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*in New Zealand*

Volume 21 No. 4

DECEMBER 1995

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# Orchids

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# YOU MISSED IT? ...BAD LUCK

THE Third New Zealand International Orchid Expo is over. Palmerston North returns to normal.

And you missed it did you. Well, you missed one of the friendliest orchid shows ever, and one which rated with the best for the quality of the plants and displays. Patrica Elms and the team from the local societies are to be congratulated for their efforts and organisation which deserves nothing but the highest levels of praise and thanks. The green shirts of the Manawatu Orchid Society members were seen everywhere - some members were even fully radio controlled! But there was a great team from elsewhere who made the event 'tick' to perfection. With over 300 registrants from around New Zealand and overseas, and with most societies presenting

displays, there was excellent support from committed orchid growers. However, while I do not know the final figures, I suspect that the widely experienced trend



of lower public attendance at orchid events may have also occurred with this show, despite considerable publicity even including the extensive use of television and radio advertising. And this reducing public support may well be a major factor in the decision to hold future events such as this.

The show was most graciously opened by the

Patron of the Orchid Council of New Zealand, Dame Cath Tizard. Her opening remarks included the gem that orchid growing was a "interest of a lot of nutters!!!" During the subsequent reception she commented that she obtained this idea from reading this magazine. It is great to have such patronage, but now I am not sure whether that was a complement or not. I am certainly sure that the comment cannot relate to me, so who else does it refer to? Oh well, I guess at least it proves one person reads our efforts.

But that is enough of that. What did the event have. Well, there were the conference lecture sessions. National and international speakers covered a wide range of subjects which proved of interest and assistance to all who attended. I hope that some of the papers will eventually be





*Reserve Champion of the Show*  
**Dendrobium primulinum**  
*Exhibited by B. and C. Hare, Hawkes Bay Photo P. C. Tomlinson*

published in this magazine. All those who managed to find the time to get to them will have extended their knowledge on the subjects covered. And the social events, which included the formal conference dinner (with its magnificently decorated hams), and the closing function which was held inside the festival hall with all the flowers all more than fulfilled their expectations. This was the 'friendly conference' and these events

certainly played an promoting this part of significant part in the conference to the



*Arrangement Paphiopedilum Alliance stand*  
*Photo P. C. Tomlinson*





*Decorated banquet ham and it tasted nice as well  
Photo P. C. Tomlinson*

enjoyment of all who attended. The facilities certainly were conducive to staging a major show. There was space galore, and the main hall was well lit, although the quality of the light did provide some problems - but more of that later.

And the displays... Well, the time, effort and imagination that had been expended was something in itself. A large number were certainly well up to the quality expected in a major event such as this, and several would certainly have held their own even at events such as the Chelsea Flower Show. When one



*Festival Hall view Palmerston North  
Photo P. C. Tomlinson*



considered the distance some had been taken and the resources available to some societies and individuals, the resulting efforts where a major credit to all those people involved. Some displays took over a year in creation, and the hours of work involved were certainly shown in the superb final result. It is always dangerous to pick favourites, but the Hawkes Bay sea view, the Whangarei gum digger, the Taranaki fountain and snowfield pleiones, the Otago stream, the Waikato mountain view, and the Nelson basket were certainly highlights. But for imagination, artistic concept and detail, the Tauranga display stood out, that society certainly maintaining its reputation following its tree in Wellington, and rock in Auckland. One can only guess what will they do next time?

And the flowers. Well, there was everything that was expected; the small and the large, all colours of the rainbow, single growth plants to many large specimens. The quality was suburb. There were all the old favourites and plenty to challenge previous



*Bernie and Kay Killington being congratulated by President of Orchid Council for exhibiting Grand Champion Bloom  
Photo P. C. Tomlinson*



*Nelson Orchid Society 'basket of goodies'  
Photo P. C. Tomlinson*





*Expo judging in progress.  
Photo P. C. Tomlinson*

preferences. There were the old favourite varieties but plenty of new to whet the appetite of every

grower, whether veteran or novice. And I am sure there will be more comment and discussion

of the plants over time. The judges had the time of their lives over the Wednesday. Bernie



*Left: Norm Porter, Waikanae receiving his prizes.  
Below: Waikato Orchid Society display.  
Photos P. C. Tomlinson*





and Kay Killington from Hawkes Bay exhibited the Champion Flower of the Show, with the Reserve Champion also coming from the same area. The champion bloom was *Lc Mini Purple 'Tamami'*, with the Reserve Champion bloom, *Dendrobium primulinum* exhibited by B and C Hair.

I understand some 1200 plants were entered into the judging computer at the show. There was a total of around 200 classes, for which some 600 prizes were awarded. I do wonder about the plethora of awards; is it meaningful that on average 1 plant in 2 submitted for judging receive an award. I know it is nice for the maximum number of individuals to receive recognition, but with this number of prizes, does it mean anything to growers and the public in general. Does so many prizes confuse the public and do the individual awards lack real meaning. Would a smaller number increase the significance and recognition of the prize certificate. If so many classes (37 classes receiving 96 awards and trophies for cymbidiums alone) are required, should only 'the best' receive a certificate to

ensure that only the best really do stand out. I am sure there will be a range of views on this, and perhaps the Letter to the Editor column may be a useful forum to air this issue. This is an issue that requires consideration before the next major national show and exhibition. I understand some judges had to assess around 20 classes. Is that asking too much of those involved.

As many readers will know, I am interested in photography, and in pursuing this and a home video hobby it was interesting to note that while the quality of light in the exhibition hall was reasonable, it became apparent that it was deficient in red. Many red, and to a lesser extent some orange, flowers appeared very dark, but when exposed to balanced spectrum 'natural' light, revealed markedly different colouration. The illustration of the Grand Champion flower in this magazine may disappoint many who thought they knew the flower at the show, but the main photo was taken under about 90% natural light, readers may wish to compare the colour with the smaller image taken in the exhibition hall under 'available light' conditions. The

difference is certainly quite remarkable. And that was not the only plant on display that showed this colour change.

Major shows such as this take major effort and financial risk. The hard working Manawatu team under Patricia Elms are to be congratulated for putting together such a successful event, but so are all the societies and individuals from around the country who contributed in their various ways. Let us hope that the tradition of these 5 yearly expo's will continue. ■

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# PHOTOGRAPHIC COMPETITION

The results of the photographic competition held in conjunction with the 3rd International Orchid Expo at Palmerston North were announced at the official banquet on the first night of the show. The winners were:-

## Colour slides

- 1st *Scaphosepalum antinniferum* by George Fuller
- 2nd *Dendrobium* Impact by L. Sherlock
- 3rd = *Restrepia sanguinea* by George Fuller
- 3rd = *Masdevallia* Whirligig 'The Ultimate' by George Fuller

## Colour prints

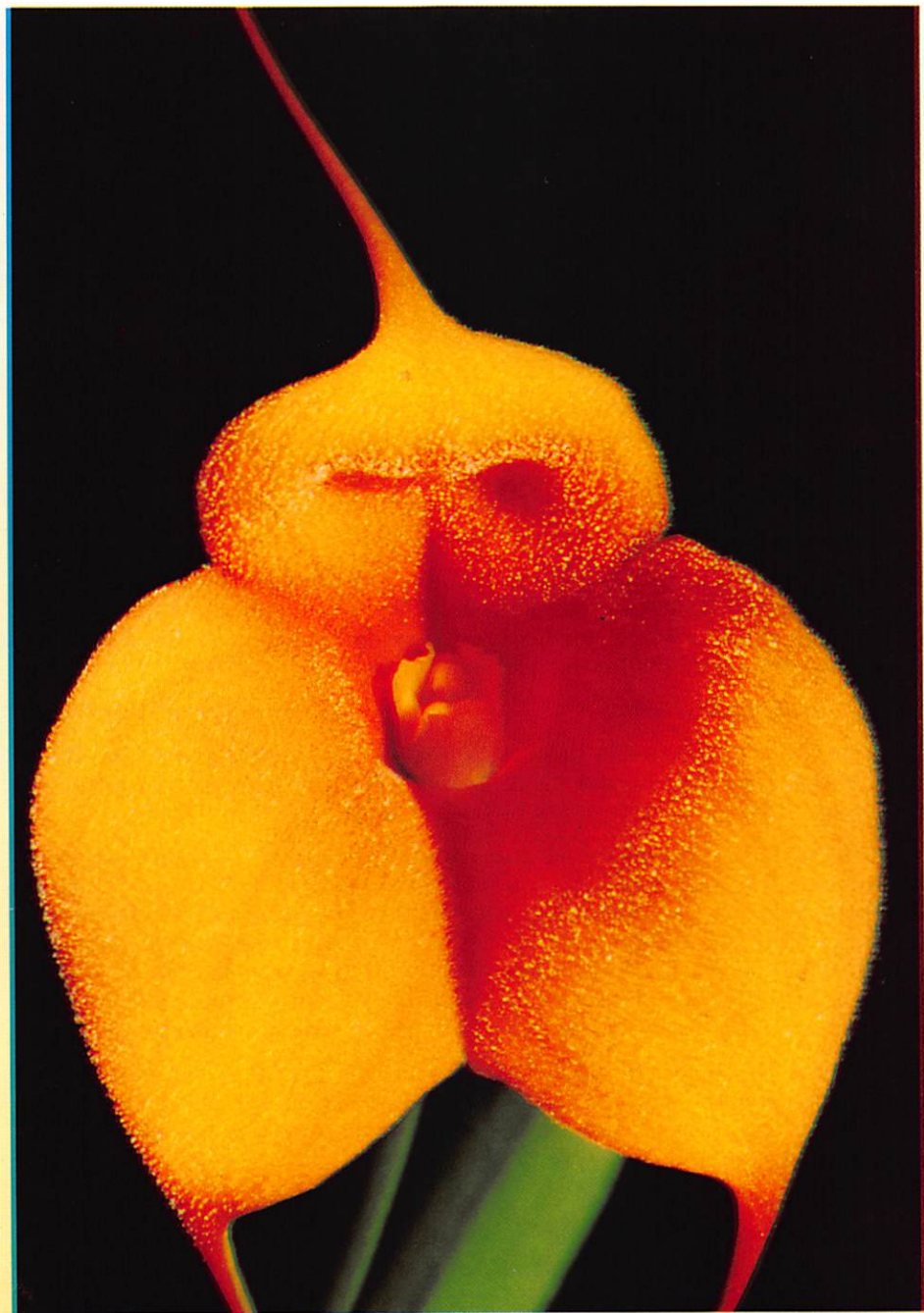
- 1st *Masd.* Angel Frost 'Torbay Lustre' by George Fuller
- 2nd = *Vanda* Nellie Morley 'K and L' by L. Sherlock
- 2nd = *Corybas dilatatus* by Gail Pollard Australia
- 3rd = *Orchis maculata* by Trevor Gillbanks
- 3rd = *Pleurothallis matudiana* by George Fuller

Our congratulations are extended to all winners. Prizes of Kodak film have been forwarded to all photographers producing winning entries.

Our thanks are extended to all who took part in this competition. It was pleasing to see entries from across the Tasman, with one, Gil Pollard, taking one of the prizes. All who entered are to be congratulated for the general quality of their work, the slides in particular being of a very high standard. All entries were exhibited at the Expo in Palmerston North, to much favourable comment. The judges decisions were very difficult as the final groupings of the top slides and prints were very close.

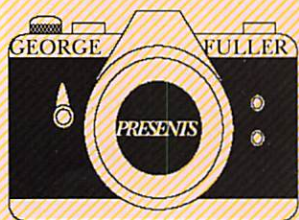
Some months ago I was asked to talk to an orchid society about photography, and the following article may be of interest, as the issues discussed were apparent in some entries. Photography plays an important part in orchid growing, many having an interest in both hobbies. Photography also plays an important part in the awards system, as photographs are used to record the flowers for future reference. If this competition has played a part in improving the quality of the award judging photography, then it will certainly have been successful.





*Masdevallia Angel Frost 'Torbay Lustre'. First prize colour prints.  
Photographer George Fuller*





# CAMERA TECHNIQUE

## *Technical comments on the winning photos in the competition*

Masdevallia Angel Frost 'Torbay Lustre'

**OBJECTIVE** To record in detail the surface texture which earned this grex its very appropriate name and to record the rich colour of this particular clone.

**TECHNIQUE** Close-up, sacrificing flower extremities thereby demanding a small aperture to handle extreme depth of field.

**DETAILS** Minolta Dynax 7000i with macro lens. Exposure 1/8 second at f32 on Kodacolor 100. Daylight, cross lit from the right to enhance texture. Shadows softened by white card reflector held very close to the flower on the left. Black velvet background in shadow for extreme contrast.

*Scaphosepalum antinniferum*

**Front cover illustration**

**OBJECTIVE** To record in dramatic detail the fascinating insect like outline of the flowers and in particular the distinctive step-like progression of perpetual flowering, both enhanced greatly by back lighting.

**TECHNIQUE** Considerable time required to 'set up'. Camera angled to almost face the source of light, therefore recessed frontal lens or lenshood essential. Before this, however, exposure should be determined for conventional lighting. With the light source almost shining into the lens the subject is composed and a black velvet background set up in its own shadow to increase contrast. Ideally the cameras front should also be in shadow or to be more practical, a peaked cap which is in line-of-sight at time of exposure.

**DETAILS** Topcon Super DM with macro lens 1/10 sec at f11 (double of that conventional) on Kodachrome 64. Daylight. Back lit from left. Shadows softened by white card reflector held close to the right of the subject which then becomes luminous. Take a well earned rest!

### **MORAL**

*Expensive equipment is not cover enough to take good photographs unaided. Learn to maximise the potential of what you can afford. Attention to detail, care in composition, understanding of light and shadow, coping with depth of field outweigh any advantage that expensive equipment may first seem to offer. You call the shots.*

George Fuller



# PHOTOGRAPHY

P. C. TOMLINSON

WE all enjoy looking at pictures. We are exposed to them every day, in the newspapers, magazines, and on TV. You cannot escape them. We not only look at them, but many of us take them, photos of family, pets, holidays and hobbies. When you see a photo that 'stands out' do you

ask the question why? Often the best photographs do stand out for a few simple reasons. I hope the following discussion will throw some light on this subject.

Many people think that it is the use of the best equipment that ensures the best photo. - or the

best film - or spending a lot of money setting up the shot. In fact it is usually none of those. Certainly a good camera can help, and you must have the right film and equipment, but more importantly it is the person **behind** the camera that is of the most importance. It is always the question of HOW, WHEN and WHERE the photograph is taken that is the most important. It is largely about technique. I will be talking about cameras and film and so on, but do not forget that it is how these are used that will have the major effect on the final product.

It is useful to start talking about photography by looking at the camera. We have all seen the advertisements for the new cameras, and the salesmen will always try to convince you that you must have the latest gear. Certainly, if you have unlimited money then



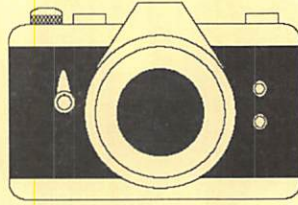
*Corybas dilatatus*  
2nd equal Photographic competition  
Photographer Gail Pollard, Australia



get the best, but most of us do not have the luxury of the key to the Bank of England.

If you are selecting a camera, it is worth looking at 'why do you need a camera?'. If all you are going to do is take family groups and the dog, and some holiday snapshots, then one of the fully automatic 'point and shoot' cameras will probably suit you - especially if you do not want to get involved in the details of the technology. There are literally thousands of such cameras on the market today varying in price from a few dollars to a thousand dollars. Such cameras are successful for what they are designed to do, but for those of us interested in good flower photography, the use of automatic cameras may not give the best results.

Consider this situation. You have a white or lightly coloured flower. There are many orchids like this. You want to make the photo stand out, so you use a black background. Most automatic cameras calculate the exposure by averaging over the entire image. They measure the white flower, and also try and measure the exposure of the black



background. The result generally will be that the white flower will be seriously overexposed, all detail of the flower will be lost and the result will be disappointing. Some sophisticated cameras do have the ability to take a spot exposure measurement - just of the flower - but cameras with this capability generally are only of the upper price range. Incidentally, if you do get a spot measuring camera, ensure that the camera also has the facility to remember the exposure

because usually the measurement is taken at a very precise point and for composition reasons you may not want to place the position of the flower at that point.

To overcome this problem with the majority of such cameras, you need to ensure that you can control the exposure and aperture manually. Most of the modern automatic cameras with their computer chips do allow for this, but their exposure measuring modes may not be suitable as noted above.

As we have noted the photographer is often the most critical element and therefore the use of the modern cameras may not



*Phalaenopsis stewartianum*  
Entry, Photographic competition  
Photographer Eric Coppard





*The best of the worst  
Official award photograph*

*As a permanent record, how much use is this photo?*

be the best choice for flower and other close up photography. You may be better to select a good second hand camera - such as the old Pentax Spotmatic or similar. These are still widely available for a cost of \$300 or so. Built to last, and with through the lens exposure measurement metering systems as well as through the lens focusing, they may well prove the best choice for such photography, especially if money is short.

The choice of lens is also important. For ordinary photography and whole plant photos you can use most general purpose lenses, but with flower photography which you will generally want to do you will require an ability to take close up photographs of just a single flower. For this you will require a macro lens which is

designed for close up work; you can also utilise extension tubes/bellows, and in some cases close up supplementary 'filters' are available. What you finally choose will depend on how serious you are and the size of your wallet.

*Let me emphasise some points regarding cameras for orchid or any flower photography-*

You will need a camera

A. of the single lens reflex type, which allows you to see through the lens what the camera will exactly take with through the lens exposure metering - which allows accurate and easy exposure measurement

B. with full manual control of exposure, aperture with synchronised. Flash capability to allow flash photography

C. with firm tripod mount to hold the camera steady for close up or long exposure shots necessary for maximum depth of field.



*Paph. Mrs. Coburn #3*  
*Photo Tip Top Puphs USA*



*Sarchchilus hartmannii*  
*Photo P C Tomlinson*

You now have your camera. The following are critical to achieve good photos:-

Exposure  
 Backgrounds  
 Lighting  
 Focus

Let us discuss each of these in turn

### 1. EXPOSURE

I have already discussed some of the issues of exposure with reference to the camera. The same issue of measuring exposure with

a white flower on a dark background with automatic cameras applies to manual measurement. There are, however, some things you can do.

- In some cases you can get in close and take an exposure reading where the flower takes up most of the image, and will give a correct exposure of the flower. You can then go back and compose the picture, taking the shot with the already measured exposure reading.

- You can also use a 'grey card' to measure the exposure. This card is designed to show the reading from an average photograph, and will produce correct exposure for most shots. Once you know the correct exposure - you must take the reading under the same lighting conditions as the final subject - you can make any specific exposure adjustments that may be necessary. For example, the white flower on the black background, would probably benefit from the exposure reduced to aperture stop to ensure the detail of the white flower is not 'burnt out' by being over exposed.. Likewise, for a very dark flower, increase the exposure 1 to





*Paphiopedilum glaucophyllum 'Tip Top'*  
 Grower/photo Tip Top Paphs USA

important. The backgrounds should enhance the subject matter. If you are taking a photo of a plant in its natural habitat, then you may well wish to include details of the background to show the habitat. If, however, it is the flower you want to take, then choose a background that shows the subject to best advantage. Apart from the first example quoted, almost without question, the best background is black - it brings out the image dramatically without any background distraction. If you are going to publish

2 aperture stops to ensure the details of the dark flower are reproduced in the photo. The use of a grey card is highly recommended; you will get better exposure, and will save yourself a lot of film loss through poorly exposed shots. The grey cards are available from most good photographic shops.

## 2. BACKGROUNDS

The use of the correct backgrounds is

If you are able to borrow a grey card, you can calibrate the palm of your hand or some other object as the reference point.

- If your camera has spot metering capability, then you can correctly measure the exposure of the main subject - the flower.



*Paphiopedilum Goultenianum*  
 Photographic competition entry.  
 Photographer Neville Butler





*Pleurothallis matudiana*  
**Photographic Competition 3rd =**  
*Grower/photo George Fuller*

the photograph, almost without exception the black background will give the best effect. Plain grey or dark blue. For example, can be used, but I believe they are not as good as plain black.

If a background of black backcloth is placed somewhat behind the subject, you will not have the problem of shadows which plague most other

backdrops, especially light coloured ones. Cloth such as velvet is ideal, as it tends to reduce shadows, smooth cloth tends to show them to a greater extent.

### 3. LIGHTING

Almost without exception, the best photographs are made with natural light. However, with close up photography, and the

need to ensure the sharpness of all the subject is correctly in focus, you need good light to ensure the maximum depth of field is covered. For this reason, the use of flash photography will often be best. Again we have the problem of automatic exposure. Generally you will need to use manual settings for individual plants and flowers. Most flash guns will be too powerful for individual flowers, even those with power settling. You may wish to consider the use of a ring flash - specifically designed for a flash range of 300 mm to 1 metre typically. These allow very accurate flash control over short distances. Some people consider flash photography to be undesirable, principally because of the unnatural highlights often produced, but many printers like to print flowers photographed in this way because of the clarity of detail and strong if unnatural, highlights.

### 4. FOCUS

With all photography, you must ensure all parts of the main subject are in focus. With close up photography this can be difficult to achieve. With natural light



photography, you may need to use long exposures as in this way you can optimise the depth of field (that is keeling all parts of the flower in focus), and the use of a firm tripod may prove essential. Also, with very small close up photography, you may need fine control over the camera to ensure all parts of the flower remain in focus while you physically take the photograph. Sometimes only small movements in the position of the camera can cause problems. The use of the preview option found on many cameras allows the depth of field to be seen, and adjusted if necessary. Use the smallest possible (highest number) f stop and adjust exposure by altering the camera speed.

### CONCLUSION

When you are looking at books or magazines and you see a photo that appeals to you, take a few moments and have a good look at it, and try and ascertain what makes that photo stand out. Consider issues like exposure, focus, backgrounds and lighting - often these aspects can be seen in the finished product and you may even learn from your experience. When you take photographs,

do not be afraid to occasionally experiment. In this way you learn. Always be critical of your own work, - always ask "how could I have improved that shot".

I have not covered all the aspects, and topics such as films, for example are also important, but if you are to be successful, you need to consider the

above aspects first. I trust the photos, mainly entries in the photo contest, help illustrate the various aspects.

One last thing - never be afraid to ask advice. Most photographers are like orchid growers - once you ask them a question they do not know when to shut up!!!



**Caladenia cardiochila**  
*Entry photo competition.*  
*Photographer David Fletcher*

# Simplifying Judging of small Phalaenopsis

by Bill Livingston

THERE WAS A RECENT ARTICLE in *Orchids in New Zealand* that was drawn to my attention. This was written by Fanie Johnson and was entitled *Class Judging small Size Phalaenopsis*.



*Dtps. Maufont 'Trinity'*  
Grower Eric Young Orchid Foundation  
Photo P. C. Tomlinson

My impression of the article was that here is another frustrated judge like myself, and other judges. At least Mr. Johnson is trying to do something to alleviate the problem.

As the dictionary gives the definition of "Simplifying": "to make less complex or complicated; make plainer or easier." This is my intention in presenting this article. I have been growing and hybridizing phalaenopsis for the last 36 years, having been an American Orchid Society judge since 1976, I don't claim to know everything, but I feel my experience has some merit, and should be shared.

This article will address the Class Judging. I will discuss the various classes and



categories for the smaller Phals. Give ideas and suggestions which come from myself, and other concerned judges.

In reading Mr. Johnson's article I felt he was trying to find a system to place small sizes flowers as they have done with *Cymbidiums*. In my opinion I do not think this is feasible with *Phalaenopsis*. This would be like judging apples and oranges. There is too much variance between the two genera.

My opinion is that no preconceived measurement for size is the answer. Let's say you use 65-85mm as Mr. Johnson suggested for size to judge by. Take two clones from any given hybrid, one measures 63mm the other 67mm. Both have equally good shape, the 63mm has better colour. Should you disregard this one, because it did not meet the preset standard? Size can be variable between two clones from the same cross. Good culture can contribute to a larger size. The opposite for poor culture. This is why I do not think setting parameters is the answer. It sounds easy, but I feel more problems will arise. Being more flexible is

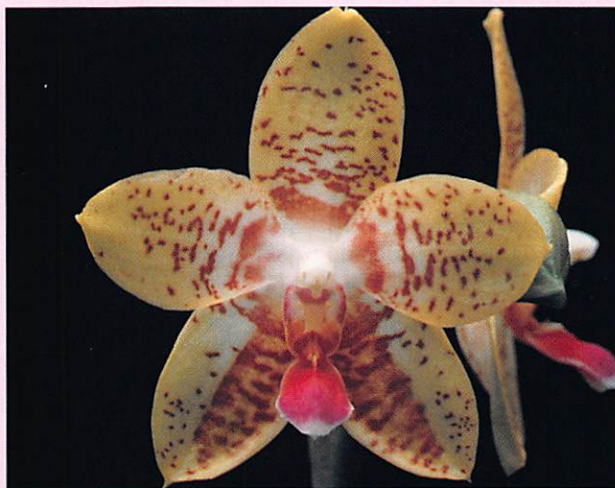


*Phalaenopsis Cardiz Rock 'Queenslander'*  
Grower Stewart Heydon Photo P. C. Tomlinson

easier to live with than setting parameters which can block you.

If they made size judging that easy, they

would not need judges any more. They could put all the variables of given flower into a computer. Say Walla! Push a button, and out



*Phalaenopsis Orchid World 'Kahukura'*  
Grower F. Johnson





*Sandra Livingston 'Manukau Gold'*  
*Photo/grower Lyn Sherlock*

comes an award, HCC, AM, FCC, if the flower meets the criteria previously set for an award.

Before I proceed to the classes and categories I have a few ideas to share with you. It is preparing you to be more understanding, and knowledgeable in judging the smaller Phals.

It is important that a judge understand the parents of the flower to be judged. I respect a judge who approaches a flower to be judged with a positive statement, such as: "This flower is better than one or both parents. It is an improvement" or

say "There is no improvement." I shy away from the judge who says: "I like this flower" or "I don't like this flower." Most times this person does not exhibit much knowledge, and judgement. Most times they couldn't tell you anything about the parents.

A judge should continually study, research, and be exposed to many flowers. It takes time before one becomes comfortable to judge these fascinating flowers. Hybridisers nowadays don't make it easy for judging. They are always

creating new sizes, colours, and patterned flowers.

What I mean about study, is to read the **Orchid Review**, **American Orchid Society Bulletin's** new registered hybrids, and **AOS Awards Quarterly**. Find any other publications. Study the parents of these hybrids. Familiarize yourself with various clone names, and their parents. Study catalogues. See what clones are used more than other clones. Ask, why are they used? What are they contributing to the cross?

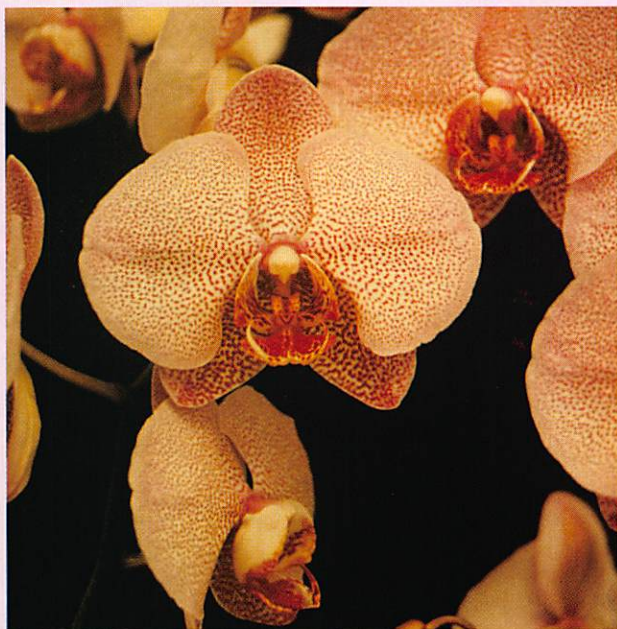
Research Sander's listings, which is published by the Royal Horticulture Society. There are many listings of previous hybrids. A good way is to check grandparents of hybrids. They are important, and contribute much in the second generation hybrids. Commercial catalogues are good, and many have pictures, and are a good way to familiarize yourself with the various flowers. Flasks listings are good to review, because these are the new hybrids. Take photos for your reference library.



Get exposed through visiting commercial firms as well as hobbyist greenhouses. Try to meet the hybridiser of a commercial establishment. Tell this person you are interested in learning more about Phals. Ask if you could see the selected and breeding plants. If this person has the time to show you the plants, you will enjoy and educational experience. Ask questions. Ask what a given plant might impart as a parent in a cross. Does it produce colour, shape, size, long or short flower spike, etc. Make notes so you can refer to them again. Do not try to impress this person by asking a question and proceed to answer the question with what you think you know.

Here are some ideas and suggestions for placing small Phals into classes and categories to simplify judging for Class Judging.

We have species. Many are quite colourful, and interesting to view. They are the backbone of our novelty crosses. No consideration as to size for Class Judging. Most times a well grown plant with an abundance of flowers will take the first place. I suggest that a species class be provided.



***Phalaenopsis Vladionis Horowitz***  
***Grower Oscar van Beck***

The next class is Mini Hybrids. This includes primary hybrids. This is the crossing of two species. These hybrids can be combined with other species. Some species can be present several times in some of these hybrids. This class will include such hybrids as the very mini-sized flowers. Example: Phal. Be Tris (Be Glad X *equestris*) Nat. spread 35mm, Phal. Be Glad (Swiss Miss X Cassandra) Nat. spread 38mm, Primary hybrids as a rule are a little larger flower than above examples. Again flower count, shape

and colour will win the ribbon. This should have a class for these sized flowers.

It is my idea there should be a class for Multiflora. These are plants that have many flowers on spike with multi-branching spike. The flowers are generally small, but larger than the minis. They can be white, pink, striped, colourful patterns, yellows, desert tones, and solid colours, etc.

About now you are saying this guy doesn't know what he is talking about. He just gave an



example above of mini flowers that can branch sometimes. That is true, but ask yourself "what was the intent of the hybridiser in making the cross". Not all small flowering plants branch that much.

In my book, one spike and one branch doesn't constitute a multiflora. A well grown Phal. aprodite var. Formosana represents a multiflora growth habit. A plant must have an abundance of flowers, and many branches. The flower can be small to medium size. Yes, P. aprodite is a species, and should be entered into the species class. Multiflora are hybrids.

Now we come to Novelty Hybrid which should have a class. You ask what is a Novelty Hybrid? Good question. My opinion, as well as that of some other judges; is any hybrids that is not a standard flower. This class was started many years ago to accommodate new novelty hybrids that had no class to enter into. Novelty was a catch-all class.

My belief is this is where the problem lies today. Show schedules should expand the classes and categories for the exhibitors. In my opinion



**Phalaenopsis schilleriana**  
*Grower Henk Wortman*

lumping classes is not fair to flowers. It does not help the judging. It creates confusion.

Most shows now will provide classes and categories. No, you don't have to provide a class for every colour or size flower. Accommodate the exhibitor to show off their flowers. This could be more satisfying to the judges. Judges should have the right to place plants in proper category if improperly entered. I am for simplifying.

As we have done in some cases here in the US we opened up more

classes. So what if everyone gets a ribbon. Ribbons are cheap. You make a lot of novice and amateur growers happy. It keeps their interest up. You keep them coming to your society meetings.

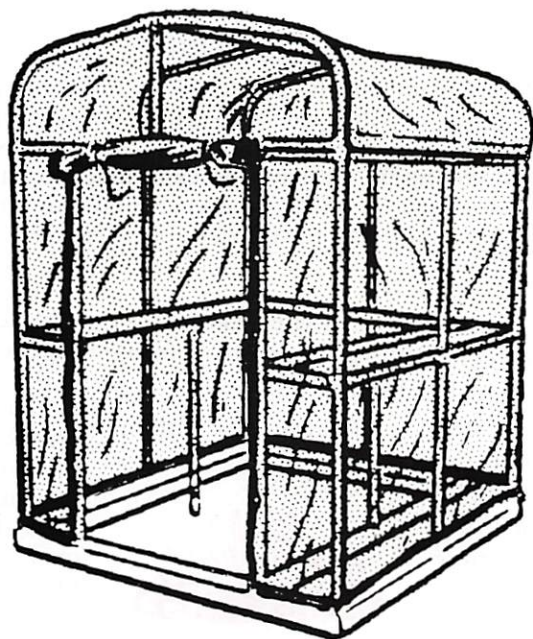
In writing this article it was not my intention to criticize Mr. Fanie Johnson or the NZ judging system. Mr. Johnson's article was well done. It expressed his ideas and opinions as this article expresses my ideas and opinions. It is my hope that something

*Continued on page 200*



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# What is the future for Cymbidiums

by Tony Ballard

CYMBIDIUMS are plants for flowers, for show and for judging. The future of our judging activities can and will go on to greater heights only qualified by our own efforts. We have the flowers and there is a road ahead for our interest in new seedlings. We have the experience to improve our culture and we have many shows at which we can display our product. We have everything going for us if we take the opportunity to do a few positive things to improve our situation.

The future is assured and is positive. Our whole way of life is set by the economic demands of the day. Everything costs too much. The leisure people of thirty years ago are now pensioners. More worries. The young people go to contact sports supported by sponsors. There are so many reasons why our leisure hobby activity is showing a decline of interest. But we must believe our situation is improving, if only slowly. The only way we can see a variety of flowers is at our society meetings and shows. Many groups are struggling to survive, so

now is the time to get things up and running again.

I believe that without



cymbidiums our shows are not a show. Cymbidiums are the peoples orchid flower. We are growing a flower not native to our country. We put on a mass display of colour and provide visual impact that the visiting

public expect. All orchid flowers have a mystique of their own. We have everything going for us but we must find a way to merchandise our product. People always look to and admire quality, be it cars or any other item. It is the same with flowers, and cymbidiums are seen as quality flowers. But many that we judge are substandard. Not necessarily through the flower itself but mainly through poor culture. We must improve on standards of culture, that is our starting point.

What next can we do? Can I suggest we throw out a few lifebelts and try a rescue operation? Not every idea will be



successful and rescue will be slow. A group of us in South Auckland have started out on a cymbidium crusade. Last year we collected approximately 140 assorted plants, both divisions and seedlings, and distributed them to our members and to members of kindred societies. The South Auckland Orchid Society organised a colouring in competition amongst local schools for the second time. This year 2,000 entry forms have been distributed and

children to our show. Like the New Zealand Orchid Society we have group discussions to discuss the real essences of growing so plainly needed by growers. Many new seedlings are available in our area. So there is plenty of activity in the "cymbidium capital of New Zealand."

Right now with the advent of our first Gold Medal award and the first FCC/NZOS at the recent New Zealand Orchid Society Winter Show, cymbidium growing has

received a tremendous boost. A real shot in the arm. We have a measure of quality which will remain a topic of controversy for just as long as it takes to award another Gold Medal.

Lots of cymbidiums must be on show, many new seedlings must be grown and displayed. More medals will be won and our activities will be rewarded. We really have everything we need to ensure the future of cymbidiums.

July 1993

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# Having FUN with Orchids

BY GEORGE FULLER

THE annual summer show of the Taranaki Orchid Society held on 6th to 8th January 1995 was once again successful in bringing together enthusiasts from a wide area together with orchids not otherwise seen on display. With the wide variety of activities that the weekend offers, a single word description of the experience for both organisers and participants is "busy" but the relaxed atmosphere that we try to ensure seems to prevail, never the less.

The specialist groups took this unique opportunity to gather at set times to pursue their cause and the response to the boot sale of orchids and sundries resulted in the usual 'market day' almost taking hold again. The range of both sellers and items increases. I have a suspicion though, that those visitors who capitalise on this opportunity to at least subsidise the cost of the weekend tend to finish up being tempted to spend more than they gain.

I'm not sure for how much longer we can guarantee good weather - our credit must by now be running low - but once again the Saturday evening meal was held outdoors followed by the guided walk around the spectacular lighting of

Pukekura Park. The city as a whole claims for January each year the title 'City of Lights' and for anyone who has not experienced the spectacle, there is indeed a gap in their life. The atmosphere is electric over the period and even locals are drawn back repeatedly to experience again its fascination.

I fear that the same may be said of a certain exclusive group of our own number, but focused on a different stimulus. I refer to those weirdos who go out searching for our native orchids. On the Saturday morning they set off for the wilderness. My absence was due to other commitments. Shortly after their return, one notably bright-eyed character whose name I will protect asked me how

I, of all people, had the nerve to display plants loaded with weed. Mystified, I went to the display and there it was. My large specimen of *Maxillaria sanderiana* was sporting a genuine 'weed'! I hesitate to disclose why I should be so sure of my identification but, after all, Pukekura Park has 'Botanic Garden' status which implies that as wide as possible a range of plants is grown there. I am left with no option but to warn partners of those who are so incredibly enthusiastic about floundering around in the bush in search of herbs that they should very carefully inspect the vasinlim upon return.

I had a further embarrassing experience which became very



public. Rather foolishly, as it transpired, I was entrusted with the care of a rather costly pack of blank certificates to be issued in recognition of appreciation to those visitors who brought with them plants for the display. I was a very busy boy on the day and just before the presentation ceremony, came to the conclusion that I hadn't a clue where they were, and I'll make a bloody sure that someone is responsible for printed in order to keep faith with those who qualified, I found the

So, it's all a lot of fun. Try to be there in January, 1996. Bring your own weeds. We have plenty of certificates and I'll make a bloody sure that someone is responsible for printed in order to keep faith with those who qualified, I found the

George Fuller  
21/6/95.

*Playground equipment and padding pool, Pukekura Park*  
Photographer George Fuller



*Trefern foil, fountain in lake*  
Pukekura Park night illuminations  
Photo George Fuller



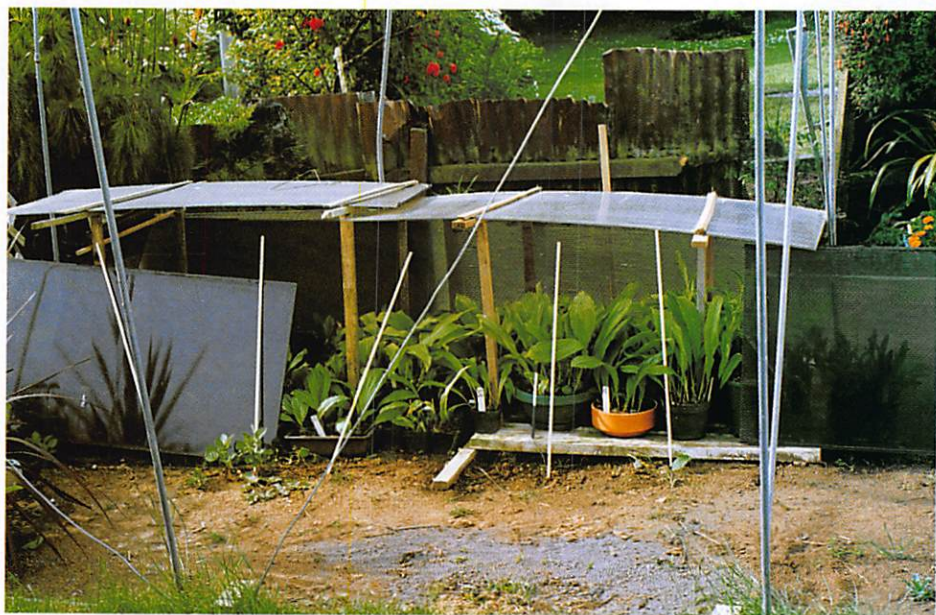


# JANUARY TO MARCH

# SEASONAL ORCHID CULTURE

## SUMMERTIME CARE OF PLEIONES

Pleiones are very grown, are totally leafless and dormant. In this state they can tolerate subzero conditions. They can also be maintained in



*To my wife's deep consternation, this is my pleione shanty. The view is from the south side where removable sheets can be slid into place when rare but lethal SE winds blow up. Simplicity is the keynote, however untidy. Actually, the scene is now somewhat tidier thanks to the neighbour mistaking the accelerator for the brake, demolishing the untidy corrugated iron boundary fence in the steep and very dramatic learning curve that ensued. The central, bent upright marks the limit of intrusion. Phew!!!*

*Photo George Fuller*



## COMPARISON OF PLEIONE GROWTH CHARACTERISTICS

*Dimensions in millimetres*

Name	Leaf Length	Width	Flower Height	Width
<i>P. formosana clones</i>				
'Betty'	420	110		
'Blush of Dawn'	390	954	230	110
'Colossus'	440	60	195	105
'Cutie'	620	85	220	120
'Polar Star'	340	60	130	80
<i>Pl. aurita</i>	410	65	150	85
<i>Pl. Shantung 'Muriel Harberd'</i>	400	90		
<i>Pl. Versailles 'Bucklebury'</i>	500	55	210	95

The above figures are highest recording and do not represent an average. All dimensions are influenced by cultural conditions but the relativity between clones should be fairly consistent. Keeping such an easily compiled record provides a useful measure, both of ones own abilities and those of the plants. Adding flowering dates completes an interesting insight into performance.

quite a dry state. Come spring, however, growth is very dramatic, with flowering preceding both new leaves and roots. During the succeeding six to eight months, the whole plant is regenerated, all of last years structures being replaced - roots, pseudobulb, everything. The objective over summer must be to provide optimum conditions for this to happen so that the new pseudobulbs are at least as large as that produced last summer. Increase in numbers is a bonus.

**WATER** Copious. Over the summer the plants should never dry out. The frequency required will depend on many factors. I use a potting mix which has a gradation of particle sizes from about 1 mm up to 8 mm, with all dust removed. This drains very freely so I have to water every two days during the bright dry weather. I suspect that many underwater. If grown with cymbidiums, which is a good arrangement, they will probably require watering twice as frequently as the

cymbidiums unless they are in a very fine mix.

**FEEDING** Regularly, either liquid or solid. The objective is to gain the maximum sized pseudobulbs at the maximum rate. Liquid feeding at a quarter to half strength can take place every other watering. I use a variation of brands. Once the roots have established, a solid slow release fertiliser can be added to the surface, even pellitised animal manure. Under this regime a dry spell can be

disastrous. Do not risk it as root damage is irreversible. At the other extreme, be more cautious over feeding rates in a fine soil like mixture. The roots are unforgiving.

**LIGHT** Provided there is free air movement which they revel in, light levels can be quite high, so do not tuck them away as with disas and masdevallias. They resent high feeding in low light conditions, especially if temperatures are up. The correct combination of factors will produce large bulbs of high density with better potential for storage and subsequent flowering. Light levels should be high enough to induce light green colouration consistent with avoiding actual signs of burning.

**LOCATION** They really only need a cover over the top to facilitate control of watering and light. Open sides are perfect. Mine do best in a Micky Mouse structure akin to the old fashioned frame but with better side ventilation. It is made of salvaged sheets of lightly tinted conservatory roofing, the cellular nature of which apparently got dinged in a hailstorm. I secured it over a frame made of 25

x 25 mm stakes driven into the ground and attached to another sheet along the north side to protect from low-angle sun. Very cheap, very effective, with three open sides. In winter I simply reduce watering to zero and allow them to experience frosts in situ to remind them of home. They seem grateful.

**SUMMER PESTS** My greatest problem is looper caterpillar using the leaves to practice edible stencilling. Any caterpillar killer including fingertips is suitable since leaf tissues are firm and no buds or flowers are involved. Occasionally scale intrudes, in which case I use summer oil.

**TARGETS** How big? Each clone will have individual optimum size, but I will list details of some measurements I have achieved and hope to repeat or improve on. *P. formosana* 'Colossus' I named because it is large in most respects. One pseudobulb measured 50 mm (2 inches) wide and 39 mm (1 1/2 inches) tall, with a displacement of 50 cc. The white clone p.f. 'Cutie' has pseudobulbs equally as large. The table (previous page) compares clonal performance.

**AUTUMN** As deciduous trees begin to take on autumn tints around May, the pleiones will come out in sympathy. In retribution, withdraw all food and comport and reduce waterings. In spring they will love you for it.

George Fuller

## CYMBIDIUMS

The flowering season is almost over now and we look toward giving good culture the plants over the summer months to ensure good flowering next year.

Many growers will have their plants repotted by now and set in their summer homes preferably where they will receive shading during the heat of the day but sun early morning and/or late afternoons. Ideally the outer perimeter of shade trees, where there should also be reasonable air flow to aid in a temperature drop in the evening. Ventilation is really important, therefore an outdoor situation is better than a greenhouse or other very sheltered area. If plants are housed in greenhouses ensure that there is ample ventilation.

Watering is particularly important over the next few months. Two good



waterings a week are more beneficial than giving a little water too often. Remember overwatering is caused by watering too frequently. The frequency of watering is really decided by the weather conditions, and the size of plants, media used and other such variables. Ensure during holidaytime, if you intend being away for any length of time, that you have someone in to water your plants. In very hot weather a daily misting is very beneficial to create higher humidity which aids in reducing the incidence of mites such as red spider.

From August/September to mid January a high nitrogen fertiliser is used to promote good rapid growth and development of the new bulbs. During January a change to a higher potassium/phosphate and slightly lower nitrogen fertiliser is recommended. Also, during October to March a monthly application of magnesium sulphate (Epsom Salts) at the rate of a teaspoon to 5 litres of water, is required to aid in spike initiation.

Watch for infestations of red spider and tread accordingly. Malathion or similar miticides should be sprayed at the

recommended dose and times. Usually three sprays 7 to 10 days apart are necessary to give good results.

Early varieties of cymbidiums should start to show spikes now, and need to be staked to ensure that no breakages occur. Over the next months you will get the excitement of seeing good culture come to fruition with lots of spikes of flowers that may become champion blooms to bring to shows during the winter and spring.

Patricia Elms

## ODONT ALLIANCE

Most odonts will be in full flower by now, although some will have finished. Those spikes unlikely to bloom for at least another month or two are probably best removed as quite often flowers in the heat of summer are malformed. In so doing you encourage new growths to develop for next spring; This is one way of changing the flowering time although some plants do seem to have a mind of their own, however.

I like to report at least every two years and now is a good time after flowering. Good air movement is essential, plus shade, plenty of water and feed at least once a week with any good garden fertiliser in liquid form.

## VANDA ALLIANCE

Presumably you hung your vandacious orchids out in the shadehouse in late October/early November or when all danger of frost was over and depending on your location. If there is little rainfall, you will need to water about every second day and feed the plants twice a week using a liquid fertiliser at full strength. Phalaenopsis (an allied genus) can also be hung outdoors under 50% shade during January and returned to the greenhouse by February. In fact, if at all possible, all your orchid collection would benefit from a spell out of the greenhouse, on 'holiday' in the sun and fresh air - just like you!!!

## PAPH. ALLIANCE

A second coat of shade paint may be required on your greenhouse or the addition of a shade cloth

hung over the frame like a fly-sheet. Open as many vents, louvres, etc. as necessary and if the door needs to be open as well, try suspending a bunch of netting on a cane in the opening to deter birds, cats (or the neighbours kids) from diving through. Keep the paths and benches well dampened down as well as the plants, and remember that good air movement is just as important as the liquid feeding and watering. Personally I only close the greenhouse doors at night.

Kevin and Lyn Sherlock

## MASDEVALLIA

by Trevor Gillbanks

The basic elements of good masdevallia culture are the same as other orchid culture. The grower must use the cultural elements to create a climate that roughly simulates the climate the plants enjoy in the wild. The cultural elements include the growing space, light, temperature, water, humidity, air movement, potting practice, fertilisation, hygiene, and problem control. These elements are interconnected and a change in one affects all others. The grower must

control the variable elements to modify conditions within the space and create and maintain the desired climate and microclimates. Hygiene and problem control help to keep the plants healthy. For masdevallias the following variable elements are listed in descending order of importance:

1. temperature
2. humidity and air movement
3. watering and potting practices
4. light
5. fertilisation

As the temperatures are now on the rise, ensure they do not go above 25°C for prolonged periods. If temperatures cannot be controlled then keep plants on the dry side as masdevallias will suffer if hot and wet.

Temperature damage shows up as leaf drop, flower buds aborting and eventually root loss. Regularly check your plants at this time as virus is more easily seen during heat stress. Virus, (Yellow Bean Virus) is prevalent in masdevallias and shows itself as distorted leaves, distorted flower spikes and mosaic colouring of the leaves.

Not all symptoms are shown at once so when in doubt, isolate the suspect plant and have it checked by someone else at a later date.

Perhaps the key point to growing masdevallias well is that the potting mix (or mounting medium) remain evenly moist and fresh (fresh meaning a beneficial, fairly open, free-draining, media of neutral or slightly acidic pH). Ideally, the climate will help maintain this semi-magical state.

## CATTLEYA

by Graham Jackson

Our hobby is usually referred to as *Orchid Growing* though I wonder sometimes if we have got it all wrong and we should refer to it as *Orchid Flowering!* A small change of emphasis, perhaps playing with words but the end result can be vastly different. Luckily for us the cattleya alliance responds well to a reasonable level of T.L.C - much more so than some other genera.

The months of Summer are a very critical part of the growing year. It is our job now to ensure that the latent promise contained in the new growths appearing in the Spring is fulfilled with the



large plump well matured bulbs which will provide next years flowers.

The three prime essentials to good growth are Air, Light and Water. The effect of other important factors such as Shading, Humidity, Temperature or Feeding is all influenced by these three. Good growing conditions depend on all of these factors being at the optimum level and we find that a change in any one will require a corresponding change in at least one of the others to keep things in balance. For example an increase in light levels will require extra ventilation to keep temperatures in check.

If our summer is a repeat of the great conditions we had last year then the biggest problem will be keeping daytime temperatures under control. This can be achieved by ventilation, misting or damping down, extra shading. I would use these in the order listed but also be aware that as stated in the previous paragraph changing the amount of ventilation may reduce the humidity level and need a change

in the frequency of damping the greenhouse floor.

Watering will be required much more often now though frequency will depend on the number of sunny days and the wet/dry cycle should still continue. Remember too that plants in small pots will dry out much faster than those in larger ones so they will need attention more often. Feeding should be continued every 2nd watering as described in the previous notes. ◆

Repotting of mature plants should be finished now apart from those plants which have made a late start to their root growth. However, if a plant is not growing well and looks as if it is unhealthy, knock it out of the pot and check the roots. Most times what we can see on the top is an indication of what is happening below the surface, and problems appearing in the visible plant often have their origin with the roots. Smaller plants can be potted on or repotted to encourage continued growth. ◆

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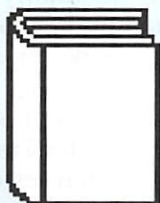


# Book Review:

by Trevor Gillbanks, Manawatu Orchid Society

## A Masdevallia Cultural Guide

by William Ames Rhodehamel



I have just received my second addition of **A Masdevallia Cultural Guide** by William Ames Rhodehamel. This book unfortunately is not available in New Zealand but can be obtained through the American Orchid Society for \$US20.00 plus freight etc. approximately \$NZ33.00.

This soft covered book is well presented with the information laid out in a well structured and easy to read manner. Although it is a specialist book relating to the pleurothallid alliance the information contained and the common-sense approach will appeal to all orchid growers.

The book contains all the usual topics of **basic culture, environmental considerations, space, temperature, light requirements etc.** Also contains in the book are a series of appendixes covering the following:

1. A List of Recognised Species in the Genus Masdevallia.
2. Warm Growing and Easy Species.
3. Cool Growing and Difficult Species.

4. Luer's Systematics, with Descriptions of the Subgenera, Sections, and Subsections.

5. A list of Synonyms.

6. List of Registered Hybrids.

Overall a very well written and easily read book that is a must on every serious orchid growers bookshelf.

The following item has been copied from **A Masdevallia Cultural Guide** as a sample of the type of information contained. I also know that there are many readers out there who have experienced difficulty in getting Masdevallia seed germinated. This may help.

### Sexual Propagation (Seed Culture)

Asymbiotic sexual propagation of any orchid is by now a fairly common process. Pollination and resulting fertile seed production can be easy, yet asymbiotic seed germination and seedling culture is still complicated and requires some equipment and technique. There are commercial companies that offer seed flasking services for growers. Many general discussions of the techniques are available to the serious grower, but perhaps the most comprehensive is Appendix One in *Orchid Biology: Reviews and Perspectives, II*, edited by Joseph Arditti. Another very worthwhile source, particularly for the layman, is P. A.

Thomson's *Orchids from Seed* published by the Royal Botanic Gardens, Kew.

## A *Masdevallia* Cultural Guide

Basically, one must produce seed by flower pollination, sow the seed in a germination medium under sterile conditions, replant the flasks of seedlings as they grow in size, then (often after a period of years) remove the seedlings from the flasks once they have reached a size where they can survive outside of the sterile container and grow on in pots. The whole sterile process, from sowing of the seed to the point where the plants can be removed from flask and potted out into community pots, can take from 16 months to 3 years, depending on plant material and cultural conditions. Clearly, this is a process that involves a certain commitment.

Cross pollination is the easiest step of sexual propagation. To accomplish it, all the grower must do is transfer pollen from one plant to the stigma of another, or onto the stigma of the same plant to effect self-pollination. (The sexual parts of the flower can be

found on the column in the centre of the flower.) This is easier said than done.

The *Masdevallia* pollinia can be very small, and the stigma just as small. Often when the flower forms the "typical" sepaline *Masdevallia* tube it must be torn apart to get at the sexual parts of the flower. I generally use a toothpick or a hat pin to transfer the pollen. One would be well advised to effect pollination on a clean surface, perhaps with a black piece of paper below the flowers just in case the pollinia fall. With a little practice (and good eyesight), pollination can be achieved easily.

Then the grower should carefully label the potential seed with cross information and the date, and observe the seed capsule production. Green seed culture seems to have the highest success rate for *Masdevallias*. The capsules are best harvested about 8 to 14 weeks after pollination, although some large species may have capsules which require up to 26 weeks to ripen. Seed capsules that are ready to be harvest should be hard, and deep green. If a formerly hard capsule begins to get soft it

should be harvested. If a capsule never gets hard it should probably be harvested in the tenth to twelfth week, or as it starts to yellow. All capsules (except short term ones under 5 weeks) should be harvested if they begin to yellow and soften. Some *Masdevallia* capsules may split while they are still green. High temperatures may initiate splitting or abortion of seed capsules. Smaller species may have shorter ripening times; likewise, particularly robust species (such as *M. angulata* or *M. veitchiana*) may have longer ripening times, up to 16 to 16 to 26 weeks. Dry seed culture does not have as high a success rate with *Masdevallia* as green seed culture does, but I would follow the outlines in the Arditti article cited above, depending on the importance of the seed.

From seed sowing and germination the grower will need to grow the plants on in asymbiotic culture, moving the seedlings on to larger flasks as they grow, or as the nutrients in the flasking medium are depleted. A number of commercially available agar media have been used with success for *Masdevallias*.

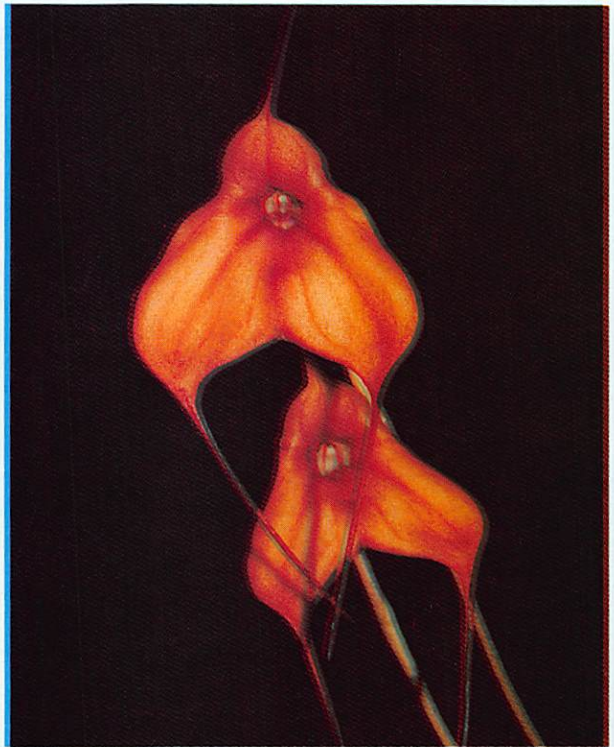


After the plants have grown to a size where they will survive life outside of the flasks and the sterile environment, it is time to remove them and pot them into community pots. This is perhaps the most stressful time in the plant's life, and much care should be exercised by the grower to assure the plants have enough available water, very constant (and perhaps higher than normal) humidity, lower light than usual, and little heat stress. Again, individual requirements will vary depending on species, but generally one should be quite careful with *Masdevallia* community pots, as they seem to be more prone to transplanting shock than many other genera of orchids.

After the plants have been established in the community pot, and have gained vigour and are growing well, the amount of water available at the roots can be reduced. Eventually, the plants can be transplanted into individual pots and treated like other plants.

There are a number of commercial and amateur growers that grow *Masdevallias* from seed. Some growers will elect to try to propagate species from seed, but almost everyone wants to make hybrids as well. A list of hybrids is provided in Appendix VI. An amazing number of new hybrids have been produced and registered in the last ten years, and there are many promising hybrids to be seen in the future.

An interesting point about seed-grown plants is that they seem to have more vigour than jungle-collected plants. This "hybrid vigour" seems to be true of both hybrids and species. It is suspected by many growers that seed-grown plants of very demanding species (such as *M. affinis*, *M. rafaelliana*, *M. uncifera*, and so on) may be much easier to grow in cultivation than jungle collected plants. ■



*Masdevallia* (Angel Frost x hymenantha)  
Photo Neville Butler Entry in 'Expo photo competition.



# DONATIONS TO THE COLOUR FUND

WE ALL ENJOY the colour illustrations on every page of this magazine. The extensive use of colour has only been possible because of the generosity of many readers who have contributed to the colour fund, and to all I would like to express my thanks. Every dollar counts, and on behalf of the Orchid Council and Publications Committee I would like to thank all those who have assisted in this way.

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# **Sarcochilus fitzgeraldii "Ravine Orchid"**

**O**RIGINALLY collected and named after R. D. Fitzgeraldii 1879 in deep gorge at head of Bellinger.

Fairly large lithophyte with arching to pendulous racemes to one half metre long carrying from four to fifteen sometimes delicately perfumed flowers. Tremendous variation in shape, size and colour ranging from flat open blooms to well rounded from albino to deep crimson with all variations of splashes etc. in between. Size can be from 18 mm to approximately 45 mm One clone being named 'Fiftycenter' as the name implies a 50c piece will not cover the flower.

Distribution North Eastern N.S.W. to Conondale Range South Queensland. Grows in leaf mould etc. on cliff faces mostly on eastern

slopes of Great Dividing Range. Rarely above 2,000 feet with very extensive root systems rambling over rocks to require a distance.

As with *S. hartmannii* terracotta shallow pots are ideal with coarse open bark and charcoal mix. It is not a bad idea to reduce amount of shade during winter to allow extra light and replace again when weather returns. Once well established it does not take long to become a specimen and is an unforgettable sight in full bloom and is remarkably easy to grow as is its progeny. Most hybrids follow *S. fitzgeraldii* for shape and generally have improved if not increased colour particularly centre of flowers. Generally

strong upright racemes with good flower count. One of the earliest "Sarco" registrations was *S. Fitzhart* registered in 1963 and since then almost 50 have been registered.

*S. fitzgeraldii* would have to be almost everybody's favourite "Sarco" and with us it is no exception. Last year we flowered the first of some line bred seedlings and are looking forward to this flowering season for more of them. The last batch produced quite large flat filled in flowers of excellent colour.

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# O.C.N.Z. Slide & Video Library

Several slide programmes have been deleted from the library and one has been edited to a more manageable size. Slide programmes are for hire by societies. Videos can also be hired by individual members of affiliated Orchid Societies through their secretaries. Cost of hire is \$10 in each case - cheques should be made payable to the Orchid Council of New Zealand.

Enquiries to the Librarian, Mrs. B. Goodger, 9 Somerset Grove, Tauranga, Ph 0-7-578 4761.

## SLIDE LIBRARY

Programme 1 Native Orchids of Tongariro National Park - a programme compiled by the late Ted Gibbs, foundation president of the Wanganui Orchid Society. Historical interest. 57 slides.

Programme 2 Odontoglossums and Colombian Miltonias - compiled by the late Frank Askin, foundation president of the Wellington Orchid Society. (Additional 8 slides of Gerald McCraith crosses). 37 slides.

Programme 3 Phalaenopsis Breeding at Freeds - from the famous Arthur Free Orchids, Malibu, California, showing their breeding using the various species to give pinks, candystripes, yellows etc. 78 slides.

Programme 5 Modern Odontoglossums and Odontiodas - and AOC programme by Gerald McCraith, a top Australian grower of these genera. 36 slides.

Programme 7 Goodale Moir's Work with Brazilian Miltonias - copied from AOC slides. This programme shows combinations of Miltonias, Brassias, Oncidiums and other genera. 36 slides.

Programme 8 Mt. Albert Edward Botanical Patrol - New Guinea - an edited version of the programme compiled by John Jannese for the AOC. A trip into the Owen Stanley Ranges of PNG to Mt. Albert Edward, some 13,000 feet a.s.l. in search of orchids. 60 slides.

Programme 9 Moir's "New Breed" Orchids - compiled by Gerald McCraith showing more of the famous hybridiser's man made genera. Includes such creations as Arizara, Aspasium, Brassidium, Rodrassia, Brassophronitis, Cattleytonia, Laelonia, Hartara, Lisponia and Gauntlettara. 36 slides.

Programme 13 An Orchid Safari Through Kenya - presented by Pat Scott of South Africa. Showing some of the scenery and wild animals plus such orchid genera as Ansellia, Angraecum, Aerangis, Rangaeris and Cyrtorchis. 36 slides.

Programme 14 1980 Royal Horticultural Society Awards - Magnificent slides of the top orchids awarded in England by the RHS in 1980. Showing Odontoglossums, Lycastes, Cymbidiums, Phalaenopsis, Paphiopedilums, Vandas, Cattleyas and other genera. Photographs by Eric Crighton of "Orchids for Everyone" fame. 60 slides.

Programme 15 1981 Royal Horticultural Society Awards - Another programme showing the best orchids judged by the RHS during 1981. 60 slides.

Programme 17 1981 Royal Horticultural Society Awards - the last programme available in this excellent series. 60 slides.

Programme 18 New Zealand Native Orchids - a good coverage of our orchids, photographed by Bob Goodger. 80 slides.

Programme 19 African Angraecoids - Photographed on Africa by Stan Ombler, while living in Kenya. This comes with a taped commentary by Stan. 39 slides.

Programme 20 Australian National Awards, July 80 to March 82 - awards by the Australian Orchid Council. 75 slides.

Programme 21 Australian Native Orchids: Species and Hybrids - by Wal Upton, including some of the crossings of Dendrobiums and Sarcocilus. Comes with a taped commentary. 36 slides.

Programme 22 13th World Orchid Conference Medal Winners 93 slides.

Programme 23 O.C.N.Z. Awards for 1989/90 77 slides.

Programme 24 O.C.N.Z. Awards for 1991 52 slides.

Programme 25 O.C.N.Z. Awards for 1992 49 slides.

## VIDEO LIBRARY

B 800 Potting and Mounting Orchids (Warm to Intermediate) 28 minutes

B 801 Potting and Mounting Orchids (Cool temperatures) 28 minutes

B 802 The Many Worlds of Orchids 30 minutes

B 804 Growing Orchids Under Lights 55 minutes

B 805 Pests and Diseases of orchids 68 minutes

B 806 An Introduction to Orchids 33 minutes

For details of the above videos, see brochure.

Video 1 A 3 hour video of "Our World programmes -  
"Orchids" No. 1 - 1 hour  
"Orchids" No. 2 - 1 hour  
Joseph Banks - 1 hour

Video 2 A VHS video of various TV programmes concerning orchids and  
other flowers - Holland; "Dig This" - Orchid Species; "Our World" - New  
Gardens.



Video 3 Meristemming demonstration at a Nelson seminar.

Video 4 Pleurothallid Measurement Index - featuring George Fuller 38 minutes

Video 5 Orchid World by Jocelyn Addison, winner of the Video competition 10½ minutes

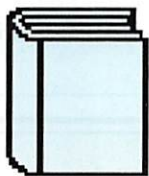
Video 6 Masdevallias - Ray Thomson of Mooroolbark Orchids 1 hour 25 minutes

Video 7 Ecuador and its Orchids - Ray Thomson 2 hours

Videos 6 & 7 were filmed at meetings at which Ray Thomson spoke during his New Zealand tour in 1994.

Video 8 13th World Orchid Conference - the Official Video made by Tiger Films Ltd. of Auckland shows displays, set up and prize winning blooms. 31 minutes.

AOS. Movie "The World of Orchids" - 28 minutes in colour on the subject of orchids, covering early collecting and discovery, growing, mounting, tissue culture, seed sowing, judging and the different types. Purchased and presented to the Library by the New Zealand Orchid Society. Hire \$10.00.



## THE BLOOMING YEARS

70 Years of Loving Orchids

.Frank Slattery OAM

A new publication of the Australian Orchid Council has recently been released. Edited by Ron Kerr, the well known Australian orchid identity Frank Slattery has recorded an eventful 70 years of orchid involvement. From his birth in Balmain in 1903, his introduction orchids, involvement in early orchid festivals in the Sydney Town Hall, to his award of the Orchid Council of New Zealand Gold Medal at the 13th World Orchid Conference in Auckland, his story is indeed the story of the development of orchid growing in this part of the world.

A visitor to New Zealand on many occasions, a number of local identities are featured, and those interested in orchid personalities will find much of interest. Much of Frank's orchid growing philosophy is covered, with both his triumphs and tribulations. Much of this is covered in the final chapter 'The art and the future of growing orchids'.

This 84 page paper back or hard covered publication is recommended to all with an interest in orchids and orchid people. It is illustrated with 78 black and white photographs of early Sydney shows, with colour shots of more recent events. It is available direct from the Australian Orchid Council P.O. Box 145, Findon, South Australia 5023 AUSTRALIA. \$29.50 soft cover, \$39.50 hard cover. Credit cards accepted. ■

# ORCHID SHOWS 1996

Jan. 12,13,14     **TARANAKI**  
Apr. 13, 14     **BAY OF PLENTY**  
Sept. 20, 21     **HAWKES BAY**

Central School Hall, Pendarvis Street, New Plymouth.  
Te Puke Memorial Hall, Jellicoe St, Te Puke  
Hastings Indoor Basketball Stadium, Railway Road,  
Hastings

*All societies are offered the free listing of their current years show dates. Please ensure accurate and full information is forwarded if this listing is to be of maximum use.*

**PLEASE NOTE:**

All societies are requested to forward ONLY details of current years shows to the Editor for publication here. To preserve a show date for future years, societies may forward details to the Secretary of the Orchid Council who coordinates this information, but only current years dates should be forwarded to the Editor. This will ensure that accurate listings will eventuate especially when last minute amendments are made in the final rush to press time.

Continued from page 178

good will come from our ideas. I have tried to simply judging of small Phals.

I can not emphasize enough; know your Phals. Remember type and breeding should prevail. This is especially true when award judging. Judging is no better than the knowledge the person judging has. ■



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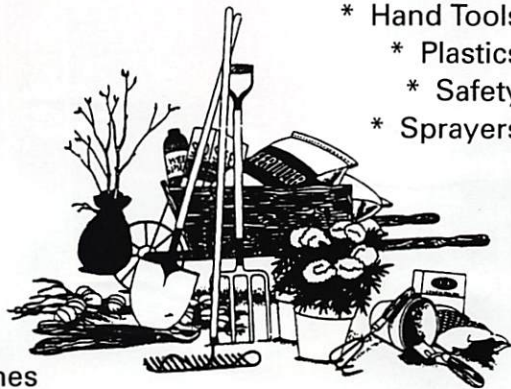
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## HOURS

MONDAY — FRIDAY 8.00 a.m. — 4.30 p.m.

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*Grand Champion 1995 Expo Lc Mini Purple 'Tamami'  
Grower K. and B. Killington Photo P. C. Tomlinson  
Inset: Kay Killington with plant photographed in Expo hall.*