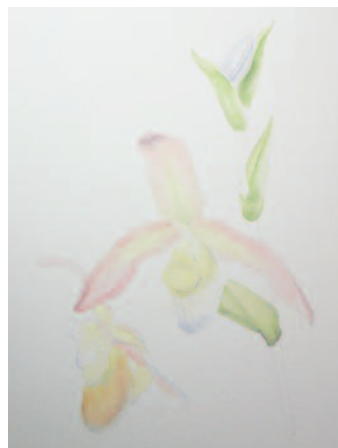
Polly makes plenty of drawings and sketches of the flower before beginning her painting

This painting took about five weeks to complete. Much of the time was sketching and drawing, getting the structures and composition right. Photographs tend to flatten everything and alter perspectives, so one has to compensate for that. There were a few really long days spent drawing and painting the flower, working flat out before it collapsed.



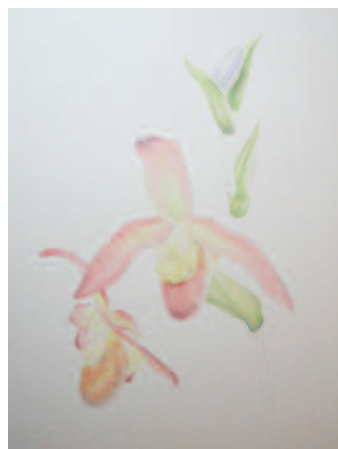
Step 1

The delicate first washes of colour are laid down, reserving the white areas to keep the highlights. This is the stage where I often feel that it is going wrong and maybe I should start again; nerves of steel are needed to continue. It also takes a lot of patience, waiting for the washes to dry. Painting on damp washes is one of the quickest ways to dull a painting.



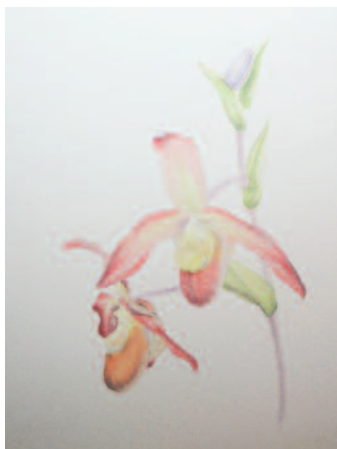
Step 2

The washes have developed and the shadows are beginning to give shape to the flowers. Edges need tidying up in places and I remove as much pencil as possible at this stage.



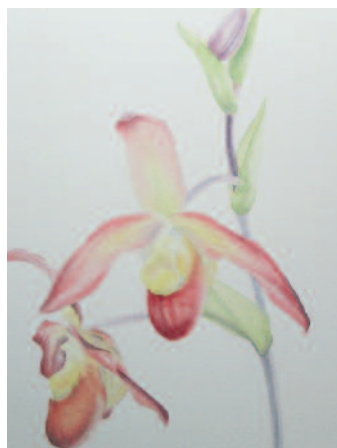
Step 3

Further washes have been added and the painting is now starting to look a little more like a pale version of what I have in mind. There is quite a bit more work to be done and many more washes to come, but not all over. Pale areas will stay very pale unless I need to adjust them.



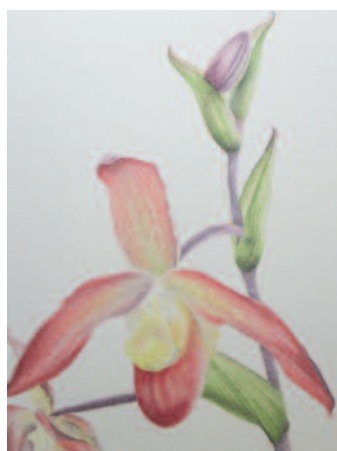
Step 4

The shadows are strengthened and the whole painting brought up to the same level. If I do not do this, and just paint separate items until they are finished, I find the painting never really 'gels' for me. There is also a danger I will take some parts too far – usually the wrong ones.



Step 5

Now the colours are strengthened and I continue the modelling in colour on top of the shadow colour. That top stem under the bud has become too dark, so I am going to have to take out some of the colour – not easy on this paper as I reversed it to avoid the watermark and the paint seems to sink in far too easily.



Step 6

More washes here, building up the colour in the petals and starting to define the markings of the petals and leaves, along with the bud. I still have to change the colour of the stems and the bud, but the underpainting is about there. Then I can start on the details – my favourite bit, as that is when it all starts to really come alive.

Painting *Phragmipedium Bel Royal* – step by step

I try to plan for interruptions and if I am lucky I can get to a stage where paper and paint need to dry, before I have to walk away. It is good to have time away, as I can lose sight of my goal and end up over-working the painting. So, regular breaks are necessary. Just because I have not got a brush in my hand, does not mean I am not working on it though. It is all going on in my head so when I go back to it, I know exactly what I need to do.

The paint colours

Before beginning to paint, I study the plant from all angles noting the shapes and the shadows. I also note the colours and how

they change. This enables me to choose the colours I will use in the painting. I prefer to use a fairly limited palette, so choosing the paints is a vital first step, as is mixing the colours to ensure I have just the right ones. Swatches of these colours are painted on the same paper as the painting.

In this painting I layered the paints in glazes, so I chose transparent colours. These paints allow the layers underneath to glow through. These are also usually staining paints, so great care is needed to only place them where they will stay – any mistakes are likely to be permanent.

After much thought I chose:

Yellows - Sennelier Yellow Light (PY154) and Indian Yellow (PY153)

Blues - Sennelier French Ultramarine (PB29), Phthalo blue (PB15) and Indanthrene Blue (PB60)

Reds - Anthraquinone Red (PR177) and Permanent Rose (PV19)

These are all single pigment colours – no mud-making for me! All the colours were mixed from these, including the shadow colours which are mixed from different proportions of each of the three primaries (Yellow, Blue, Red/Pink). The warmth or coolness of the colours used will determine the type of shadow colour achieved and it is possible to vary the mix to produce subtle shades of different greys.

Ed: Polly O'Leary has been painting since childhood and studied with the Society of Botanical Artists, gaining a Distinction. She generously donated this painting to a prize draw at the European Orchid Show & Conference Gala Dinner in April. For more information about Polly's work please visit her website www.pollyoleary.co.uk



Polly carefully trials the colours she will use for the painting using a limited palette

Napier Hall meetings

Table show report

February 2015

André Roux (photos by Robert Simmons)

The heavy, murky skies of January and February slowly become a test of endurance, so we are decidedly fortunate to be buoyed through the grey by a steady proliferation of glorious flowers. February's display table presented plants suitable for every level of enthusiast, from the 'grown on windowsills' to the rare and exotic.

Phalaenopsis may have become the ubiquitous poster-children for orchids but, even with the resurgent interest in the species of this genus, it is seldom that some

of the more unusual variants are seen. Master-grower David Martin has great success cultivating these plants and presented an especially fine example of *Phalaenopsis stuartiana* forma *nobilis*, the beautiful, hen's-teeth-uncommon yellow form of what I consider the loveliest species. Inhabiting warm, wet forests in the provinces of Agusan and Surigao in northern Mindanao, this Philippine charmer was discovered in 1881 and named in honour of Stuart Low.

Phalaenopsis stuartiana has prettily mottled leaves in green and silver-grey, rather like *Phal. schilleriana*, and bears arching inflorescences which may carry in excess of



David Martin's *Phalaenopsis stuartiana* forma *nobilis* received a Botanical Certificate from the RHS Orchid Committee in February 2015



David Martin's *Phalaenopsis stuartiana* requires high temperatures and high humidity to grow well

50 white flowers with their distinctive brown spots and bars on the lip and internal half of the lateral sepals. Temperatures in its habitat never fall below 20°C at night, rising to 26–30°C during the day; humidity reliably registers between 80–90%. Even so, *Phal. stuartiana* forma *nobilis* is a challenging plant, growing weakly and reaching maturity later. Thankfully, the same techniques that have resulted in mass-produced complex hybrids have also been applied to these unusual varieties, bringing stronger and better quality plants within reach of dedicated hobbyists.

Among the thousands of hybrids on offer, few are horticulturally viable on a vast scale. Those that are tend to elicit some sniffiness

from seasoned orchid lovers, but who would turn down an orchid as delightful as *Oncidium Twinkle*? A cross between *Onc. cheirophorum* and *Onc. sotoanum*, it was registered in 1958 by the sugarcane agronomist and eminent *Oncidiinae* breeder W W Goodale Moir. Both parents are small-flowered, floriferous and tolerate a wide temperature range. The yellow *Onc. cheirophorum* often grows in strong sunlight while *Onc. sotoanum* (known incorrectly for many decades as *Onc. ornithorhynchum*) adds both fragrance and pink colouration to the mix. *Oncidium Twinkle* is available in three distinct colours: a white form with a yellow-orange column; the dizzy bronze-yellow of Mary Betts's plant on display; and an attractive reddish-pink.



Mary Betts's *Oncidium Twinkle* is one of the three distinctive colours of this popular hybrid



Oncidium Twinkle can offer an impressive show of flowers thanks to its floriferous parents (*cheirophorum x sotoanum*)

Colour variation of a significant degree can also be found within in a single species, although far more infrequently than in orchid hybrids. The vibrantly hued, warm growing *Dendrobium bracteosum* is a popular example. It is a lowland representative of Section *Pedilonum* and grows epiphytically in rainforest and mangroves from the Maluku Islands through New Guinea to the Bismarck Archipelago. Described in 1886, *Den. bracteosum* derives its name, unsurprisingly, from the conspicuous long bracts that enclose the flower stems. Dense clusters of long-lasting flowers are produced from repeat-blooming nodes on the sturdy canes, varying in colour from the sparkling white of Colin Howard's exhibit to pink and rose-purple – the typically brilliant orange lip (labellum) is a consistent feature, however.



Colin Howard's *Dendrobium bracteosum* produces dense clusters of long-lasting flowers on its sturdy canes



Dendrobium bracteosum – pink flowers (photo by Henry Oakeley)



Dendrobium bracteosum – white flowers

Dendrobium bracteosum can vary in colour but the brilliant orange lip is a consistent feature

Intense orange is equally descriptive of the tube-like flowers of *Masdevallia mendozae*, of which a yellow form is also available. It is related to a series of brightly coloured masdevallias in which the lateral sepals are fused to a greater or lesser degree along their length, creating a tubular shape. Stuart Meeson's beautifully grown plant, nestling in moss and contained in an open-topped glass bowl, bore a dazzling display of 17 flowers and three buds. Native to the Amazonian province of Zamora Chinchipe in southeastern Ecuador, this intriguing species honours its discoverer, Hartman Mendoza of Vilcabamba. While it is a cloud forest

inhabitant at about 2,000 metres, favouring a moist atmosphere and cool temperatures, *Masd. mendozae* is considered more tolerant of brighter light than most masdevallias and will endure summer temperatures provided there is strong air circulation.

Epidendrum centropetalum (previously *Oerstedella centradenia*) is found throughout most of the Central American states, growing in partial shade or full sun at altitudes averaging 1,600 metres. It is an amenable plant in cultivation, enjoying intermediate temperatures with high humidity and abundant water during growth, provided the roots dry completely

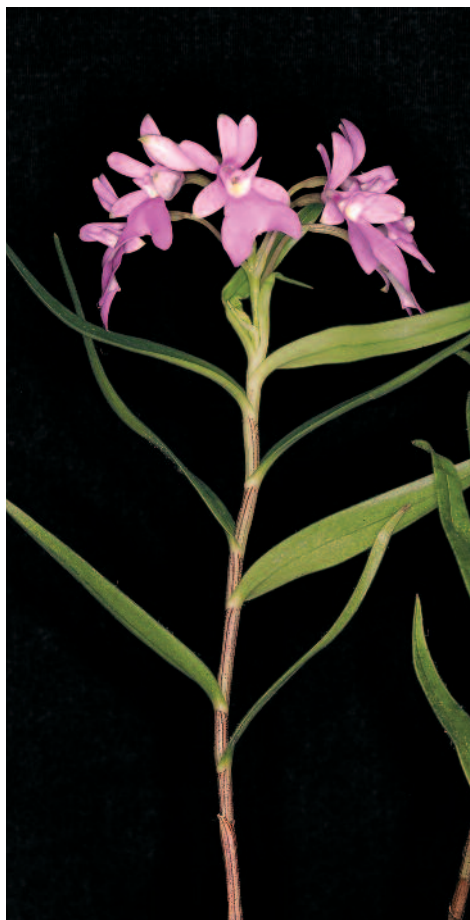


Stuart Meeson's *Masdevallia mendozae* is more tolerant of brighter light than most masdevallias and is obviously thriving in its glass bowl



Stuart Meeson's *Masdevallia mendozae* has lateral sepals which are fused to create a tube-like flower

between each watering. When the growths are mature, water can be reduced (but not withheld). Keikis are produced freely and, as was clear from the prettily petite plant shown by Norma Burgess, *Epi. centropetalum* is a worthy candidate for any orchid collection. The flowers range from light to dark pink and, in common with most species, it is well worth seeking out the cultivars with richer colour.



Norma Burgess's *Epidendrum centropetalum* enjoys intermediate temperatures with high humidity and abundant water when in growth

Originally classified in *Epidendrum* before being moved to *Encyclia*, *Dinema polybulbon* seems to have found its home for the moment. Sally Mill's fairly young plant belied the incredible floral potential for which mature specimens are rightly admired. The large, singular, starry flowers have chartreuse to copper-brown sepals and petals contrasting with an appealing white lip. This miniature species' rambling habit makes it suitable for



Sally Mill's *Dinema polybulbon* is an epiphyte native to Mexico, Central America, Jamaica and Cuba



Dinema polybulbon grows into mature specimens when mounted, as displayed at the Manawatu Orchid Show in New Zealand in September 2014 (photo by Sam Hurley)

growing on a mount or in a shallow pan to ensure the roots do not remain wet for any extended period. High humidity, on the other hand, is vital in maintaining the plant's health. *Dinema polybulbon* is mostly epiphytic on exposed branches and is located from Mexico through much of Central America to Jamaica and Cuba.

Lecture report

January 2015

Plant auction by Henry Oakeley

Mary-Jane Hawkins

The start of 2015 heralded an exciting orchid year ahead, beginning with the plant auction in January. It was hosted by Henry Oakeley who was assisted by Mike Penney. Henry made a quick inspection of the orchids before giving members the good-humoured warning of *caveat emptor* or 'let the buyer beware' and pointing out that all orchids were 'sold as seen' (a good reminder to always check anything bought at auction very carefully).

Henry and Mike were a great double act and kept their audience engaged and entertained. There was a humorous moment during the auction when Henry picked up a book saying 'Oh, this is Sanders' Orchid Guide' to which Mike replied 'Yes, it says so on the cover'!

There was a good variety of orchid genera for members to bid for. *Dendrobium* included a large plant of *Dendrobium* Cassiope which sold for £20.00; *Dendrobium chrysanthum* which made £10.00; and *Dendrobium x delicatum* in spike which sold for £9.00.



Henry Oakeley and Mike Penney kept members engaged and entertained at the January auction (photo by Sam Hurley)

Phalaenopsis for sale included *Phalaenopsis lueddemanniana*, *Phalaenopsis schilleriana* and *Phalaenopsis amabilis* (I was lucky enough to buy plants of *Phalaenopsis schilleriana* and *Phalaenopsis amabilis* – at the time of writing both are in flower and giving a lot of pleasure).

Bulbophyllum rothschildianum, one of the most spectacular and famous of the genus, quickly sold for £30.00, and *Dendrochilum glumaceum*, a sweetly-scented species from Borneo to the Philippines, sold for £11.00. There were several plants of *Promenaea citrina* (now *Promenaea xanthina*) which all proved to be very popular.

Paphiopedilum were once again highly prized and a good selection of unusual species was in evidence. These included *Paphiopedilum venustum* which sold for



The pseudobulbs of *Dendrobium chrysanthum* may grow to one and a half metres long (photo by Henry Oakeley)



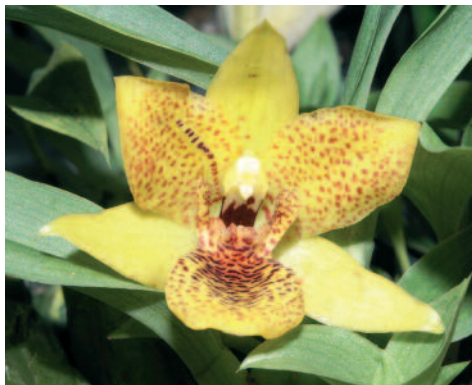
£33.00; *Paphiopedilum* King Arthur, a hybrid which dates back exactly 100 years, sold for £18.00; and *Paphiopedilum micranthum* with beautiful mottled leaves sold for £20.00.

Bidding wars this year were settled with the introduction of a coin toss which added to the entertainment. *Lycamerlycaste* Neptune, a tall green-flowered hybrid which produces fleshy, dark green flowers, was the subject of one coin toss and sold for £20.00 and a rather nice *Epidendrum parksonianum* growing on bark went for £30.00.

In total, there were 97 lots which originated from 25 members. These were purchased by 37 members for an average price of £12.00 per lot – a good price for the sellers as average prices of only £8.00 per lot have been seen in previous years. The total raised for the OSGB was £158.75 of which £111.75

came from the 10% commission paid by the sellers and £47.00 was donated.

The auction was, as always, an entertaining afternoon; even if you do not want to buy a plant it is worth coming along to watch the show. It got 2015 off to an excellent start.



Promenaea xanthina is native to Brazil and needs frequent watering when in growth (photo by Sam Hurley)



Dendrochilum glumaceum is native from Borneo to the Philippines and is sweetly-scented (photo by Henry Oakeley)

Phalaenopsis lueddemanniana is a warm growing epiphyte from the Philippines which has waxy, fragrant flowers (photo by Robert Simmons)



A pot full of healthy roots will support a successful plant
(photo by Sam Hurley)



Unusually for an orchid, the South African *Disa uniflora* needs to be grown with its roots permanently wet
(photo by Andrew Bannister)

February 2015

The root to healthy orchids – Andrew Bannister

Mary-Jane Hawkins

In February Andrew Bannister of Orchid Alchemy visited Napier Hall and gave a talk which went right to the root of the matter. Andrew raises most of his plants from seed and puts their success down to the condition of the roots – get that right and the rest is easy. To achieve good cultivation he recommended members visit their growing area frequently; collect as much rainwater as possible; and never stop learning.

Orchids have evolved to grow in different habitats across the world, sometimes in extreme environments where other plants fail to flourish. They are found in diverse habitats which include cliff faces, tree tops and swamps and which range from tropical coastlines to the highest peaks. Their roots have adapted to allow them to thrive in varying growing conditions; for example, *Disa uniflora* grows besides streams in South Africa with permanently wet roots and *Thelymitra macrophylla* is winter-green and dies down during hot, dry summers.

Andrew's talk focused largely on epiphytic orchids. Their roots are made up of a shiny, waxy layer called velamen, inside which are spongy layers of water-absorbing cells which contain a vascular system. In order to withstand the dry spells they encounter, the roots act as short-term water storage organs. Epiphytic roots are silvery-white in colour, to reflect light which helps to keep them cool, and change to green when they

are wet; the green tip at the end of the root is the part which is actively growing.

Epiphytic orchids need open well-drained compost with plenty of air spaces within it. Andrew recommends a fine grade of compost for young orchids, moving to a coarser grade as the plant matures. Alternatively, growing plants mounted on bark or a tree branch offers the advantage of making it easy to see the condition of their roots. Materials which are frequently used for mounting orchids include cork bark and tree fern; Andrew has also used hawthorn and apple bark. The downside to growing on mounts is that they need drenching at least once a day when the plant is in active growth.

Plants should be watered as required but take care not to water too often. Periodic drying before watering again is important and the use of well-diluted fertilizer will prevent damaging the roots. There are many factors which affect water-loss including temperature, humidity, air movement, light intensity, the size of the plant in relation to the pot and the type and age of compost (compost degrades over time and this will affect its water-retaining properties). The best way of checking whether the plant needs watering is by feeling the weight of the pot and looking closely at the compost.

Water quality is an essential factor in maintaining healthy roots which are already efficient at taking up nutrients – too much fertilizer can have a detrimental effect. The quality of water has a direct impact on the level of fertilizer used. Salt levels in tap water can be equal to those tolerated by orchid roots and so adding fertilizer may be



Australia's terrestrial *Thelymitra macrophylla* is winter-green and dies down each summer to survive the hot, dry weather (photo by Andrew Bannister)



Epiphytic orchids have cleverly adapted roots which take up any available moisture (photo by Andrew Bannister)

excessive. Rainwater contains few dissolved minerals so is the most suitable for use with a fertilizer at quarter to half strength (300–500µS for most orchids). When watering, always ensure the water is at room temperature otherwise it can take some hours for the pot to warm up again. The pots should also be flushed through regularly to remove any salts which tend to build up. Humidity is also an important factor. Orchids like the same humid environment as other tropical plants; 60% is adequate but 70-80% is ideal, although higher humidity levels require good air movement.

Andrew emphasised a lot can be learned from studying young orchids and how they grow. Orchid seed is tiny, measuring just 0.03–0.08mm, and sown on a medium called agar in sterilised flasks. When it germinates it

swells and grows furry root hairs (rhizoids) before the leaves and true roots follow. It is interesting that the agar is continuously damp but there are no problems with rot due to the sterile environment. After six to 18 months there should be a maturing pseudobulb and new root growth (or if the plant does not have pseudobulbs check that there are plenty of roots and active growth). The plants can now be taken out of the flask, separated, the agar washed off and then potted in fine bark. The plant should be given enough space for two years' growth which also offers a buffer against it drying out. Young plants do not need a rest and the quickest way to get them to flowering size is to keep them growing. To wean young orchids one must balance the old and new environment. It is best to keep them in 50% shade for 7–14 days with a generous but not excessive temperature; maintain



Air spaces within orchid compost help with drainage
(photo by Sam Hurley)



Growing epiphytic orchids on mounts, such as this *Prosthechea citrina*, makes it easy to see the condition of their roots (photo by Robert Simmons)

humidity at 70-80%; use a weak fertilizer from the start; and water when required.

Andrew finished his talk with good advice on how to be a successful orchid grower: never stop learning and remember that every growing season is different and every year each plant is different, so growers need to respond to these changing factors. After all, an orchid without roots is really just a cutting!

Ed: Andrew Bannister runs Orchid Alchemy, offering a wide range of orchid species and hybrids. These are mostly raised from seed but also from divisions of their extensive collection and the range includes tropical and temperate terrestrial orchids. For more information please contact Orchid Alchemy, tel: 07864 919935, e-mail:

andrew@orchidalchemy.co.uk, website: www.orchidalchemy.com

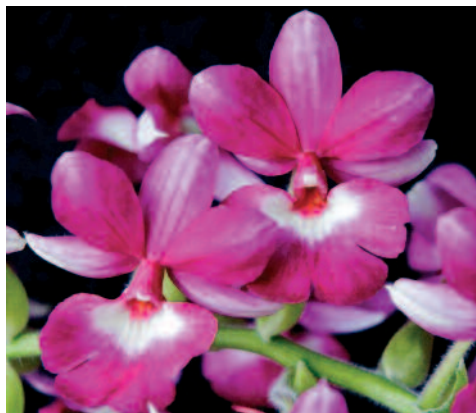


The shady, moss-covered branches around this *Miltoniopsis vexillaria* are a good indicator of the conditions it enjoys (photo by Henry Oakeley)



Commercial growers know the quickest way to get young plants to flowering size is to keep them growing (photo by Sam Hurley)

The Royal Horticultural Society Orchid Committee



Calanthe Havres des Pas 'Le Vier Fort' AM/RHS



Oncidopsis Champs du Rey 'Fliquet Tower' AM/RHS



Angraecum huntleyoides 'La Tuilerie' BC/CCC/RHS

December meeting photos by David Ridgeway

January and February meeting photos by Henry Oakeley

Full descriptions and illustrations of the plants awarded by the Committee are published in *The Orchid Review*. Subscription details are available from the RHS, tel: 020 7821 3401, e-mail: membership@rhs.org.uk or website: www.rhs.org.uk/orchidreview

The Committee met on **6 December 2014** at Vacherot & Lecoufle in France and agreed the following awards:

Award of Merit

Calanthe Havres des Pas 'Le Vier Fort' (Mont Ube x Portelet) raised, registered and exhibited by the Eric Young Orchid Foundation

Oncidopsis Champs du Rey 'Fliquet Tower' (*Oip.* Saint Aubin x *Onc.* Rozel) raised, registered and exhibited by the Eric Young Orchid Foundation

Botanical Certificate

Angraecum huntleyoides 'La Tuilerie', a species from Madagascar exhibited by Vacherot & Lecoufle, France

Certificate of Cultural Commendation

Vacherot & Lecoufle for *Angraecum huntleyoides 'La Tuilerie'*

The Committee met on **13 January 2015** at the Royal Botanic Gardens, Kew and agreed the following awards:

First Class Certificate

Oncidopsis Champs du Chemin 'Le Hurel Tower' (*Oip.* Saint Aubin x *Onc.* La Palotterie) raised, registered and exhibited by the Eric Young Orchid Foundation

Award of Merit

Paphiopedilum Deloraine 'Fauvic Tower' (Rod McLellan x *armeniacum*) raised, registered and exhibited by the Eric Young Orchid Foundation

Certificate of Preliminary Commendation

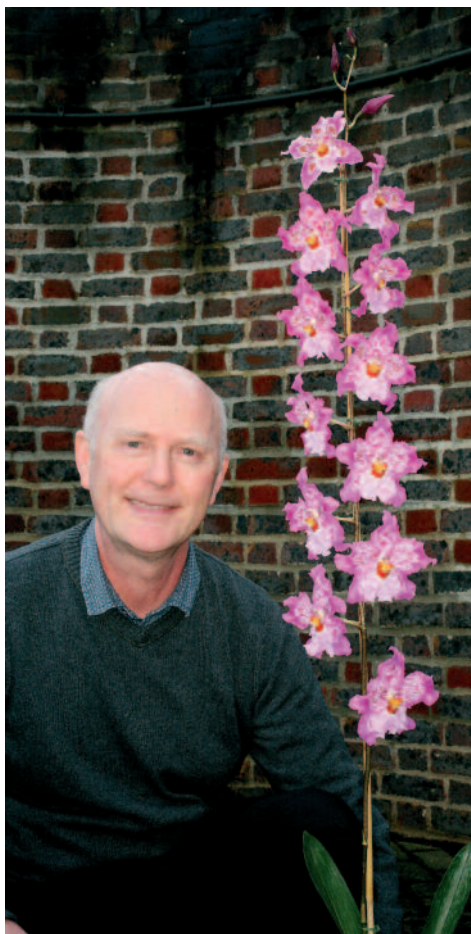
Cymbidium Nagalex 'Tideswell' (*goeringii* x *Alexanderi*) raised and registered by Nagano and exhibited by Clare Hermans



Paphiopedilum Deloraine 'Fauvic Tower' AM/RHS



Cymbidium Nagalex 'Tideswell' PC/CA/RHS



Chris Purver, curator of the Eric Young Orchid Foundation, with *Oncidopsis* Champs du Chemin 'Le Hurel Tower' FCC/RHS



Oncidopsis Champs du Chemin 'Le Hurel Tower' FCC/RHS



Dendrochilum cootesii 'Burnham' BC/RHS



Maxillaria tonsbergii 'Burnham' BC/RHS

Botanical Certificate

Dendrochilum cootesii 'Burnham', a species
from the Philippines

Maxillaria tonsbergii 'Burnham', a species
from Venezuela

Both plants exhibited by Burnham Nurseries Ltd

Certificate of Appreciation

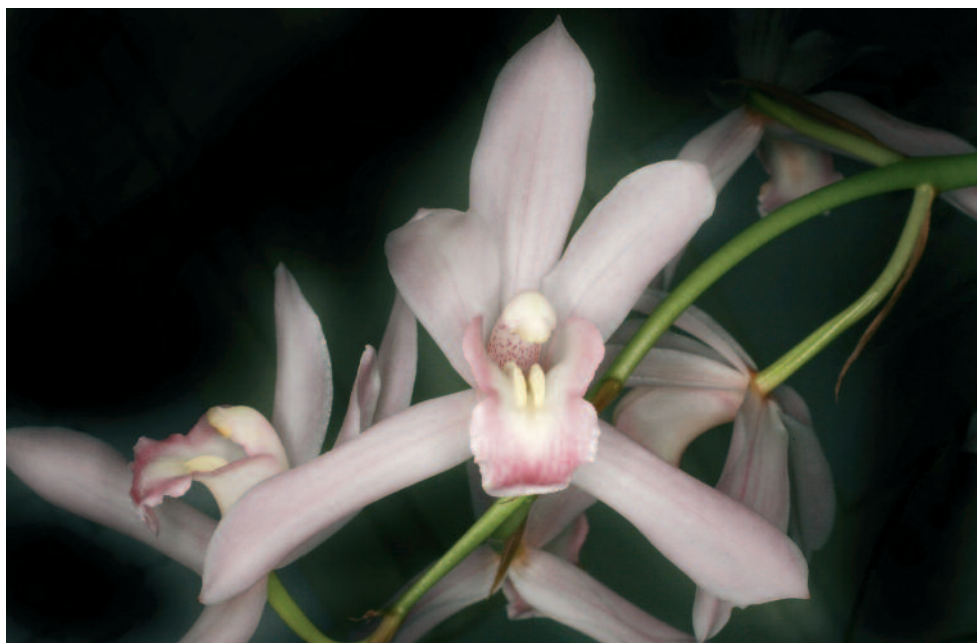
Cymbidium Nagalex 'Tideswell' (*goeringii* x
Alexanderi)

Cymbidium Eastern Message 'Tideswell'
(*insigne* x *goeringii*)

Both plants were exhibited by Clare
Hermans



Cymbidium Nagalex 'Tideswell' PC/CA/RHS



Cymbidium Eastern Message 'Tideswell' CA/RHS



Cymbidium Rocqueberg 'Le Don Ferey' AM/RHS



Oncidium Petit Aeval 'Le Don Renouf' AM/RHS

The Committee met on **20 February 2015** at the Vincent Square and agreed the following awards:

Award of Merit

Cymbidium Rocqueberg 'Le Don Ferey'
(Paradise Wonder x Memoria Patsy Bauman)

Oncidium Petit Aeval 'Le Don Renouf'
(Maufant x Hyphen)

Oncidium Ruaudiere 'Le Don Pilkington'
(Gargate Mill x Mont Cambrai)

Oncidium Deloraine 'Le Don Perree'
(Paternoster x Avranches)

The above four plants were raised, registered and exhibited by the Eric Young Orchid Foundation



Oncidium Ruaudiere 'Le Don Pilkington' AM/RHS



Oncidium Deloraine 'Le Don Perree' AM/RHS



Phalaenopsis stuartiana forma *nobilis* 'Maureen' BC/RHS



Mediolcalcar decoratum 'Emily' CCC/RHS



Mediolcalcar decoratum 'Emily' CCC/RHS

Botanical Certificate

Phalaenopsis stuartiana forma *nobilis*
'Maureen', a species from the Philippines
exhibited by David Martin

Certificate of Cultural Commendation

Jean Barker for *Mediocalcar decoratum*
'Emily', a species from Papua New Guinea

Erratum

Ed: My apologies to the Eric Young Orchid Foundation (EYOF) for an omission in the last issue (*OSGBJ* (2015) 64(1): 74) concerning two *Phragmipedium*s which it presented to the RHS Orchid Committee in October 2014.

Phragmipedium Fritz Schomburg 'Le Crete Fort' AM/RHS and *Phragmipedium* Memoria Mariza Rolando 'Grouville Village' AM/RHS were not just exhibited but also **remade** by the EYOF.

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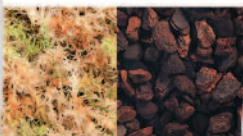
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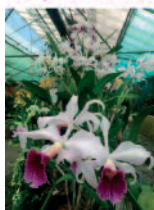
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Ministry of Tourism

Services to members

The Journal

Published quarterly

Meetings

Meetings are held on the first Saturday of most months at Napier Hall, 1 Hide Place (off Vincent Street), Westminster, London, SW1P 4NJ. Doors open at 13:30, guest speaker's lecture at 14:30–15:30 followed by refreshments, a raffle draw and a talk on the table show plants.

A competitive table show takes place at all meetings, except at the plant auction. Plants for judging must be in place by 14:00. Non-competitive plants are always welcome.

Parking is currently free on Saturdays on single yellow lines (do not park with wheels on the pavement/kerb or alongside dropped kerbs) and in Pay & Display bays, but DO NOT PARK in Residents' Parking bays.

Meetings at which members may bring plants to sell (with 10% to the Society, please) are marked with an asterisk (*) in the meetings diary on the Services to members page of the *Journal*, or online at www.osgb.org.uk

2015

- | | | |
|--------|-------|--|
| 2 May | 13:30 | Doors open |
| | 14:30 | Speaker: Maren Talbot – <i>Pleione</i> culture |
| 6 Jun* | 12:30 | Doors open for Photographic and Art Competition registration |
| | 14:30 | Annual General Meeting |
| 4 Jul* | 09:30 | Beginners seminar – new members only, please book in advance |
| | 13:30 | Doors open for main meeting |
| | 14:30 | Speaker: Peter White – Commercial orchid growing |
| 1 Aug* | 13:30 | Doors open |
| | 14:30 | Speaker: Christopher Bailes – Orchids in literature |
| 5 Sep* | 13:30 | Doors open |
| | | Introductory talk |
| | 14:30 | Speaker: Helen Millner – Growing orchids in a terrarium |
| 3 Oct* | 13:30 | Doors open |
| | 14:30 | Speaker: Dino Zelenika – World Orchid Conference in Johannesburg |

Cultural Advice

Members are encouraged to bring problem plants to monthly meetings if they would like cultural advice and guidance. Cultural advice is also available by post from Val Micklewright, 103 North Road, Three Bridges, Crawley, West Sussex, RH10 1SQ (please enclose an SAE for reply) or e-mail: val@micklewright.com

Website www.osgb.org.uk

The website has been designed by Marcel Kral of Smallfish Designs. The Society's website manager, Sam Hurley, will be pleased to receive material for the website, e-mail: sam@ballyhurley.com

Library

Books are available by post from the Librarian, Sam Hurley, or can be collected at the monthly meetings, or from OSGB shows if requested in advance. They may be borrowed for up to four weeks. The borrower is asked to pay the outward and return postage. A full list of books may be found on our website or obtained from the Librarian, e-mail: sam@ballyhurley.com

Displays

Members are invited to bring their plants to contribute to official displays by the Society at those shows **shown in bold in the Show Diary**, but please liaise beforehand with Displays Manager, Jeanette Beaney, e-mail: jeanette.beaney@btinternet.com

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The *Journal* is produced quarterly and is available to members by subscription only. The annual subscription is £16.00 with £4.00 extra for each additional family member at the same address. There is an overseas members' postage supplement of £5.00 for Europe and Russia, and £6.00 for the rest of the world. Young person membership (under 21), UK only, is £12.00. Back copies of the *Journal* are available (four issues per year): £5.00 + p&p UK £5.65, Europe £8.00, overseas £12.50.

All subscriptions are due on 1 January unless new members have a special arrangement to cover 18 months.

Membership application forms, standing order forms, Gift Aid forms and back issues of the *Journal* may be obtained from the Membership Secretary, e-mail: osgbmembership@yahoo.co.uk

OSGB Show Diary

including Affiliated Societies and International Shows

2015

May

3 Fenland OS Annual Show, Village Hall, Terrington St Clement, Kings Lynn, Norfolk, PE34 4LZ, 10:00–16:00
Contact: Tony Taylor, tel: 01205 461028, e-mail: orchidtony@gmail.com, website: www.fenland-os.org.uk

3–4 Darlington & District OS Raby Castle Orchid Show, Raby Castle, Staindrop, Darlington, DL2 3AH, 11:00–17:00
Contact: Maurice Local, tel: 01642 566761, e-mail: maurice.local@ntlworld.com, website: www.darlingtonos.org

9 Essex OG Spring Show, South Green Memorial Hall, Southend Road, Billericay, CM11 2PR, 13:30–16:00
Contact: Moira Tarrant, tel: 01245 231437, e-mail: m.tarrant@virgin.net

16 Devon OS 40th Annual Show, Budleigh Salterton Public Hall, Station Road, Budleigh Salterton, Devon, EX9 6RJ, 10:30–16:00
Contact: Nicola Wakley, tel: 01404 850354, e-mail: nwakley@googlemail.com

17 Cambridge OS Show – **cancelled for 2015**

19–23 **RHS Chelsea Flower Show**, website: www.rhs.org.uk

June

7 North of England OS Annual Show, The Tenants Hall, Tatton Park, Knutsford, Cheshire, 10:30–16:30
Contact: George Barnes, tel: 01942 810958, e-mail: orchidinfo@orchid.org.uk, website: www.orchid.org.uk

12–14 **Malvern International Orchid Show**, Royal Three Counties Showground, Malvern, Worcestershire, WR13 6NW, Website: www.malvern-ios.org

July

22–26 **In conjunction with North of England OS, RHS Flower Show Tatton Park, Mereheath Lane, Knutsford, Cheshire, Wed–Sat 10:00–18:30, Sun 10:00–17:00**
Website: www.rhs.org.uk/shows-events/rhs-flower-show-tatton-park

August

4–5 Harrogate OS Orchids for Everyone Weekend, Bramall Learning Centre, RHS Garden Harlow Carr, Harrogate, HG3 1QB, RHS Orchid Committee attending, 10:00–16:00
Contact: Malcolm White, tel: 01535 661616, e-mail: twmwhite@aol.com, website: www.harrogateorchidsociety.co.uk

September

5–6 **Orchid Study Group 8th Orchid Festival, National Botanic Garden of Wales, Carmarthenshire, SA23 8HG, (use SA32 8HN for satnav)**
Saturday 10:00–18:00 and Sunday 10:00–16:00
Contact: Lynne Harrendence, tel: 01269 269847, e-mail: lynne.harrendence@resqnet.co.uk

6 Durham City Orchid Show organised by Darlington & District OS in conjunction with Durham University and University Botanic Garden, Josephine Butler College, Durham University, Durham, 10:00–16:00
Contact: Chris Barker 01642 654748, e-mail: cjbandjb@ntlworld.com, website: www.darlingtonos.org

26 Bournemouth OS Autumn Show, Allendale Community Centre, Hanham Road, Wimborne, Dorset, BH21 1AS, 12:00–16:30, admission £3.00
Contact: Ken Griffiths, tel: 01425 672492, e-mail: kenr.griffiths@virgin.net, website: www.erythos.com/BOS/

October

25 South East OS Autumn Open Show, Ashford Rail Staff Hall, Beaver Road, Ashford, Kent, TN23 7RR, 13:00–16:00
Contact: Karina Sellers, tel: 01233 720238, e-mail: karinasellers@btinternet.com, website: www.seos.care4free.net/

Nov

7 **OSGB Open Autumn Show, Wraysbury Village Hall, The Green, Wraysbury, Staines, TW19 5NA in conjunction with the Wraysbury Orchid Event, 10:30–16:30**
Contact: Francis Quesada-Pallarés, tel: 07951 070637, e-mail: ols_francisquesadapallares@hotmail.com

2016

Feb

27 Bournemouth OS Spring Show, Allendale Community Centre, Hanham Road, Wimborne, Dorset, BH21 1AS, 12:00–16:30, admission £3.00
Contact: Chris Broomfield, tel: 07712 479056, e-mail: chrisbroomfield@ntlworld.com, website: www.erythos.com/BOS/

2017

Nov

8–12 22nd World Orchid Conference, Guayaquil Convention Centre, Guayaquil, Ecuador, website: www.woc22.com

Further diary dates can be found via the OSGB website: www.osgb.org.uk and the British Orchid Council website: www.british-orchid-council.info/

