

Orchids

IN NEW ZEALAND



Volume 14—No. 6
November/December 1988

Summer Orchid Display – New Plymouth

The Parks and Recreation Department, N.P.C.C. invites orchid enthusiasts to visit New Plymouth on **Saturday and Sunday 14th and 15th January 1989** in order to enjoy the display in the Pukekura Park Pavilion from 10.00 a.m. to 5.00 p.m. each day. This event will be organised in conjunction with the Taranaki Orchid Society and is part of a summer holiday programme which provides an extensive range of interesting, daily features for visitors throughout January, a highlight being the spectacular lighting displays, both in the park and throughout the city, after dark.

Entry to the informal orchid display is free and enthusiasts are encouraged to bring plants to add interest. Many types to be displayed are seldom seen at other meetings: special emphasis will be placed on *Disa* and *Masdevallia* exhibits.

The comprehensive orchid collection maintained by this department will be opened for a conducted inspection and many opportunities provided in which to view the features of special horticultural and scenic interest for which the area is renowned.

It is our hope that many from outside the province will be motivated to share in this experience, intended to help ensure that
'PARKS ARE FOR PEOPLE'

A. D. Jellyman
Director of Parks and Recreation, N.P.C.C.

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Orchids

IN NEW ZEALAND

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NEW ZEALAND ORCHID SOCIETY

VOL. 14, No. 6 NOVEMBER/DECEMBER 1988

CONTENTS

Summer Orchid Display - New Plymouth—George Fuller...	158
John Easton Award 1988	159
N.Z.O.S. 1988 Spring Show Results	160
The Holidays in Your Greenhouse — Glenn Anderson	162
Tissue Culture — Bob McCulloch	164
<i>Bollea strobilii</i> — George Fuller	166
Greenhouse Visits — I. D. James	167
Cogito's Diary — Bill Fransen	168
Indonesian Observations — E. Hobbs	172
Of Names - And Things — Brian Enticott	173
Emily Cumming Harris (1837-1925)—Ian St. George	174
New Plymouth Programme	176
13th W.O.C. 1990 - History & Planning Structure	177
Index, Volume 14, 1988	184

ILLUSTRATIONS

<i>Miltonia</i> Debra Stern 'Pink Champagne' HCC/OCNZ	163
<i>Bollea strobilii</i>	166
Sarawak and Borneo, Location Map	172
<i>Thelymitra venosa</i> , <i>Thelymitra pulchella</i> , <i>Myosotis monroi</i>	175

FRONT COVER

Cattleya Chocolate Drop. (*C. guttata* x *C. aurantiaca*). This
delightful hybrid is notable for the extreme glossiness of its
colourful flowers. A frequent stand-by at orchid shows, it
always attracts much admiration.

Grower: L. & R. Orchids

Photographer: Val Bayliss

BACK COVER

Pterostylis graminea

Photographer: Bob Goodger

Summer Orchid Display – New Plymouth

George Fuller N.D.H. (N.Z)

The Taranaki Orchid Society is again taking part in the 'Summer Scene' programme organised each summer holiday by the Parks and Recreation Department of the New Plymouth City Council.

On this occasion the orchid display, open to the public free of charge will again be in the Sports Pavilion at Pukekura Park from 9.00 a.m. to 5.00 p.m. on Saturday and Sunday, 14th and 15th January 1989.

This informal display provides an unique opportunity to view a wide range of mid-summer flowering orchids not normally seen at meetings or shows because of the holiday break. Since it coincides with the peak flowering season of *disa* and several of the more spectacular *masdevallias*, these two genera feature prominently but certainly not exclusively.

The plants displayed by locals are bolstered with those brought along by visitors, making the final outcome tantalizingly unpredictable and certainly memorable.

Another unique feature is the short duration boot sale of plants and objects orchidaceous. This new innovation in 1988 proved to be very popular with brisk trading in a very relaxed open-air market-like setting amongst the greenery. It was certainly a pleasant surprise to see how well it was supported by both sellers and buyers and the tongue-in-cheek organisers were so overwhelmed that they overlooked requesting a donation from the sellers towards the T.O.S. 1990 Display Fund.

Special emphasis has been placed on friendliness and fun and this reaches a climax on the Saturday evening with a monster Pot-Luck tea on the impressive stage of the Bowl of Brooklands. In these picturesque surroundings some form of supposedly friendly sporting competition is held with Taranaki taking on the rest. A good appetite is ensured.

Following the meal there is a conducted walk to view the expansive

lighting effects in adjoining Pukekura Park then on by vehicle to see those in the city. The Park lighting is a fantasy spectacle not matched anywhere in New Zealand and despite trends towards the principle of 'User-Pays' it will be repeated in a new location within the Park this summer with still no charge for admission.

There is a strong likelihood that the Display Houses will be featured this summer and these are always the highlight when included.

Sunday provides an opportunity to inspect the growing houses of the Park orchid collection not open to the public as well as the public display, plus any private visits that may be desired. The T.O.S. display is open throughout the day and offers a centre of interest. Owners of plants in this display may withdraw them at any time in order to expedite their departure, but it is particularly important that plants be clearly identifiable when added to the display. So far we have not had plants lost, but in fact have finished up with a gain after all visitors have left. Being able to contact the absent owners is important.

Throughout the weekend local members strive to extend hospitality to visitors, offering transport, refreshments, guidance and even billeting and the whole affair seems to go along with a spring, resulting in the sharing of a memorable experience for all involved.

*Curator, Pukekura Park
New Plymouth*

John Easton Award 1988

The John Easton Award is made annually by the Hawke's Bay Orchid Society Inc. to an individual in New Zealand whom they consider has made an "outstanding contribution to the culture and promotion of Orchids in New Zealand." The nominations that came forward this year from so many of our Affiliated Societies were excellent and made the choice extremely difficult indeed. We thank all Societies who contributed - their interest and support is much appreciated.

The recipient for 1988 is

Mr Charles Scott

Nelson Orchid Society, Nelson

Charles Scott's interest in orchids goes back to 1940, when he had a nursery in Ashburton. He saw the occasional orchid plant but the asking price was 200 pounds - enough to put most people off the hobby! But later in Nelson, Charles started writing to overseas firms asking for seed and eventually Mr David Sander kindly sent him ten varieties of Cattleya seed. At this time restrictions on sending money out of the country made it impossible to buy anything much from overseas, although there were no quarantine restrictions.

Charles and his wife Jane attended the World Orchid Conference in Sydney in 1969, where he met many orchid growers and arranged to get a large quantity of plants from Mr Ben Bracey of California. By 1971 Nelson, like other areas in New Zealand was getting the 'orchid bug' and Charles was always happy to speak about orchids to Garden clubs, Women's circles etc., and it was a very busy time for him and his wife - he often had a full bus load of visitors at his home. He printed several hundred leaflets on cymbidium and cattleya culture - free for the garden clubs to issue under their own names. The inevitable happened and on Wednesday 21 March 1979 a Society was formed where Charles worked for years on Committee and supplied free of charge an adult orchid plant as a Raffle Prize each meeting. Charles and Jane continued visiting growers in the North Island and they entertained many, amateur and commercial, at their home. They also had visitors from Australia, America, England, Holland, Italy, Israel and Japan.

Always willing to give of his time and knowledge, Charlie, as he is affectionately known around New Zealand, is still a keen member of the Nelson society and in 1987 was presented with Life Membership. He has been suggested as one of the New Zealand prominent orchid growers to be interviewed for an article on the history of orchid growing in New Zealand for the 1990 World Conference - and we can think of no better person to tell of those early days.

*Mrs I. Burge
Secretary
John Easton Award Committee*

NEW ZEALAND ORCHID SOCIETY (INC.)
1988 SPRING SHOW RESULTS

GRAND CHAMPION ORCHID

Centennial Cup

GRAND CHAMPION CYMBIDIUM

Society's Cup

RESERVE CHAMPION CYMBIDIUM

Waikato Orchid Society's Cup

CHAMPION MIN/NOV CYMBIDIUM

Hazel Hanson Memorial Trophy

PATTERSON CUP

Best Cut Spike or Plant, except
Cymbidium or Grand Champion

DOMANDIC CUP

Best Phalaenopsis

GEOFF LAIRD MEMORIAL TROPHY

Best Specimen Plant

ROSS CUP

Best Dendrobium Species or Hybrid

DENDROBIUM TROPHY

NZOS Cup

DES LEAHY TROPHY

Best NZ hybrid First Flowering Seedling

JOAN PARKER TROPHY

Most Unusual Orchid

POTTER CUP

Best Cattleya or Allied Genus

ALISON CUP

Best Lycaste or Allied Genus

BLACKMORE TROPHY

Best Odontoglossum or Hybrid Cross

TAYLOR TROPHY

Best Orchid Species

ALDRIDGE TROPHY

Best Export Cymbidium

MOLLY CLARK TROPHY

Best Novelty Cymbidium Specimen

FRANK BRLJEVICH TROPHY

Best Miniature Cymbidium

KEN BLACKMAN MEMORIAL TROPHY

Best Specimen Miniature Cymbidium

WILLETS CUP

Best First Flowering Cymbidium

HANSON CUP

Best Colour Cymbidium (Novice)

Phal. Ravel x Chamade

- B. Fraser

Cym. Scarabeach 'Minka'

- Mrs. C. Scholes

Cym. Narela 'Jennifer Gail'

- M. & B. Johnson

Cym. Crackerjack 'Brown Velvet'

- R. & N. Armstrong

Oda. Cornelia x Trixon

- A. Day

Phal. Ravel x Chamade

- B. Fraser

Cym. Touchstone Mahogany

- Sunrae Orchids

Dend. Bardo Rose 'George Rabe'

- F. L. Brljevich

Dend. King Falcon x *delicatum*

- Linwood Orchids

Cym. Pure Dawn 'Moko Gold' x

Puppylove Jubilee

- Roylyn Orchids

Phal. *parishii* var *lobbii*

- Mrs. V. Bayliss

Slc. Hazel Boyd 'Apricot Glow'

- M. D. Leahy

Lyc. Olympus 'Everest'

- N. & B. Sievwright

Oda. Cornelia x Trixon

- A. Day

Phrag. *caudatum* var *macrochilum*

giganteum

- B. Fraser

Cym. Jungfrau 'Dos Pueblos'

- H. D. Fahey

Cym. Agnes Norton 'Show Off'

- Mrs K. Jackson

Cym. Touchstone 'Mahogany'

- Sunrae Orchids

Cym. Touchstone 'Mahogany'

- Sunrae Orchids

Cym. Pure Dawn 'Moko Gold' x

Puppylove Jubilee

- Roylyn Orchids

Cym. Rothesay 'Black Label'

- Mrs B. Long

ANDREW EASTON SEEDLING PRIZES
No. 1 Best 1st Flowering Std/Nov/Min
Cymbidium Seedling
No. 2 Best 1st Flowering Seedling
Any other Genus

CARPENTER TROPHY
Best Masdevallia or Allied Genus

BLACKMAN BOWL
Best Cymbidium (Novice)

BLAKE TROPHY
3 Different Cymbidiums - not white

TOM HENRY TROPHY
Most Outstanding colour
Cymbidium - Not white

CORBAN TROPHY
Best Novelty Cymbidium

ENA LANGDALE MEMORIAL TROPHY
Best Polychrome Cymbidium

CONNELLY CUP
Best Coloured Plalaenopsis or Allied Genus
(Novice)

LAMBOURN CUP
Best White Phalaenopsis (Novice)

PLEIONE TROPHY
Most Artistically Displayed Single Bloom

POINTS TROPHY - OPEN

POINTS TROPHY - NOVICE

GREENOUGH TROPHY
Most Outstanding Floral Art Entry

VOLKNER TROPHY
Floral Art Points Prize

Cym. Pure Dawn 'Moko Gold' x
Puppylove Jubilee
- Roylyn Orchids

Phal. Zuma Sweetheart x Ana
Hernandez
- Mrs C. Scholes

Masd. caudata
- Mrs V. Bayliss

Cym. Citation 'Canary'
- P. A. Hughes

1. *Cym.* Narela 'Allan's Pink'
Cym. Guadalajara 'Siesta'
Cym. Highland Mist 'Caroline'
- Mr & Mrs K. Young
2. *Cym.* Loch Pupuke
Cym. Mouchette 'Magic Mushroom'
Cym. Vieux Rose x Cariga Canary
- R. Tucker
3. —

1. *Cym.* Allara 'Waikanae' x Winter Fair
'Nancy'
- J. & I. McEwen

2. *Cym.* Burgundian 'Chateau'
- Mr & Mrs K. Young

3. *Cym.* Panama Red
- R. Tucker

1. *Cym.* Crackerjack 'Brown Velvet'
- R. & N. Armstrong

2. *Cym.* Nona 'Golden Glades'
- F. L. Brljevich

3. *Cym.* Touchstone x Ivy Fung
- Mrs M. Le Sueur

1. *Cym.* Clarisse Carlton 'Shot Silk'
- M. & B. Johnson

2. *Cym.* Appleby 'Carolina'
- R. Tucker

3. *Cym.* Burgundian 'Sydney'
- Mr & Mrs K. Young

Phal. Carnival Bonsal x Helen Smoothie
- B. Parry

Phal. Spring Silk x Sabine
- Mrs. I. Leahy

Pleione formosana
- H. & G. Cooke

Mrs V. Bayliss

P. De Groen

Mrs T. Hogan

Mrs D. Gee

The Holidays in your Greenhouse

Glenn Anderson

By now most of you will have planned your summer holidays, whether it be two weeks at the beach, tramping in the hills, or visiting Grandma. Some of you will have remembered to vaccinate your pets and book them into the kennels. But how many of you have made plans for your orchids? Summer is a very stressful time for them and there is no way they can get through two weeks of hot weather in good condition with no attention.

Unless you have a neighbour or friend who also grows orchids, it can be very difficult to find someone who understands the needs of your plants and is prepared to put in the time. Usually I get my parents to do the honours; but last year they were away at the same time as us, so I asked my next-door neighbour to oblige. I approached the greenhouse with a little trepidation after two weeks away, and was thrilled to find everything in good order. However, further examination found the plum tree stripped bare. While mum was busy inside the greenhouse, the kids were equally busy outside. But I guess 'Them's the Breaks!'

Mid summer is actually quite a good time to go away, as far as leaving your orchids is concerned. You can leave your greenhouse wide open without (much) fear of a cold snap, and if you have heating, it only means you may use a bit of electricity. If you don't have heating you can always tell yourself a few cool nights will be good for initiating spikes. Who knows? your summer holiday may be the answer to your woes!!

Another benefit of summer warmth during your absence, is that your orchids will probably only require watering during this time and your helpful neighbour will not need to bother with fertilizing. Some genera actually stop growing at temperatures of around 28°C and most certainly slow down. All they require is water for transpiration to keep them cool. Applications of fertilizer at this time can be just a waste of time, money and effort.

If you can't get your neighbour to come in every day and mist down, think about leaving a tap dripping. This may help to keep the humidity up a little. However, note that we have ruined the valve seating of one tap in this way.

Mid-summer is perhaps the one time of year when evening watering is permissible and may even be beneficial, especially for your cymbidiums. That is another way of achieving that night-time drop in temperature. A drop of about 10°C between the day-time and night-time is one factor which aids in spike initiation. Here in Rotorua we are lucky enough to get cool nights naturally, but if you live near the coast or in an area with warm nights, you might consider watering in the evenings in January. I even heard of one Californian who tipped ice over his plants to aid initiation, but I don't know if it worked and I certainly wouldn't recommend it. However it shows the lengths to which we orchidists will go in the search for those elusive flowers. Perhaps we are all nuts!! Who knows!!

As you have probably guessed by now, Peter and I are very fond of miniature cattleyas and these would comprise about 80% of our collection, but we also dabble in Miltonias or Miltoniopsis as they are sometimes called. A well grown plant in full flower never fails to draw attention and 'Oh's and Ah's' from the uninitiated. I think it is the velvety texture of the large, well shaped flowers that people find appealing.

However they are not that easy to grow well. They are certainly less tolerant of poor culture than other genera, but we regard that as a challenge rather than a disadvantage. We had a set back a couple of years ago when our plants suffered an infestation of red spider mite. By the time we realised what was wrong the infestation was severe and our plants were looking very sick. Somehow we hadn't considered *Miltonias* and spider mite in the same breath, but a close inspection revealed all and we set up a spraying programme. It proved quite easy to eradicate the mites, but the damage they had done was there to stay. It has taken a couple of years to grow that out and at last our plants are looking healthy again with the promise of many flowers for the late spring.

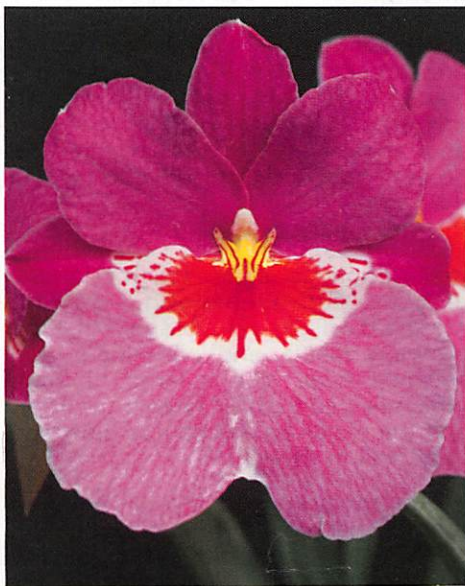
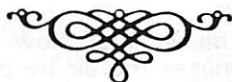
We were thrilled last year when one of our plants, *Miltonia* Debra Stern 'Pink Champagne' was awarded an HCC by the OCNZ. But before I pat myself on the back too much, I must confess I bought a flask of about 45 plants a few years ago and only managed to get about eight plants up to flowering size. If mature plants are a little tricky to grow well then small seedlings are downright difficult. For a start, the laboratories have difficulty getting strong plants away from the seed. The plants tend to grow into small multiple growths rather than a strong single growth. Even if you get a good flask, your problems are not over. They may come away strongly from flask, then a week of damp weather may see them rot before your eyes or dry weather may see them yellow and shrivel. But all is not doom and gloom. Once you have them up to the first bulb stage, they are much hardier and the strongest plants will flower about 18 months from flask. *Phalaenopsis* is the only other genus that can compete with that.

Culture-wise, they appreciate a fairly even temperature all year round of about 15°C. This means that they require heating in the winter, and then a cool shady spot in the summer. They have

very fine roots which don't like to dry out. Some people recommend potting them in a very fine mix but I find that this doesn't stimulate root growth. I pot mine in a medium mix. This way I get lots of new roots and I keep them moist by misting the leaves whenever the weather allows. A little water runs down and moistens the roots without leaving the mix too wet. They require more shading than most orchids and this also helps to control the temperature in summer.

Miltonias flower in the late spring or early summer when many other orchids have finished. A strong spike can bear up to seven flowers and each bulb can carry two spikes. The flowers are long lived when left on the plant but fold quickly when picked. All in all they are well worth growing so why not 'give 'em a go!'

421 Pukehangi Road
Rotorua



Miltonia Debra Stern 'Pink Champagne' HCC/OCNZ
Growers: G. & P. Anderson
Photographer: Rick Buchanan

Tissue Culture

Bob McCulloch

Over the years, my growing abilities have reached the point where I can buy a flask with a reasonable chance of getting some flowering plants out of the deal, so it was interesting to see a recent advertisement for a course in tissue culture. There is always something new to learn when you grow orchids, and it seemed to be the time to learn what goes on before you pay an enormous amount of money for a milk bottle with some scraps of greenery in it.

So I duly turned up in the sunny Bay of Plenty, and sat down to learn the mysteries of tissue culture, and how they would affect the rest of my life. The first thing learned is you are dealing with plant tissue culture, as apparently there are people who deal with animal tissue in much the same way. Having got over that hurdle, the main areas of the laboratory are explained.

The next area is the transfer room, where the tissue is put into the sterile containers after it has been decontaminated. The heart of this area is the laminar flow cabinet, which sterilises the air by passing it through filters which remove virtually every particle of dust and then blow the clean air over the operator to prevent contamination as the tissue is placed in the container. Everything in this area is kept very clean, and hair and shoes have to be covered to prevent dust and dirt from getting into the room.

The first area is for media preparation, and is full of exotic devices for measuring, mixing, sterilisation and storage of the growing media and containers. In essence it is like a large kitchen, which is traditionally female territory, and the males on the course didn't do very well in there.

The third area is the growing-on room, where the containers with the plant tissue are kept at a steady temperature and are illuminated for about sixteen hours a day while they grow. A particular piece of tissue may

make several trips back to the transfer room to be cut up into smaller pieces or put into larger containers before it is ready to be deflasked.

The final area required is a glasshouse where the plants can be hardened off in controlled conditions.

The course itself is a mixture of theory and practice, the small number of students making the practical side very beneficial. Of course there is no monopoly of orchids in the plants used for training, but they do appear, along with African violets, ferns, etc. A complete cycle from preparing the media to sterilising and planting seed and leaf tissue, and cutting up and replating tissue from previous sessions, is carried out by each student. On my course there were two students from commercial laboratories, so there was ample opportunity to compare the ideal and the real way of doing things, with benefit to all concerned.

Many other facts were discovered, one being that the pieces of tissue used to start off the mericlone cycle are much bigger than anticipated, it is the resulting mass of undifferentiated tissue which can be cut into very small pieces to allow them to multiply. Even so, it is not easy to control tweezers and scalpel to cut the slippery tissue and then get it safely into a container while keeping everything sterile and in the air flow—I take my hat off to those people who do this sort of thing all day, every day. Here again the ladies were more proficient.

Another detail was that up to 80% of some tissue will be contaminated, it is very difficult to sterilise something that has been growing in dirt. A plant which is intended as a mother plant should be grown without any overhead watering, and with a strict spraying programme for some time before tissue is taken from it, to reduce the danger of contamination.

Once in the growing media, snug in the growing-on room, there is still a danger of contamination if the dust level in the room is high, as there must be a gas exchange from the container to the air. That is why there is a hole in the stopper, plugged with non-absorbent cotton wool. So if your flasks get mould in your glasshouse, don't blame the laboratories as I have done, look to the hygiene in your glasshouse.

There is all the nutrient required in the growing media, so the plants don't need to photosynthesise to grow. Lights are required only at a low level to keep the leaves looking almost normal, and no special lights are required—cool white fluorescent lights are ideal.

Because the humidity in the flask is very high, the plants don't develop a waxy cuticle on the leaves, and once they are removed from the flask they have to be kept in a very humid environment until this cuticle develops.

And the flask roots don't work outside the flask, so there is a bit of an adjustment problem for the plant when it is deflasked, and it is no wonder that the majority of losses are at this time.

The cost of a reasonably professional setup is in the five figure bracket, most of this being in the laminar flow unit. This is beyond the pocket of most amateurs, and even for someone who intends to use it on a commercial basis, it would have to be worked pretty hard to cover the cost. There are numerous cost

cutting alternatives for those who simply want to dabble, media can be purchased 'ready made', and a 'clean box' can be used in place of the laminar flow unit. This is an enclosed box with a clear lid and two armholes in the front. Surgeon's gloves are fitted in the holes, and the whole unit sterilised before it is used. There is more risk of contamination, but this has to be weighed against the cost saving. This is probably the best way for someone who is interested in seeing what can be done, and doesn't mind a failure rate that would bankrupt a commercial laboratory.

Or you can give away the whole thing, and send your pods to one of the several reliable laboratories in New Zealand. It is definitely easier, and now that I know what goes on, it isn't so expensive either!

*18 Davis Crescent
Upper Hutt*

BINDERS

Note: If you order magazine binders from Canterbury Orchid Society, Please get together in a group if possible.
At present most of their profit is going on the postage for small orders.

Do you have trouble with Disa's rotting and getting leaf marks? Yes, we all get it sometime or other. Dr. Vogelpoel of Capetown now recommends squashing a clove of garlic in water and watering plants and mix. Marvellous, he says! His potting mix is ten parts coarse sand to one of peat. Try it when you next repot your Disa.

*R. Maunder
Tauranga*

Bollea strobilii

George Fuller N.D.H. (N.Z.)

A few years ago a well wisher with limited heat in his green house donated to the park a plant of *Bollea strobilii* which he noted was not thriving in his collection. Without researching its background, it was placed in our warmer range, and slowly but not dramatically, began to respond. The succession of soft-textured leaves which seem to be naturally a pale green became larger, and the black spotting, perhaps induced by lower temperatures and so typical of the zygopetalum alliance to which it belongs, diminished.

This genus of about six species, found in the Colombian region of S. America, is not seen often and I hadn't looked it up so when it rewarded us with a flower I was not prepared for its outstanding beauty. Perhaps I had fallen into the trap of assuming that because bolleas had been in cultivation for such a long time yet are seldom seen, they perhaps weren't so special. How wrong I was.

The leaves, which in our plant range up to approximately 300 mm (12'') in length and are 30 mm (1¼'') wide, are produced in a distinctive fan-like form radiating upward from and almost entirely enclosing a relatively small pseudobulb. This indication of a relatively limited moisture reserve and soft foliage give a lead to cultural requirements - there should be ample

Bollea Strobilii

Grower: Pukekura Park

Photographer: G. Fuller



application of water with no risk of complete dryness.

The flower buds emerge from between the clasping leaves and are thrust outwards and below the foliage on a stem about 100 mm (4''), so the bloom is presented attractively at the centre of the radiating fan.

The ivory white flowers measuring almost 100 mm (4'') across can only be described as exquisite, for at the tips of each broad and fleshy segment is a light suffusion of delicate pink. This delicacy is offset by the lip having a large blotch of intense red. The final crowning glory is a delicious fragrance.

Our experience is that provided the plant grows steadily, it will continue to flower periodically without special handling. Increase is relatively slow, but division has occurred and the plant is forming a clump and produces more than one flower at a time.

Since it appears to be rare, production of seedlings would be very desirable, so I self-pollinated a bloom. It was a great thrill to see a large seed pod developing. Then came a wet day and outdoor staff were brought indoors in my absence to help with weeding and tidying up the collection. Despite the large pod being well marked with a tag bearing details, I suppose it is conceivable that someone could cut the whole pod off in a frenzy of misguided cleaning up, but just why it should be cut in half leaving the base on the stem together with the tag, I have difficulty in comprehending. Oh, well! Next time, perhaps. In the meantime this very desirable species is one which should be sought after by those with warm growing conditions who appreciate blooms with interesting shape, delightfully delicate colouring, and sweet subtle fragrance.

*Curator, Pukekura Park
New Plymouth*

Greenhouse Visits

Often a novice grower (and others that ought to know better) will unknowingly give offence when visiting another collection.

On these occasions **never**—

1. Touch the leaves, flowers (and especially the flowers) or any other part of an orchid plant. You may consider your hands to be sterile but they may not be after a diseased plant (even if it may have **seemed** healthy) has been handled.
2. Smoke without permission. Do not even ask unless the owner is smoking too. Tobacco leaves may carry virus which may be capable of infecting orchids.
3. Remove a plant label from its pot to better read the name on it. Most growers who occasionally host parties of orchid visitors can tell dismal tales of nameless plants resulting from labels from one pot being put back in another or even disappearing altogether. Just removing the label may damage roots and there could be more damage when it is re-inserted.
4. Carry handbags or anything similar into a greenhouse. We have seen a person turn suddenly and swing a handbag through 360° cutting a metre wide swath of broken spikes and upturned pots. If you must carry something clutch it to your breast. Be extra careful if wearing a coat or any sort of voluminous clothing in a restricted space.

Follow the above rules and you will be regarded as an experienced and considerate orchid person and likely to be welcome if you call again.

*I. D. James
Halls Road
Hamilton*



Cogito's Diary

Bill Fransen

Our winter has been the mildest on record. Temperatures in the cool house have dropped below 8°C only half a dozen times and remained mostly around a 10 to 12°C minimum. We did have a lot of dull damp weather though, with the second lowest average hours of sunshine since records have been kept.

A window on the North side of the cool house (away from the prevailing South and West winds) was open most nights from about the middle of July and full time from the beginning of August. On sunny days the temperature soon builds up to 20 to 25°C and the door (on the South side) is put ajar or wide open depending on how much wind is blowing. When there is sunshine but a chilly wind, the door is kept closed and the internal fan is switched on. That way temperatures are still maintained at a very pleasant level inside.

THE WARM ROOM

The day/night differentiation in temperatures has not had to be set manually any more since the beginning of August. With the thermostat set to come on at 16°C the temperature will most days rise to 25 - 27°C because of the heat generated by the rays of the sun. When that stage is reached the sliding door of the warm room is opened to approximately 10 cm. That gap will be set wider as outside temperatures rise or when it gets hotter inside as the sun rises higher in the sky and becomes more powerful.

CYMBIDIUMS & 1990 - and ANDY EASTON'S ADVICE

I read Andy Easton's article in the May/June issue with great interest. His argument was irrefutable. I contemplated the ins and outs for a few weeks and took the plunge. Over 200 large cymbidiums (some in spike) went to the dump, and still I'm not at the leaf-tip to leaf-tip amount of room that he prescribes as ideal. There is a lot more room, all the same. Plants bought at nurseries, commercial orchid growers, sales tables, tenders, gift items, non - to hard to flower clones, swaps, you name it. Stuff we all cut our teeth on and hang on to. Andy was right, they did rob the space that the more desirable clones should have had. Not so easy to do, but when one sees all the one, two, and

three year old plants coming on, the writing is on the wall. Selling culls is not on really. Someone else finishes up with the problems you had.

I removed most of the cull plants from their pots and found that at least they all had healthy roots. That is re-assuring and a sign that the potting medium and culture are O.K. The pots (bags) that were re-usable I soaked in water and Janola, as well as the labels. I removed the writing on the labels with a steel-wool pad. Won't run out of them for a while! Ironical isn't it, to save the pot and plant label and throw away the plant?

Andy is not a man who won't take his own medicine. I believe that some goats at his place are thriving on orchids that he throws out regularly. There are not many commercial orchid growers that will do that on any scale. The other lesson of course is that one becomes more selective when acquiring more plants in spite of everything. They now have to be really something and I feel less and less inclined to pay large sums of money.

SPRINGTIME — DENDROBIUM TIME

The Australian natives mostly flower during August, September and October. Early in September I had a *Den. speciosum* at its peak with nine yellow flower spikes. On warm days it filled the whole cool-house with its fragrance. I

cut the spikes early so that the canes were not sapped of too much energy. My main objective is to have 20 to 30 spikes on it in 1990! It is mounted (potted) in a huge pungea pot and spends the summer outside sitting on a concrete path. The clone is vigorous and has tall tapered canes of up to 50 mm in diameter. I had to steel myself not to water this plant once I put it inside in autumn. It initiates its flower spikes better when kept absolutely dry.

The mauve, pink, white and the in-between varieties of *Den. kingianum* are also in full flower in Septemeber or thereabouts. These easy-to-grow hardiest of all hardies are real eye-catchers. They like plenty of light and a bit of water now and then. Every year I go round and remove all the keikis and pot them up. They are sought after both as presents and at the sales table. Keikis with short roots are easier to control in a part-filled pot, leaning against the sides rather than being buried up to their necks in order to keep them upright. Within six months they will have filled the 30 to 50 mm of medium with their roots. They will make specimen plants in two or three years if treated right.

Den. delicatum also makes a delicate show. I have a nice pure white and tall clone which is supposed to be a natural hybrid, and another delicately pale pink with spotted lip known as *Den. Specio-kingianum* (registered in 1892) which is the man-made version. There are many different varieties and re-makes which makes it doubtful whether certain clones are natural or man-made hybrids between *Den. speciosum* and *Den. kingianum*.

An imported (from Thailand) *Den. margaritaceum* used to be in the warm room for two years. It grew but flowered poorly, the flowers spoiling early or aborting. This winter I kept it in the cool house where it grew much longer and stronger, in its wood slatted basket, hanging from the roof. Many buds developed and when they started to enlarge (in June) I lost my nerve and

transferred it to the warm room. I had done it right as the buds opened nicely and literally covered the basket. During the warmest part of the day they spread their sweet vanilla scent and my esteem for the dapper little plant grew immensely after almost having dismissed it as a dud. I brought it into the lounge where it flowered for another two weeks. At some stage I noticed some flower damage but could not find what caused it. Slaters and centipedes were discounted as I had sprinkled liberally with diazinon prills. I put the basket in the kitchen sink and soaked it in luke-warm water. Out came a small slug — for the life of me I can't figure out how it got there. *Den. margaritaceum* needs to be watered carefully. The plant went back into the cool house and is again thriving. More and more I develop the habit of placing a few slug pellets around in-bud plants rather than tell myself that I got all the slugs and snails and that this plant or that surely does not need it because of its high and dry hanging position.

My hardcane phalaenopsis type dendrobiums are not as good as in previous years. I think that my mistake lies in that I left the inflorescences on the plants for up to four months. That must have been too demanding on their reserves. This year I'll cut the (poorer) spikes as soon as the last flower opens. They last well in a vase anyway. I keep these plants in the cool house in summer, and they appear to handle the cooler nights of autumn very well. I now think that it is better not to expose them to temperatures below 15°C at all.

Sarcochilus hartmanii

This is another Australian native that grows and flowers easily. It is a very attractive plant which stays in the cool house year-round. A friend, who claimed to be disgusted with it because it was so root-bound that she could not get it out of the pot, gave it to me. I tried and the roots were so tight that I could not work a knife between them and the pot wall so I finished up having to smash the pot.

I divided the plant into about six pieces. The main part is now flowering on eight racemes and is, in little over one year, as root-bound as it ever was. All the other bits grew and even the single growths have at least one raceme. Its a plant well worth having.

ODONTOGLOSSUMS

In autumn I accidentally broke a nice flower spike well before it was due to open. This was one of the more advanced young plants. This accident brought home an important message of which I had heard brief mention but had not really absorbed. That plant went on to develop a massive pseudobulb, and is now sprouting extra strong new shoots. I'm sure that it is going to be a much better plant on account of that accident. In future I shall remove all spikes with less than a goodly number of buds from young plants and expect them to develop quicker and more strongly than if they had been allowed to flower. By the bye, my other Odonts are doing fine in their basket pots. I've started to pot some of them on as they grow new shoots. shortly they will have to be put in a place of less light because the foliage is beginning to get a reddish tinge.

***Dendrochilum glumaceum* - The "Chain Orchid"**

I bought this plant a few years ago and put it in the warm room because "the book" said that it needed fairly warm conditions. For two years it grew more bulbs but did not flower and I though that I had bought a dud. However, I don't give up that easily. I potted it on into a clay pot and transferred it to the cool house. I watched it anxiously and watered carefully. Last summer it seemed to thrive and I left it there for the winter as well. To my satisfaction it grew more new shoots than before and the plant now carries eleven racemes. I look forward to smelling its sweet fragrance and the sight of its gracefully arching racemes, hopefully at the time of our Spring Show.

Cattleya walkerana

This plant also has been around for a couple of years. I've had trouble keeping roots on it and although it still grows new shoots, the plant is really declining, I suspect that it needs plenty of air around the roots and repotted it last year in a very shallow pot with coarser bark. The plant held its own but showed no real improvement either. Recently I put it into a wooden slatted basket, providing more air still. We'll see what happens.

Cirrhopetalum medusae

This was bought six months ago but is not looking as well as it should. It needs warmth, shade, and high humidity, and probably also needs more air around the roots. So I transferred it to a wooden slatted basket. We'll wait and see.

OF GENETICS, SUPERIORITY, DESIRABILITY AND WISHFUL THINKING

I was very interested in the various comments and the reactions to our Editor's classification of a beautiful *Sophranitis coccinea* as "superior". The plant may indeed have been collected in the wild, but does that make it any more superior? Most likely it has been bred from a couple of selected clones, or selfed, and has been propagated in absolutely ideal conditions.

Geneticists have delivered proof that plants (or animals) with "desired" characteristics, when bred from, produce a higher percentage of offspring in which those characteristics are evident than when breeding is done at random. Actual percentages are hard to come by.

Superiority in this case only denotes that the arbitrarily set standard is present in one or a group of individuals. "Superiority" on no account means that such a plant or group is more successful when exposed to the full rigors of its/their natural environment. There the real test is whether the capacity for survival and successful reproduction is

present. The insect or whatever brings about pollination would hardly prefer the rounded shape above the common one or the general population would soon produce and show the full and rounded form more generally. I know of instances where plants with the desired shape of flower are infertile. They would perish in nature!

Arguably there are plants which have e.g. a dorsal sepal that furls and hoods "nicely" over the anther cap and the tube formed by the labellum, thereby affording more protection against the elements and so potentially extending the period that pollination bears fruit. Furled dorsal sepals (either way) and tubular, tucked-under labellums are classed as "undesirable" by judges of orchids.

As long as we recognise that our judging standards are arbitrary, and manage to remain good friends, we have no problems. One can either accept or reject such standards. If rejected, you are out in the cold as far as showing is concerned.

Many human standards are folly when full realisation dawns. The laws of genetics apply across the board to humans, animals, and plants. Cattle come to mind as an example (what else - living in the Waikato?). These animals used to be judged on their capacity for high milk production on exterior qualities (phenotype). They had to have wide muzzles, a straight back, be not too heavy in the fore quarters, have roomy hind quarters, a "square" udder, and a long tail which reached to below the hocks. Today the dairy farmer looks in his bucket and doesn't care if their most superior producers are sway backed and splay-footed. How quickly would the shape of a "superior" racehorse change if it again had to be used to plough the fields?

I wonder how much wishful thinking is really going on in the plant breeding world. When we look at our complex hybrids it is evident that the percentage of desirable clones is very low.

Especially where some pedigrees are pages long and where presumable "superior" clones have been used right along the line. The number of sought after clones in such hybrids is, more often than not, very small. The reason no doubt is that there is an enormous cauldron of genes "stewing" as it were. As long as we keep adding genes to that stew pot, the chances of breeding mixed-up offspring increase rather than decrease. The only hope for such breeding lies in producing large numbers, hoping to produce a few good chance-individuals, heavy culling, and meristemming.

I think that it is a useless exercise to faithfully copy mile-long hard-sell plant labels that record the various cultivar names of complex hybrid parents on both sides of the family. If one could work out the statistical probabilities of these cultivars passing on their characteristics as hoped for, the result would be soul destroying. The practice may have some merit when making primary hybrids, especially if specific varieties are used. The genes in species are less variable than in hybrids but can still carry unbelievable numbers of genotypical factors.

It will be intriguing to see what happens when scientists become able to remove or add genes at will. That stage is very close and has already been carried out successfully in some instances.

Sometimes, it is useful to sort out one's thinking. I don't think that the Editors mind to have some more correspondence on the matter!?

*6 Wedgewood Place
Hamilton*

Closing Dates

for

Vol. 15, No. 2: 31st January '89
Vol. 15, No. 3: 11th March 1989

Indonesian Observations

E. Hobbs

I have just recently got back from a trip to Sarawak and Mt. Kinabalu, and took note of conditions where orchids were growing there.

Kuching, being at low altitude, has the trees festooned with dendrobiums. It is 30°C, with high humidity and hazy conditions, with very little rain until November, when the monsoon gives them heaps. Vandas are used in fences as we use pickets. Balconies have bougainvillea and phalaenopsis in large ceramic jars.

Gaining altitude to about 300 m (1000 ft) in open jungle *Grammatophyllum speciosum* hang from the trees at 10-12 m from the ground. There are pitcher plants at the base of the trees, it is 25°C and very damp with very little air movement.

Travelling up the Rajang River was an orchidist's paradise, with the trees dripping with many species, too numerous to mention. The conditions are slightly different close to the water, with more air movement and intermittent heavy showers. There is heavy rain at nights. There is no difference between night and day temperatures, but a drop of 5°C in the morning with the mist rising.

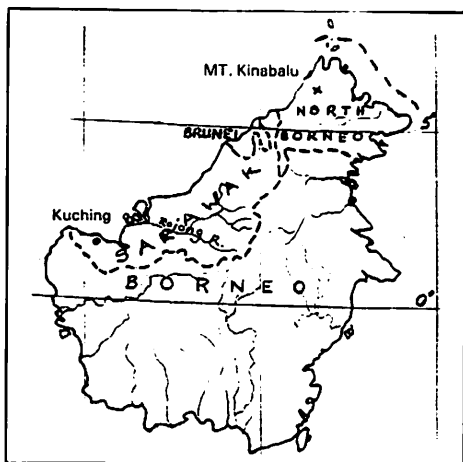
I travelled up to Mt. Kinabalu, where at 1600 m (5000 ft) the temperature was a pleasant 25-27°C during the day, dropping to 15°C at night. *Coelogyne*, *Eria*, and *Bulbophyllum* were present in great quantity and *Arundina* in open beds. Stacks of firewood still had the orchids clinging to the bark.

Climbing up to 2600 m (8000 ft) the orchids became mixed with rhododendrons and begonias, *spathoglottis* and *coelogyne* being dominant, with *Paphiopedilums* in gullies and beside channels. It was bracing during the day with very little sun, mist rising from the jungle below, and heavy rain at night with a drop in temperature - in fact quite cold.

Orchids continue up to 3800 m (11,500 ft), where plant life has a radical change to alpine types - *Euphrasia*, *Ranunculus*, *Leptospermum*. These peter out over the next 100 m (300 ft), with bare granite to the peak.

I noticed the growing conditions seem to be the opposite to what we attempt - heavy rain with a drop in temperature!

15 McPhail Street
Birkdale
Auckland 10



*Best wishes to you and
your orchids for Christmas
and the coming year,
from the Editors.*

*Merry
Christmas*

OF NAMES—AND THINGS

What's in a name? the poet says,
But then he lived in olden days.
Could write of roses' smell so sweet
In lines that had a rhythmic beat.
He didn't know the rocky road
The modern orchid poet's ode
Would have to tread, to make things clear,
When orchids' names sound mighty queer.

You only have to read a tome,
Say, 'Orchid Flowers for Everyone',
Full of names of every sort
Of orchids that you could be taught,
To see these names are like a maze.
That's why I think that nowadays
The poet has a dreadful time
With orchids' names so hard to rhyme.

They're cobbled up in many a way
Describing shapes or colours gay.
And often have some Latin bits,
With Greek in places where it fits.
And then there's some with people's names,
Some are guys' and some are dames'.
The spelling's tough—a tiresome chore,
And if pronounced they break your jaw.

You'll see I've managed this so far
Without one orchid name to mar
My stanzas' flow—they've been free
Of awkward orchidaceae.
Read on, dear friends, with eager eyes,
You're in for quite a big surprise.
(I know it's awful doggerel verse,
But don't give up! it sure gets worse).

I'd like to show what can be made
With orchids' names in grand parade.
There'll be a lot more corny rhyme.
(Tho' some might think it's quite sublime)
And if you're patient you will see
How easy orchid names can be.
Even though they look abstruse
They're simple, if your nous you use.

A list of orchids starts at A
And goes to Z, so we might say
There's *Aerides* and *Bletia* too
Chysis and *Diacrium* (few),
Encyclia, *Fieldia*, *Goodyera*
Hexisia, *Ipsea* and *Jumellea*—
I could go through the alphabet
Just to impress you, but I'll let

You off for now, and tell about
A few of them with special clout—
Like *Acacallis cyanea*.
'Tis first of all, although I fear
It's seldom seen—except a few—
which is a pity as it's blue.
Acampe comes soon on the list,
Not well known, often missed.

Then there's *Ada*, orange flowered
Tho' not on top it should be proud.
It has another claim to fame—
The genus with the **shortest** name.

Dendrobium, *Oncidium*
And also *Phragmipedium*
Roll off the tongue with casual ease,
Tho' *Disa* doesn't sound like these,

And should be given a grander name.
With flowers like an orange flame.
And *Vanda*'s name also belies
Its flowers of substantial size.
But take an orchid really small,
With sepals green, bare one inch tall,
Believe it or not but these are the facts.
It's called *Neolehmannia porpax*.

Thus far of genera I have talked.
I guess you think that I have balked
At the wherefores and the whys
Of when they tried to hybridise
(A hundred years or so ago)
By mixing genera; and you know
The names resulting from that mess,
Some say showed less and less finesse.

Laelia was an early one
Combined with *cattleya* to become,
A *Laeliocattleya* obviously;
And that was easy as you see.
Nor was it very difficult
To get a similar result,
With *Sophranitis* added in—
The experts gave a big wide grin

And said Eureka! that'll be a
Sophranlaeliocattleya.
That's not too bad because, by gee
It shortens to an *Sic*.
But when you mix up genera four,
It's such a mouthful and a bore,
We need a snappier title which
We can pronounce without a twitch.

Portmanteau names get far too tough;
Lets honour one who knows his stuff,
Like good old Potin, He's our mate,
So let us him commemorate.
And call them *Potinara*, eh?
That's not so very hard to say.
But if it's still too long, so what?
We'll shorten it some more, to, *Pot*.

I hope dear friends I've not offended,
Give grateful thanks, I've nearly ended.
For now you know 'bout orchid names.
(There is lots more I could explain).
But why, you say, waste all this time
On silly facts, and sillier rhyme.
When growing orchids is our aim
Not blathering about their names.

Brian Enticott
Mt. Maunganui



18. EMILY CUMMING HARRIS

(1837 - 1925)

Ian St. George

Emily Harris disembarked in New Plymouth with her family when she was four - her father was the first recorded artist there. She studied art in Tasmania when the family moved to Nelson to avoid the Taranaki Wars in about 1860, and later returned to Nelson where she and her sisters ran a private school, teaching music, dancing and drawing.

At this time she illustrated New Zealand flowers and plants, and her life from 1885 to 1890 is recorded in a diary, now stored in the Taranaki Museum. Her work was highly regarded, and a large collection of her watercolours and gouache drawings is now in the Alexander Turnbull Library (63 watercolours were bought in 1924 for ten shillings each). She was successful, and won awards for painted screens, table tops, fans and drapes exhibited here and abroad.

But she complained in her diary about an unsuccessful exhibition in which her work was regarded as merely "pretty", and in 1886 she wrote:

"Barraud asked which of my works might be placed upon the list from which prizes might be selected for the Art Association's Art Union. I did not know what to send . . . I don't know how to feel when I grow to love my pictures, and after I have worked and thought about and toiled at a picture for a long time I cannot endure the idea of perhaps some half drunken man, who coming into the exhibition, pays his 10/6 and maybe wins my picture."

Needs must, however, and in 1891 she was writing to the Solicitor-General asking if she might run her own Art Union.

Sitting alone at the opening of an exhibition of her work in Wellington, she wrote that it was Wirth's Circus and the election that were keeping the people away.

The family lived in genteel poverty; in 1890 her three books were published - *New Zealand flowers*, *New Zealand ferns* and *New Zealand berries* - published in Nelson with thirty-six hand-coloured lithographs and notes. After Georgina Hetley and Sarah Featon hers was the third major publication of botanical drawings from resident women. Though her work was admired by other artists, among them John Gully, the subdued colours of her paintings did not attract wide appeal. She continued to paint in Nelson, and died there in 1925.

None of Emily Harris's three books contains illustrations of orchids, but a fourth, *New Zealand mountain flora*, finished in the 1890's was never published: It was bought by the Alexander Turnbull Library in 1970, and the accompanying pen and wash drawings are, in Bruce Sampson's words, "superb examples of botanical illustration." Janet Paul described her watercolours as "poetic realisations which try to evoke the essence of a particular plant in a way more akin to a Chinese brush drawing than to the precise elegance of the French botanical engravings."

In the Alexander Turnbull Library collection are soft, dreamy paintings of *Earina mucronata*, *Earina autumnalis*, *Dendrobium cunninghamii* and *Pterostylis banksii*. Among the drawings for *New Zealand mountain flora* is one showing "*Thelymitra uniflora*, from the



Maungatapu. *Thelymitra pulchella*.
Myosotis Monroi. There are many
varieties of forget-me-nots in New
Zealand, white, blue, pale and bright
yellow."

45 Cargill Street
Dunedin

Plate. *Thelymitra venosa*, *Thelymitra pulchella*,
Myosotis monroi. Watercolour by Emily Cummings
Harris. Reproduced with permission from the
Alexander Turnbull Library, Wellington.



SUMMER ORCHID DISPLAY PAVILION, PUKEKURA PARK NEW PLYMOUTH

Sat. 14th and Sun. 15th January 1989

Open 10.00 a.m. to 5.00 p.m. Both days
ADMISSION FREE. VISITORS PLANTS WELCOME

Provisional Weekend Programme

Saturday 3.00-5.00 p.m. — BOOT SALE

New Plymouth racecourse adjoining Pukekura Park, Wet or Fine. Orchid plants and objects orchidaceous for sale. Donation requested from sellers to assist T.O.S. 1990 Display Fund.

Saturday 6.00 p.m. — POT LUCK TEA

Stage of the Bowl of Brooklands. Prior notification of attendance helpful. Cash contribution from out of town participants acceptable. Preceded by 'SPORTING' activities!

Saturday 9.00 p.m. — CONDUCTED VIEWING OF ILLUMINATIONS

A walk into adjoining Pukekura Park to view the spectacular lighting and then in vehicles to see the city lights. (Subject to weather being suitable.)

Sunday 9.00 a.m. — VISIT TO PARK & REC. DEPT. NURSERY

Orchid growing houses open for conducted visit. Located beside entrances to Brooklands Park and Bowl of Brooklands.

Sunday 10.30 a.m. — VISIT TO DISPLAY HOUSES, PUKEKURA PARK

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The theme of the weekend is fun and enjoyment of Orchids. No formality, no competition, come and go as you please. Plenty of smiles.

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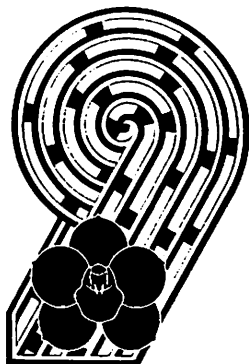
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13th World Orchid Conference 1990

Auckland, New Zealand



HISTORY

The New Zealand Orchid Society in the late 1970's initiated a move to stage a future World Orchid Conference in New Zealand. Supported by the Orchid Council of New Zealand, they mounted a presentation to the selection committee at the 10th WOC in Durban, South Africa in 1981, in a bid for the 12th WOC to be held in 1987. Japan was successful contender for that year. A further bid was made at Miami in 1984, again with support from the Orchid Council of New Zealand, and this time the World Orchid Conference Committee, the governing body for World Orchid Conferences gave the go ahead for New Zealand to stage the 13th Conference. It was to be held in Auckland, with the New Zealand Orchid Society as the host society.

Thus there was considerable effort, and cost, expended even before 1990 became a living prospect for New Zealand, and thanks must go out to the New Zealand Orchid Society and stalwarts for the instigation of a New Zealand-held Conferences — Des Leahy, Frank Brljevic, Tony Ballard, Assid Corban, Alf Day, the NZOS Executive, and the supportive NZOS members.

Thanks also are due to Wesley Ross-Taylor, and the late Tom French who in their capacity as Presidents of CONZED gave support on behalf of the Orchid Council and considerable personal support as well. We must acknowledge too, the important public relations job internationally that was carried out by Andy Easton.

So it is that the New Zealand Orchid Society has begun the considerable task of organising this important world event for orchid growers, supported by the Orchid Council of New Zealand, and affiliated societies throughout New Zealand.

PLANNING STRUCTURE

A base Planning Committee is established to give a cohesive direction to detail planning work and tasks to be carried out by sub-committees.

Chairman of this Planning Committee and Conference Chairman is Dennis Bonham, and membership of the committee is largely made up of sub-committee chairmen plus other key representatives (Conzed, NZEGO, ONA), some key backup people from sub-committees, and the Manager of a professional convention management company whose services have been contracted for the Conference.

Various working sub-committees so far formed are as follows:-

Show and Commercial Committee

Chairman — Roy Clareburt (North Shore Orchid Society)

Major Tasks include:

- Organising the exhibition
- Planning show and commercial area layout
- Preparation of the Show Schedule
- Show security
- Other displays
- Show facilities

Judging Committee

Chairman — Andy Easton (President, CONZED)

Major Tasks include:

- Co-ordinate judges (local, national, international)

- Preparation of the judging schedule
- Establishment of the judging system
- Prizes, trophies, awards, and sponsorship for these
- Prize-giving ceremony

Programme Committee

Chairman — John Kernohan (North Shore Orchid Society)

Major Tasks include:

- Prepare programme
- Selection of speakers
- Conference amenities
- Publish proceedings

Publicity and Public Relations Committee

Chairman — Ray Dix (New Zealand Orchid Society)

Major Tasks include:

- General publicity for the Conference
- Generation of enthusiasm for the Conference
- Liaison with media and other organisations beneficial to the Conference
- Co-ordination of publications and printing
- Co-ordination of displays and presentations at international shows leading up to the 1990 Conference
- Souvenir items
- Liaison with overseas people requiring information
- Liaison with societies and orchid growers in New Zealand
- Keeping as many people as possible informed

Finance Committee

Chairman — Assid Corban (Auckland Orchid Club)

Major Tasks include:

- Plan a financial strategy
- Integrate budgets prepared by committees
- Invest funds for optimum return
- Payment of authorised accounts and maintenance of a book-keeping system
- Fund raising, arrangements for sponsorship and loans-insurances-repayment of loans

Hospitality Committee

Chairwoman — Nancie Bonham (New Zealand Orchid Society)

Major Tasks include:

- Plan for comfort of visitors
- Conference counter at Airport
- Transport from airport to hotels
- Gifts in rooms etc.
- Billeting arrangements
- Maps, leaflets, bulletins, shopping vouchers etc.
- Liaison with Social Committee on social functions

Photographic Competition Committee

Chairman — Alan Patterson-Kane (Orchid Nurseries Association)

Major Tasks include:

- Organisation of photographic competition
- Liaison with Publicity Committee for use of photographic material

Other sub-committees have yet to be formed (e.g. Social Committee), and existing committees will need to be built up in strength as activity becomes more intense.

GENERAL

Much has already been done but even so your Planning Committee is very conscious of the very large undertaking that lies ahead. Success will only come after huge activity from many orchid growers throughout New Zealand. 1990 needs your support in many ways as a contribution towards this success:-

Financial — Sponsorships have not been easy to arrange in these times of international economic downturn, so please give your urgent consideration to society fund raising, society and personal loans to enable a continuance of activities at a level such that maximum registrations are achieved.

- | | |
|------------------|---|
| ★ Fund raising | ★ |
| ★ Society Loans | ★ |
| ★ Personal Loans | ★ |
| ★ Pledges | ★ |

Committee Work — if you can assist in any way we will be pleased to

hear from you. There are many places on various committees for hard working people and those with good ideas. Most committees are of necessity Auckland based, but not all, so there will be tasks that individuals or Societies outside of Auckland can undertake:

Volunteer as an individual
Scheme ways for your Society to assist

Ideas — We need your ideas to make our Conference a truly New Zealand affair. Your feedback to information and activities already underway is invaluable in assisting the

Planning Committee and sub-committees in their tasks. We should not work in a void.

Comment on what is going on
Ask your Society what is going on
Dream useful ideas

Above all, generate enthusiasm for this major orchid event that is only likely to come to New Zealand but once in a lifetime. There is a place in the 13th World Orchid Conference for all New Zealand orchid growers. Help us reserve your place and part in the big event of 1990.

Ray Dix
Chairman — Publicity and
Public Relations Committee



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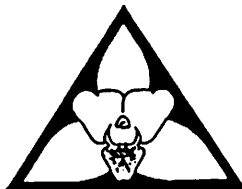
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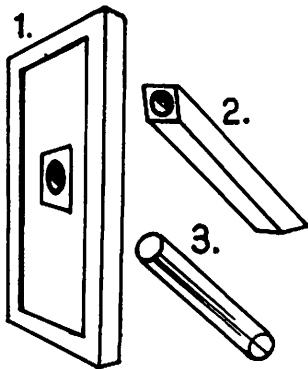
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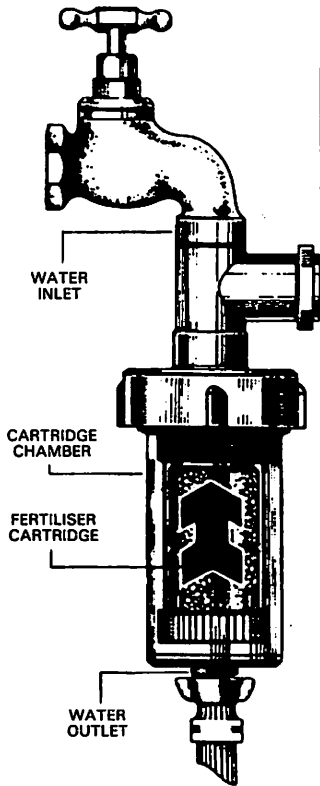
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INDEX, Volume 14, 1988

Volume 14, No. 1	pages 1- 28
Volume 14, No. 2	pages 29- 60
Volume 14, No. 3	pages 61- 92
Volume 14, No. 4	pages 93-124
Volume 14, No. 5	pages 125-156
Volume 14, No. 6	pages 157-184

TITLE INDEX

A Fine Orchid for a cool Greenhouse- <i>Disa grandiflora</i>	130
About that First Stone	126
An Update on Native Dendrobium Orchid Hybridising in Australia <i>Aporostylis</i>	10 39
Barnes, R. E. — Vale	134
<i>Bollea strobilii</i>	166
Book Review	86, 144
Botanical Artists:	
Sven Berggren (1837-1917)	18
Sarah Ann Featon (1848-1927)	146
Robert Desmond Fitzgerald (1830-1892)	85
Emily Cumming Harris (1837-1925)	174
Georgina Burne Hetley (1832?-1898)	117
Elizabeth Mary Hocken (1846-1933)	49
Cogito's Diary	102, 128, 168
Conzed Awards	6, 31, 63, 127
Conzed 14th Annual Report	95
Conzed News	31, 63, 94, 127
Cymbidiums All Year Round!	114
Cymbidiums and 1990	68
Cymbidiums 'Au Naturel'	82
Eleventh Australian Orchid Conference	115
Greenhouse Visits	167
Growing Masdevallias in the Winterless North	37
Hansen, Hazel — Vale	36
In the Greenhouse - Your Greenhouse in Winter	40
- Heading into Spring	70
- Spring in Your Greenhouse	111
- Growing in Your Greenhouse	135
- The Holidays in Your Greenhouse	162
In Vogue — Masdevallias	43
Index, Volume 13, 1987	50
Index, Volume 14, 1988	184
Indonesian Observations	172
John Easton Award 1988	159
Magazine Distribution	62
Masdevallia Display at Auckland's Botanic Gardens	105
Masdevallias - The Species, Part I - The Species, Part II	74 139
Microwave Mishap	145
More on Fern Poles	3
New Plymouth Programme	176
NZOS Autumn Show Results	106
NZOS Awards	33, 106, 132
NZOS 40th Anniversary Winter Show 1988	132

NZOS 1988 Spring Show Results	160
Odontoglossums - David Stead's Visit	34
Of Names - And Things	173
Orchid of the Year for 1987	101
Orchids from the Coromandel	65
Pests of Orchids - Cockroaches, Crickets & Earwigs	107
- Thrips	7
Phragmipedium Culture	148
Raising Young Odontoglossums - One Answer	35
Show Dates 1988	32, 81, 119
Slipper Orchids - How I grow mine	21
Society News	32
Summer Orchid Display - New Plymouth	158
Taranaki's Summer Show, January 1988	33
The Masdevallia Revolution	30
Third New Zealand National Judging Seminar	99
Tissue Culture	164
Tucker's New Nursery - An Interesting Orchid House	110
21 This Year	72
Where to Now with Cymbidium Orchids?	16
Why an Orchid Council?	2
W.O.C. 1990 - Call for Papers?	64
- Newsletter	5, 38, 66, 118, 150
- History and Planning Structure	177
Your Questions	137

INDEX BY AUTHOR

Anderson, Glenn	40, 70, 111, 135, 162
Andrews, Anne	37
Barker, G. M.	7, 107
Bayliss, Val	105
Campbell, John	3, 148
Chisnall, Nola	37
Easton, A	68,
Enticott, Brian	173
Feist, Ruth	145
Fransen, Bill	102, 128, 168
Fuller, George	126, 158, 166
Greenfield, Pat	16
Hobbs, E.	172
Hutton, Russell	43, 74, 139
James, I. D.	167
Larsen, Janice	82
McCulloch, Bob	114, 164
Maunder, Ron	35
Miller, E. M.	34
Miller, N. C.	65, 99
St. George, Ian	18, 49, 85, 117, 146, 174
Stephens, Peter	21
Stringer, Mike	72
Tucker, Ross	110
Upton, Walter T.	10

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Photography: Bob Goodger