

# ORCHIDS IN NEW ZEALAND



MAY/JUNE 1983

# Beck's...



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# ORCHIDS IN NEW ZEALAND

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## Contents

### **Page:**

- 150 Masrudal And Other Data by Des Leahy
  - 154 Orchid Species, Evolution by W. James Harper
  - 156 Orchids without a Greenhouse by J.S. Addison
  - 159 Pukekura Corner by George Fuller
  - 162 Phalaenopsis Culture by Ian M. Milne
  - 163 Bottom Heat by Bob McCulloch
  - 165 Cymbidium Society of Australasia by Andy Easton
  - 167 Cymbidium Culture by Gordon Maney
  - 168 Paphiopedilums, Autumn Notes by F.R. Askin
  - 169 Plant Names by P.C. Tomlinson
- 

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**Cover Photo:** *Cattleya Loddigesii* var. *Harrisoniana* (Ldl). This species *cattleya* is found in Brazil and vast numbers were collected in the early days of orchid hunting. Photo courtesy of Mrs Caryl Sellers.

# Masrudal — And Other Data

by Des Leahy

(The names of persons and the facts mentioned are intended to be true and any resemblance to people well known to many orchid growers is no coincidence. If you are of the opinion that cymbidiums are only for novices and commercial growers, please read no further).

While wandering around many shows and visiting the cult devotees in various places it has been noted that this strange grex epithet Masrudal kept popping up with many and also varied names tacked on such as 'Verrans,' 'Onewa,' 'Morebon,' 'Robin,' 'Diane,' 'Christine,' 'Jill,' 'Vicki,' 'Irene,' 'Susan,' 'Pamela,' 'Tainui,' 'Waikohu,' 'Waikanae' and many other "pet" names.

The cultivars, while being of many different colours, all seem to have a marked similarity of tone or shading and in some cases, shape and habit.

The colours vary from a lightly shaded green, to a bronzy green to a brownish yellow and on to a dusky reddish pink.

Shape, usually "open" and in some cases a bit "starry."

Size, about 70mm to 80mm (according to some judging rules, would be classed as a "novelty" but I hear a whisper that this term is falling from favour and may be superseded by "intermediate").

Habit, pendulous and/or upright depending on the whim of the owner.

Floriferousness, up to 30 flowers on a spike have been seen and up to a dozen spikes on a plant.

I was first given an unflowered (Celadon x Fascination) seedling by the late Miss Kathleen Alison about 15 years ago. It turned out to be a dusky rose and for me, certainly earned its keep with lots of early blooms which the florists seemed to like.

Sanders listed the cross as being registered as Masrudal by Mrs A.

Blackmore (John Mason) 1970.

Koester in his "Cymbidium List Vol. 1" repeats this cryptic message and records no merit awards but a bronzy-green with the varietal name 'Tainui' exhibited by Miss Molly Clark of Mairangi Bay was given a C.C. by N.Z.O.S. in 1973.

I later became fascinated by this strange grex epithet and began digging into its history and thus turned up — to me — an interesting story.

There will probably be some critics who will say "Masrudal? — so what! It's no big deal" and it probably isn't, if you compare the quality of blooms with say, the Starbrights, the Alison Shaws, Lady Bugs or the Agnes de Garmos. But I think that this "story" will at least record the names of some of those New Zealanders who were the trendsetters of their day and it will also acknowledge the efforts and contributions of some of those who helped to lay the foundations for what has become for us today our absorbing interest and enjoyable recreation.

The New Zealand phase began sometime in the 1950's but the real beginnings were probably about 120 years earlier but that is another story which, if there is sufficient interest may be told later.

In the early 1950's in Auckland an electronics engineer named John Mason became interested in orchids and with his scientific background (he was employed in the Naval Research Laboratory at Devonport) it was inevitable that he should about, 1958, gravitate

towards hybridising which was then in its infancy here in New Zealand.

John was, and still is, a quiet retiring man living at Birkdale on the North Shore.

He has retained a small collection of cymbidiums but his interest today is mainly in the short-wave radio and is an active amateur operator.

(This John Mason is not the present C.O.N.Z.E.D. Registrar General).

Another early grower, John Hepburn of Awakeri near Whakatane had emerged as being a strong influence on the cymbidium scene in New Zealand. It is perhaps coincidental but my impression is that the two Johns, the scientist and the grower, are of similar temperament — quiet, modest, deep-thinking men.

The main difference being of course that one was a hobbyist and the other was and is, a commercialist.

John Hepburn and his wife went on to become probably the first but surely one of the leading orchid exporters in the country. They still live at Awakeri and the last time seen about three years ago, both maintained an active interest in the business but it is understood that their son Rod is now carrying the Hepburn flag.

Indicating the depth of interest shown in those early days by John Hepburn his name stands in the N.Z.O.S. records against the first two cymbidiums awarded in New Zealand. 30.09.1959 Edna Cobb 'Zena' (Profita x Balkis) A.M./N.Z.O.S. 30.09.1959 Jungfrau 'Egmont' (Alexanderi x Eagle) H.C.C./N.Z.O.S.

He had earlier registered with the R.H.S. in 1957 a clone Lynne bred by Armstrong and Brown of England from a crossing of Promonia and Remus. It was awarded HCC/NZOS in 1961 with varietal name 'Orchidridge.' Pieces of this

plant are still around.

It seems very probable that about this time the Whakatane John imported a little bronzy-reddish clone of Cym. Fascination (Joyful x Constance Flory) and because pastel colours were then the fashion, certainly as far as export was concerned, it is not surprising that the little bronzy "out-cast" found its way to the Auckland John.

When delving into this history another pioneer hybridiser must be mentioned, this time from Wellington, Mr Henry Rudolph, a watchmaker of Eastbourne where he still lives.

As well as being an orchidist of considerable knowledge and repute Henry became even better known in Wellington musical circles as the conductor for many years of the Henry Rudolph Singers.

We must now switch to the female influence relating to orchid hybridising because of the vital role that they played so we will call this Scene II — Enter the distaff side.

Three Auckland ladies, all friends with a common interest in what was in those days, we are told, considered to be just a "passing fad," namely, the growing of miniature cymbidiums.

Firstly, the late Miss Kathleen Alison, Bursar of the Auckland University in the latter years prior to her untimely death.

Secondly, Mrs Margaret Buchanan who in 1939 was brought from England by the New Zealand Government to organise and establish Occupational Therapy throughout the country. Mrs Buchanan still lives at Laingholm in Western Auckland.

And thirdly, the late Mrs Nancy Page, who died on 9th February, 1983, a former N.Z. Nursing Sister who served with the British Army in France in World War 1.

These three ladies became friendly through World Orchid Conferences with those two great

American Pioneer hybridists of miniature cymbidiums, Mrs Mary Bea Ireland and Mrs Emma Menninger.

Among other attainments, Mrs Ireland became very well known with the **maddidum** crosses, e.g. Sweetlime, Nonna, Pat Ann and others.

It is purely of interest only to note here that Mrs Ireland was previously married to Lieutenant Commander Frederick Noonan of the U.S. Navy Airforce who, while acting as navigator to Amelia Earhardt, went missing in the Pacific Ocean in 1937. His name is commemorated in Doris Aurea 'F.J. Noonan' which Mrs Menninger probably used when making that famous cross with **pumilum** to produce Mimi.

Doris Aurea 'F.J. Noonan' is still being used as a stud parent plant.

Apologies for digressing because it is Mrs Menninger with whom we are concerned at this time for she, at Greenoaks Nursery in Arcadia, California had been making many primary crosses using mainly **pumilum** as the miniature species parent and had registered in 1962 a little brownish, bronzy-green which she named Celadon.

The other parent was a standard named Ruskin (Ceres x Pearl), probably a rosy pink. This was registered by McBeans of England in 1938.

The name Celadon is taken from an ancient type of Chinese pottery noted for its durability and beauty as well as the variety of coloured glazes that were applied to it sometimes ranging through from yellow to green and bronze. This fact is perhaps significant but read on if you are still awake!

The three New Zealand ladies all imported miniature plants from Mrs Menninger (and probably from other forward looking hybridists).

Among these was Celadon which probably turned out to be here in New Zealand the most prolific first

generation miniature parent of its day. It was brought in by Kathleen Alison about 1965 and given by her to John Mason who promptly realised its potential and mated it with the little Hepburn Fascination and with Ramboda among others. He gave the varietal name 'Kathleen Alison' to the Celadon but as a further mark of respect he registered the progeny of the Ramboda crossing with the grex epithet Kathleen Alison in 1970.

When the (Celadon x Fascination) seed pod (Capsule?) was mature, John sent it to Henry Rudolph who by now had gained a considerable amount of experience and skill in seed sowing.

Henry raised the plants, some of which were acquired by another well known lady miniature fan of the day, Mrs Alice Blackmore, the wife of the late Albert Blackmore. Neither Blackmore needs any introduction to present day orchidists but today Alice has failing eyesight and now takes little active interest in orchids but a lively interest in orchid matters on the North Shore.

Alice was so impressed by the vigour and probable potential of these seedlings that with the permission of John Mason she duly registered the cross as Mas (Mason)—Rud (Rudolph) — Al (Alice) which put together makes you know what.

Although her best plant was not awarded it was given the varietal name 'Morebon,' a play on words from the name "Blackmore."

Other plants as they came into flower were given the names of the Blackmore grand-daughters.

The strange thing — the one that first attracted my attention was the "family likeness" of colouring that all Masrudals have. They are what John Mason describes as "pottery colours." It is no wonder with a parent named Celadon!

The "muddiness" seen in some flowerings is probably due to over exposure to strong light. It is said that the light conditions usually given to whites and greens seem to suit best.

Using again the "family likeness" analogy, conversations with and about the people involved in this story have left the distinct impression that they were and are very modest people, noted far more for their ability and quiet sincerity than for their loquaciousness.

In conclusion, I must record my thanks to John Mason, Margaret Buchanan, Alice Blackmore and all of those other friends who helped me out with little bits of information from the past.

## CATASETUM ROSEUM

*by Joy and Jack Francis*

There are over 100 species of *Catasetums*, most of which are epiphytic. Their natural habitat is the American tropics and they are distributed from Mexico to Peru. *C. roseum* is a miniature species and has a charming round shaped flower of a beautiful rose colour with fringed petals and lip. The flower spike comes from the base of the pseudobulbs which are quite bare at the time of flowering, the leaves coming later.

*Catasetums* are known as 'pollen shooters.' The male flower has a trigger mechanism which shoots pollen on to any insect which may touch the anther (wishbone antenna).

We find our plant grows very happily amongst *Cattleyas* liking good ventilation, plenty of light and intermediate to warm temperatures. During the growing season it gets well watered once a week with fertiliser added for each alternate watering. They seem to appreciate adequate fertilising.

When the leaves fall in the autumn watering should almost

stop until the flower spikes appear. Some moisture is necessary to keep the bulbs in a good plump condition, and a fine misting is usually sufficient for this purpose.

Our plant is firmly potted in 'Becks' mix which seems to be quite satisfactory. *Catasetums* also do very well in wooden or wire baskets or even on punja slabs.

It is a most satisfying plant to grow and gives good results for a minimum of attention.

## OF SPECIAL INTEREST TO ALL ORCHID PEOPLE

*The Second New Zealand International Orchid Conference will be held in Wellington from 8—14 October 1985 in the Winter Show Buildings.*

*A full and expert panel of speakers selected from the best the world can offer will present Conference papers, judges will select the best blooms and arrangements, and pre and post Conference tours are being arranged for registrants as well as the usual cocktail party and banquet.*

*This will be your chance to see the best New Zealand growers can offer, hear the best advice and information it is possible to receive and there will be opportunities for meeting orchid growers from around the world and seeing what Commercial interests have to exhibit and sell.*

*Floral art and IKEBANA displays will supplement entries from upwards of fifty orchid exhibitors from societies and individuals. Brochures and registration opportunities will be available when planning is finalised.*

# Orchid Species Evolution

continued by W. James Harper

## STANHOPEA LEAP FROG SPECIATION

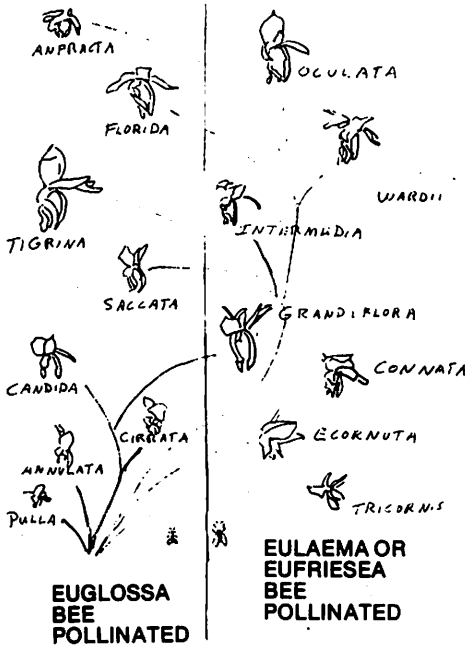


Figure 4

backcross to its parents. Thus a rapid change in habitat can have a marked change in the suitability of a population. This leads to speculation that *Den. kingianum* may be an example of such a natural happening — with one or more of the parents lost because they were not adapted to the new environment.

Introduction of polyploidy can also be a factor in rapid speciation. In this regard it is also interesting to observe reports that *D. kingianum* has been found as a diploid, triploid and tetraploid in at least one natural population.

One of the beginning points for unraveling the puzzle of orchid species evolution lies in their geographical distribution. It is generally considered that those orchid genera that are located on several different continents (trans oceanic) had differentiated before major continental drift had occurred. Orchid genera that are of more recent origin are generally located on a single continent.

Thus genera differ in their state of evolution — The *Vanillas*, for example, are among the earlier of the orchids — are found pan tropical — and are the most primitive of the *epidendroideae*. The *Cypripedioideae* are also distributed on more than one continent. *Cypripediums* (most primitive of the genera) are distributed in temperate climates in

Dodson extensively studied a natural hybrid in Ecuador — *Onc. pusillum* x *Onc. pumilo*. The former grows in shaded conditions and the latter in the tops of guava trees, where it is exposed to direct sunlight. The pruning and cutting of wild trees to yield a better harvest of their fruit changed conditions to that of the lower part of the tree experienced a partial shade. This was ideal for the natural hybrid, where it grew in great abundance. The hybrid shows considerable variation, but little tendency to

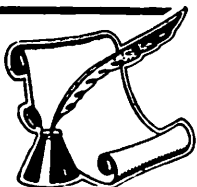


North America and Europe; whereas Phragmipediums and Selenipediums are in the tropical Americas and Paphiopedilums are in tropical Asia. It is hard to keep from speculating that the non-tropical positioning of the Cypripediums slowed down their evolution. In all there are about 38 trans oceanic genera.

We have only scratched the surface of our topic — leaving for another time the detailed discussion of generic and species differentiation. Let me leave you with the thought, that in each subtribe there is more commonality than difference — with hybridization possible between members of each genera in the subtribe.

---

## LETTER TO THE EDITOR



I.D. James  
No 2 R.D.,  
Hamilton  
8.3.83

The Editor,

The Waikato Orchid Society has undertaken to provide the American Orchid Society with a slide programme on 'Orchid Hybridization in New Zealand' for inclusion in the AOS slide library. I have been given the task of assembling the programme.

One of the difficulties likely to be faced is that there are probably more orchid hybridizers in New Zealand than there are good photographers. The technical standard set by the AOS slide library is quite high.

The purpose of this letter is to ask if you can find space in 'Orchids in New Zealand' to publish a plea to anyone who has good slides of orchids hybridized in New Zealand by anybody to let me have the opportunity of seeing them. Any original slides we can use will be copied and returned to the owner as promptly as possible. A note with any interesting information about the plant would of course be helpful.

Kind regards,

Jim James  
AOS Representative — Waikato  
Orchid Society.

*I would suggest you read Mr Leahy's article on Page 150 and perhaps contact Mr F. R. Askin of the Wellington Orchid Society for information on southern hybridisers.*

ED



## WHAT WE OWE TO INSECTS

"Flowers rank among the most beautiful productions of nature; but they have been rendered conspicuous in contrast to the green leaves, and in consequence at the same time beautiful, so that they may be easily observed by insects. I have come to this conclusion from finding it an invariable rule that when a flower is fertilised by the wind it never has a gaily coloured corolla."

Darwin in 'The Origin of Species'

# HOW DOES A BEGINNER GROW ORCHIDS WITHOUT A GREENHOUSE?

J.S. Addison, Wellington Orchid Society

It is certainly possible for an outright beginner to grow orchids without getting a greenhouse first, but there are a lot of qualifications to the statement. These notes are based on our own experience of three years growing in a small house in the Blue Mountains, where we get plenty of sun, shelter from the southerlies, and only an occasional frost.

First I should make it clear that these notes do not refer to Cymbidiums. We grow a few of these — as outdoor plants — and I don't much like them. This is the first rule for any grower — grow only what *you* like, the plants will reflect your interest and enthusiasm. There is so much variety amongst orchids that there is bound to be at least one group which you fancy.

Virtually all other orchids are indoor plants and it is these I write about. Now 'indoors' needs defining. It could mean a centrally-heated home with a minimum temperature of 15°C and low humidity, or that described by an early English grower as perfect for Odonts — "the plants lived in the sitting room where they got frosted at night and got no heat at all until the fire was lit for tea."

Ours is probably more typical of Wellington houses in that it is reasonably well insulated, has a few draughts and is heated by an open fire, a storage heater and the sun. We open doors and windows as often as possible, but are both out all day. The result is a winter minimum temperature of about 5°C, a summer maximum of 25°C and plenty of fresh air. If your home is much different from this these notes may not be much use.

This sort of environment is marginal for many orchids, and consequently it is *essential* to attempt only those plants which are

likely to adapt to the conditions you can provide. Unless you build special environments like 'Wardian cases the choice is quite limited. With experience and some special equipment, it *may* be possible to grow Phalaenopsis in your home; but it is beginners I'm talking about, and it is pointless — and very depressing — for a beginner to try and grow a Phallie in the kitchen. Even those we were growing were greatly relieved when they were finally moved into a greenhouse, and they have all grown twice as fast since then.

All the same, the most suitable plants are frequently not available. You then have several options. The first of these is patience (essential anyway) — and wait until you can find the right plants. If you insist on buying anyway, get adult or near-adult plants, as they are usually more tolerant of marginal conditions than young ones and in any case flower earlier. Buy only a few good ones and try to give them a suitable microclimate. The novice has a great advantage over the expert in that he only has a few plants, and can give them individual microclimates and individual attention.

The plants we have successfully flowered ourselves are mostly in the Cattleya group — Bc Daffodil, C Les Houches, *Epiphronitis veitchii*, and recently *Odontocidium* Crowborough 'Plush.' Others we have bought in spike and they have

happily flowered for us in the house. Yet others are growing reasonably well but have yet to flower as they are still too young — various *Cattleyas* and *Odonts*, *Coelogyne cristata*, *Phaius tankervilleae*, *Dendrobium nobile*, *Epidendrum radicans*, a *Dendrobium* and a *Miltonia*. There are of course the Australian *dendrobiums speciosum*, *kingianum*, *falcarostrum* etc. which can be grown outside during the summer and brought inside during the frosty season. *D. kingianum* in particular is readily available, grows fast and is very floriferous.

Our failures are equally instructive. They include all of our early *Phalaenopsis* (my wife can't resist them); a large number of our first batch of seedlings (too small — they need some heat at this stage); nearly all of a flask of *Odonts* (an experiment); a flowering size *Cattleya* Colworth x Summer Stars 'Purity' which simply collapsed and died for no apparent reason; and some slippers. You will notice that most of these were bought in defiance of the advice given above!

Most of the plants live on the bedroom windowsill, which has been widened to about 12 inches. The window faces east, but the sill gets sun for most of the morning from the north-facing French doors. The doors or the windows are nearly always open, at least a little. The plants are all on moisture trays of some sort, allowing excess water to drain into the trays and evaporate up around the plants. They get plenty of light, but not the heat of the afternoon sun, and particularly, they get an inspection every morning and evening. This close supervision is an important requirement that isn't really possible when you have a lot of plants — another beginner's bonus!

The remainder of our indoor plants are warm-growing ones, mostly *Phalaenopsis*. Until recently

these lived above the storage heater, sitting in a large pottery bowl full of wet pebbles. This provided the warmth and humidity admirably but unfortunately the heater is in a dark corner and even for *Phallies* there was insufficient light. Now we have acquired an electric heating board, which is buried in a polystyrene fruit box under an inch of sand, the plants sitting on top and watered in situ. The sand stays moist and warm, humidity around the plants is continuous, and the whole tray can be moved to a suitable position. It is still far from ideal, but the plants are noticeably happier.

Finally, a few random points that we have found helpful.

Buy good plants — from reputable growers, that are a reasonable size, that look healthy. We have found that plants from some growers do particularly well with us; if you find the same, stick to those sources. Your cultural habits are probably similar.

All growers are different — take particular care of a plant when you bring it home, it has to adjust to your conditions.

Study your plants — inspect them often, encourage them, but resist the temptation to water and feed them every time you inspect them.

Read a lot — there are plenty of good books in the society library, and the first essential is to get used to those terrible names. You will also find lots of conflicting advice.

Ask questions — talk to as many growers as possible, visit them and see for yourself what they mean by shade, temperature etc., you will learn more this way than by going to a dozen seminars.

Accept some losses — they are inevitable. But try to find the reason each time, and use it as a lesson for the future.

Your first aim is to get plants growing — flowering is secondary and hopefully will follow naturally.

Keep records — plants should always be accurately labelled, and it is fun to look up a plant's history. Most of us have got very inaccurate memories.

Have patience — lots of it. Orchid growing is an incurable disease, so you've got plenty of time.

Finally — enjoy your hobby. So far I have found orchid growers to be wonderfully friendly, hospitable people, and I frequently think that this is the best reason for joining them — the flowers are a bonus.

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## CYMBIDIUM MEMORIA BRUCE DOUGLAS

Orchid folk who attended the first few Annual General Meetings of the Orchid Council of New Zealand will remember the late Bruce Douglas of Kawerau who was one of the original members of the Council Executive. Bruce will also be remembered by many friends in the Auckland, Waikato and Bay of Plenty regions, where he played a vital role in the establishment and continued success of Orchid Societies, being Secretary of the N.Z.O.S. 1952—55 Treasurer 1953—54, and Review Editor 1957—58. On moving to the Waikato, and later to Bay of Plenty, Bruce continued his interest in orchids and was Secretary to the Bay of Plenty Orchid Society for many years. His enthusiasm for orchids and his willingness to share his great knowledge of orchids and orchid culture was valued by all who knew him. Bruce contributed cultural notes to 'Orchids in New Zealand' until shortly before his death on October 10th, 1978 — a few days after a wheel-chair visit to the NZOS Spring Show.

Ron Maunder of Tauranga has many memories of Bruce's courage,

his helpfulness and humility, gained while serving with him on the Bay of Plenty Orchid Society Committee. On behalf of all Bruce's friends Ron recently registered a Cymbidium cross, Memoria Bruce Douglas, as a lasting tribute to him.

The parentage of Cym. Mem. Bruce Douglas is Cym. Susa 'Dos Pueblos' x devonianum and the first few seedlings to flower last season had very dark red to deep maroon miniature flowers on pendulous spikes. The darkest clone, which is almost solid maroon in colour, Ron has given the cultivar name 'Courageous,' and this clone will be mericloned so that all members of the Bay of Plenty Orchid Society will have a plant of Cym. Mem. Bruce Douglas 'Courageous,' a fitting tribute to the memory of a man who gained the respect of all who knew him.

Ron reports that the cross is extremely vigorous with most pseudo-bulbs giving double shoots or more; a habit from the C.Susa parent. He also expects the foliage to remain short like its Susa parent.

The OCNZ Executive has endorsed the naming of a cross in memory of the late Bruce Douglas, and hopes that by this gesture he will be long remembered for his fine contribution to orchid growing in New Zealand.

**OBSERVATION:** In the past I have not used rice hulls in a cymbidium potting mix, and until this potting season I have never really questioned why. And now I know! One of the attractions of growing orchids is that you don't have to do any weeding. Well, this time I used rice hulls and present indications are that I may get around 30 bushells to the acre.

M. Black in Warringal O.S.

Bulletin

# PUKEKURA CORNER

## A Book I Have Waited For

By George Fuller, N.D.H. [N.Z.],  
Curator Pukekura Park, New Plymouth.

I am very thankful for having received some fine presents this Christmas, but I must confess that they are overshadowed by one I bought for myself to celebrate my oft-forgotten birthday (at least that is the excuse I make) early in the New Year. By some means, I just simply HAD to own a copy of 'SLIPPER ORCHIDS — THE ART OF DIGBY GRAHAM.' Perhaps the thrill was heightened because I had awaited the publication of his work for so long.

It must have been late in 1971 when a lifelong friend and very accomplished cultivator of slippers, Mr Fred Powell, informed me that there was a chap in Christchurch keen to contact me to gain any information I could offer on slipper species. Subsequent contact and requests for access to what had become a fairly comprehensive collection of photographs I had taken overseas left me with positive feelings of scepticism. Here in this remote corner of the orchid growing world was a crank who had never grown an orchid, contemplating writing of all things, a monograph on the tropical genus, *paphiopedilum*! This had to be the ultimate in eccentricities, but for some reason I decided to humour this character by co-operating. It was not very long however, before Digby Graham had me performing mental somersaults and willingly at his beck and call in his overwhelming determination to achieve authenticity and detailed accuracy in his endeavours. It soon became very obvious that this man was serious and what was more — capable.

Digby's untimely death in 1979 has meant that we are robbed of the fulfillment of his personal ideals of

producing a monograph and thus the poorer, but how fortunate we are that Robin Graham and Ron Roy have made such a wonderful success of bringing to us the tangible record of his research — this collection of exquisite paintings.

In preparing this unsolicited appraisal of their work, it is still rather difficult for me to be purely objective because of my personal admiration for, and involvement in Digby's achievements, but I think I do justice to all when I suggest that these two from opposite ends of the country and with differing involvements have produced a volume notable for balance, if I can condense my impressions into one word.

It has an attraction for everyone through the range from the lover of fine art, the orchid enthusiast seeking information, to the specialist seeking verification. Oh yes! and to that special group seeking a safe financial investment, for the passage of time will do little to outdate the attraction and authority of this book and it will always be eagerly sought internationally.

There has been an upsurge in recent times in the publication of

superbly illustrated books on orchids in which the text can only be described as pathetic but Ron Roy has ensured that this book will never fall into such a category. With the combined skills of respected scholar and competent orchid grower which he is able to bring together, he has furnished the illustrations with a crisp text which in addition to providing the necessary information in an authoritative manner is spiced with geographical, cultural and historical notes which are very helpful yet never become ponderous.

What a fortuitous coincidence it was that Digby Graham found in Christchurch not one but four devotees to the cultivation of paphiopedilum species in the persons of Walter Syder, John Campbell, Ron Roy and the late Clem. Stokel, all very accomplished growers, making that city unique surely, in terms of paphiopedilum species cultivation.

Robin Graham has introduced a masterly touch in her formidable task of bringing this work to completion by giving an insight into the fascinating atmosphere which prevailed during the era when the species were being first introduced from the wild. It is important to recall the elements of competition, intrigue, mysticism and adventure that marked that period in orchid growing history and it is a facet which I am sure Digby would have developed also.

Top marks also for including details of the working sketches and the finished paintings, but if I can level a criticism it is that I feel that yet more could have been included concerning technique, for it is in this sphere that we have a measure of the artists dedication and determination and it is only Robin Graham who can detail it.

For example, I recall that Digby worked with acrylic paints and that

it was only in the cool months of the year that he could achieve results that met his fastidious standards. I note from a letter dated 10 December, 1976.

"Now that the hot weather has arrived my painting is coming to a halt because acrylic paints dry far too rapidly to allow the painting of form and tint to work properly. Not that I will really miss it for I have worked continuously now almost every weekend and all the holidays for over six months."

The total number of paintings recorded as completed in 1976 is seven! One can imagine the frustration of locating desired species either in remote places or 'out of season' for painting, recording accurate details and then seeking the vital combination of time and inspiration to achieve a satisfactory result when conditions came right for painting.

He must have had a remarkable recall for colours and detail. What artist, following the instructions clearly given on page 23, (probably recorded in the summer), and even given other illustrations to cheat from, could finish up in the winter with the superb illustration of *P. curtisii* depicted facing page 84?

It would be interesting to know how long it took to complete each painting because the perfection achieved must have required painstaking effort. Perhaps for the sake of my conscience however, it would be better that I didn't know, for I recall that when I first had an opportunity to view the collection, after marvelling at the quality I was asked for any criticism. I passed the observation that in my experience the specimen chosen to depict *P. niveum* was not quite typical of that very dainty but variable species and that it therefore tended to lower the standard of the collection as a whole. This must have deeply worried Digby, for to my consternation (having by now

gained some indication of the enormous effort required for each painting) he requested material from a plant flowering at Pukekura Park to completely re-do *P. niveum*! Such was his determination to ensure accuracy.

The fact that there is no indication of scale with each print worried me but then I recalled that Digby recorded meticulously to natural size as is well indicated by the listing of actual sizes of the paintings on page 27.

To record the adjustments necessary to bring the paintings into conformity with the confines of the dimensions of the book would have resulted in the inclusion of a series of very untidy figures. The subject of specimen size is well covered by the accompanying text.

*Paphiopedilum* enthusiasts will be delighted at the inclusion of a listing of the currently accepted species, compiled by two authorities on the subject, Peter Taylor and M.H. Wood. This is a very tidy and helpful way to conclude the book.

As already indicated, there is good reason for me to have difficulty in remaining purely objective on the subject of this book, for in some small way I feel a part of it, but to the interested reader, I ask but one request; placing all sentiment aside, take this book, commencing perhaps from the back and turn the pages slowly. If, by the time you reach the portrait of this master artist you do not share my thrill and sense of pride in the fact that this wonderful work has its origins in New Zealand, I will be most surprised. We owe a great debt of gratitude to those who have helped to make the precious knowledge and artistry of Digby Graham available to the world in such a commanding and high quality publication.

## **ELEVENTH WORLD ORCHID CONFERENCE SHOW**

*The Eleventh World Orchid Conference wants you to exhibit in the Conference Show to be held, March 5—12, 1984 in the Coconut Grove Exhibition Centre, Miami, Florida. It will surely be the world's largest Orchid Show with approximately 100,000 square feet of floor space.*

*Display space is available for private growers, Orchid Societies and commercial growers in a range of sizes, the classes for cut flower displays by an orchid society being from 150 square feet to 75 square feet.*

*To be eligible for sales space, commercial orchidists must enter a competitive open class space exhibit of 100 square feet or more. The basic price for sales space is \$US1,450.00.*

*Foliage plants etc. for out of area exhibitors, will be provided, and a liaison person will be provided by the South Florida Orchid Society.*

*For space reservations and enquiries write to: Show Committee, Eleventh World Orchid Conference, PO Box 59-5150, Miami, Florida, 33159, U.S.A.*

**If you have an oxalis problem in your cymbidium pots, use Simazine, one tablespoon per gallon of water rather than try to hand weed your pots. The oxalis simply dries up and dies when hit by Simazine.**

**Ernest Hetherington in The Orchid Digest**

# PHALAENOPSIS CULTURE

by Ian M. Milne from Wellington Orchid Society Magazine

There is really no seasonal culture as such, for **Phalaenopsis**. These plants grow and flower all year round. Each plant flowers on reaching maturity regardless of the time of year and many will flower two or three times in a year. Therefore, select the culture that suits your growing conditions and maintain this regularly through the year.

In submitting these notes I do not suggest that they are the ultimate, but hope they will perhaps assist someone. I know that I am constantly learning and, I hope, improving my methods and that this can only be done by visiting other growers, studying their methods and conditions, and exchanging ideas. If you wish to learn you have only to ask as, from my experience, I have yet to meet the good grower who doesn't really enjoy sharing his knowledge and also listening to your ideas, but if you don't ask he or she is not aware of your interest.

## **Mix:**

I use a coarse mix of half inch square chunks of bark and charcoal. The proportions are not critical, say, four of bark to one of charcoal. The raw bark from old trees is ideal. Cut with small circular saw (mind your fingers) into chunks as small as possible with safety. Place in a container and boil, if you can, if not pour several lots of hot water over it. You will be surprised at the tannin or dye that comes out. The strainings from my mix go to a lady who does wool spinning and she uses this fluid as a dye. Leave your chunks of bark to soak and soften in a solution of fish manure and Captan for three or four days. It will then cut easily into smaller pieces with your secateurs.

## **Pots:**

I really think slatted wood baskets are best but roots come out and wander so I suggest plastic pots with plenty of holes burned in them by using a piece of heated pipe.

## **Temperatures and Growing Conditions:**

My house never gets below 15 degrees C. and seldom above 32°C. Humidity is maintained at between 70 and 80 percent, mainly by damping down a gravel chip floor six inches in depth.

During the summer sphagnum moss is placed around the top of the pots, this being removed during the autumn.

## **Watering:**

In my opinion **Phalaenopsis** prefer to be damp rather than wet and can even be allowed to dry for very short periods with some benefit.

The mix I use is very coarse and calls for a misting with water several times a day. If you are unable to do this alter your mix to, say, half fine bark, half coarse bark.

## **Feeding:**

The mix is bark and therefore requires lots of nitrogen. Liquid fish manure is good (smells a bit) and does not burn roots. The best I find is Lush, but please use it as a **very weak solution** or you will have rootless plants. Half the manufacturer's recommendation can be used on adult plants two or three times a month with safety during the growing period.

Immediately after flowering move plant into fairly deep shade and feed as described above. New roots soon appear and when the new centre leaf is about one inch long move plant into stronger light and feed with Phostrogen. This manure has a high potash content and combined with the increased light, helps to induce flowering.



**Light:**

A very difficult question — deep shade for seedlings and small plants, also for plants after flowering. Stronger light for flowering size. In fact as much light as you can give without burning, and that's the burning question. Perhaps it is safer to say no direct sunlight but lots of bright light.

Keep the air moving with a fan and remember to keep the humidity as high as you can, and your plants will really grow.

**Pests and Diseases:**

Not too bad with *Phalaenopsis* — mealy bugs are the most prolific with garlic snails a close second. If you are handling your plants every day a small artist's paint brush with some methylated spirits will keep the mealy bugs in hand. Likewise a light sprinkling of slug killer will deal with garlic snails. A spray around the top of the pot with a very weak solution of Jeyes Fluid also is quite effective. However, if you have a heavy infestation of mealy bugs one of the poisonous sprays mixed with All Seasons oil is called for. This will kill all intruders, including yourself so do be careful. If you have no proper mask (a piece of cloth over the mouth is useless) and no protective clothing, take the plants outside. Stand up-wind and proceed with caution.

Crown rot is the most common disease with *Phalaenopsis* and this is caused by poor culture. Overhead spraying with water late in the day is the main cause. Do not leave water in the crown of your plant overnight or you will have this problem.

With the approach of the cooler weather beware of an invasion of mice or even rats. They love the warmth of your glasshouse and will take up residence without any encouragement.

**General:**

Check your heaters and fans for oil or grease and see that all are fully operational. Have a good look

for leaks in the roof and see that the shading can be reduced or removed as the days get cooler.

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## BOTTOM HEAT

*by Bob McCulloch, Wellington O.S.*

The magic words "Bottom heat" are being heard more frequently at meetings when various members are trying to explain the reason for their plants flowering out of season, or excessively well. This, together with the availability of mini-flasks which the average person can buy and raise to maturity without obtaining a loan from the bank and/or doubling of glasshouse size, leads me to think that an explanation of what bottom heat actually is can only be a GOOD THING. Normally, if heat is used in a glasshouse, it is transferred to the plants by a current of warm air, supplied by a heater of whatever sort, controlled by a thermostat, and blown by a fan, resulting in the whole volume of the glasshouse being heated to the same extent, although only a small proportion of the heat is used to warm the plants. This setup is costly to purchase, and increasingly costly to run. It also assumes the presence of electrical power in the glasshouse.

Bottom heat supplies heat over a limited area, and to the roots of the plant only. No attempt is made to heat the parts of the plant above the level of the mix, although some heating can and does occur by natural convection. Areas heated range from three to 15 sq.ft. in the typical amateur usage, and the area is enclosed by a polythene tent draped over a light framework to conserve heat and humidity. Except in the larger areas it is not necessary to use a fan, and if a thermostat is used then it can be of

a much lower rating, since it will only be switching about 150 watts instead of 2.5—3 KW of power. We have in effect got a small glasshouse within our large glasshouse.

In fact, it doesn't need to be in the glasshouse at all. It can be anywhere, in the laundry, in the garage, in any room of the house where you can plug it into a power point, and give it a reasonable amount of light. Of course, we have sacrificed a lot of space, because we don't have the same amount of room as in the large glasshouse, but we only want to keep our seedlings warm, and they don't take up much room at all. It is also an economically sound move, for it is only going to cost approximately 1/20th as much to heat as the large glasshouse.

Now, on to the different types of bottom heat which are available. Heating is invariably by electricity and usually by a low temperature cable embedded in a more or less solid material on which the plants stand. The cables may be operated from normal mains voltage, or from a lower voltage using a transformer for added safety, and are buried in a box containing sand which is kept moist to help transfer the heat from the cable more evenly, and also to provide humidity. There is one type available which is supplied inserted in a solid board, and is simply plugged into a power point. This is the most convenient type for those who need a bit of bottom heat for a few seedlings, as the cable type require a box to be constructed to hold the sand, and even in the smaller sizes tend to become permanent fixtures due to the weight of sand and water.

The advantages gained by using bottom heat are that plants which have just been deflasked suffer a minimum of shock due to changed conditions, and the time taken to flower a plant can be reduced by as

much as two years. While in the flask, the plants have been accustomed to a high temperature and humidity, and can be set back quite severely on de-flasking if subjected to conditions more suitable for mature plants. The seedlings of all orchids benefit from higher temperatures and humidity than required by flowering size plants, and bottom heat provides this very nicely.

During summer, heavy shading will be required to prevent sunburn on the tender leaves. In winter, the shading can be removed, and the seedlings will continue to grow, effectively getting two growing seasons each year instead of one.

After 12 months in these conditions, seedlings can be moved to an environment a little cooler and less humid, and a year later moved into adult conditions in the late spring. If all has gone well, they can then be expected to flower in their season.

Another advantage of bottom heat is the ability to provide warmer temperatures in only part of a glasshouse, for example, for growing phalaenopsis in a cool house. One or two of our members are doing this with great success, and much reduced power bills, compared with heating the whole glasshouse. In this way it is possible to indulge your whims, and expand your knowledge of orchids and their culture at minimum cost.

A plant, like other things, if it does not get proper attention at, or as nearly possible to, the right time, will not yield a satisfactory result — neither can it be expected.

Williams in the Orchid Growers Manual.

*I would first like to welcome home Mr Andrew Easton and congratulate him on his success world-wide. I can see that he is capable of having a very stimulating effect on the New Zealand scene.*

*Council agreed to the publishing of this article "The Cymbidium Society of Australasia," but would like to point out that we already have two judging systems in New Zealand and it would be sad to see our resources divided further.*

*A good foundation has been laid by the Council judging panels and standards can be maintained and improved by strengthening these panels. They are already qualified and capable of recognising any plant worthy of award by accepted world standards.*

*I can see an exciting future for our Council judging system. Awards go hand in hand with the improvements in quality of plants and culture. This helps create interest and vigour in panels and judges and trainees become better equipped to recognise outstanding plants. A full circle that requires undivided support.*

**W. Ross-Taylor**  
**PRESIDENT O.C.N.Z. INC.**

# The Cymbidium Society of Australasia

*by Andy Easton, Rotorua*

Yes, you read it correctly! At the quarterly board meeting of the Cymbidium Society of America in July 1982, a decision of far reaching significance was made. The outgoing president, Bill Lawson and the incoming president, Dick Johnston, as well as the board of the parent society, unanimously gave their blessing to the inauguration of a system of judging cymbidiums and paphiopedilums in New Zealand in 1983. This judging system will be based on the judging criteria introduced and refined over the years by the Cymbidium Society of America.

For cymbidiums and paphiopedilums, the C.S.A. judging has gained worldwide respect. It is, in essence, based on comparison between the flower being evaluated and a hypothetically perfect flower with improvement over parentage and blooming season carrying no weight. For example, a plant that is awardable in June should be no different in size, shape and substance from one that would be awardable in September. This sustained quality standard has contributed greatly to the rapid evolution of the outstanding early cymbidiums that have been seen in California this past decade.

Several little extras will be added to the "down under" judging system to reflect the slightly varying needs of Southern Hemisphere growers.

The main one will be an Export Award granted only after the same plant has been submitted for consideration in three consecutive years. It will include evaluation of blooming season consistency, productivity and keeping quality — ultimately this award could become pre-eminent in an area where most plants must produce for a short export season and where the flowers are shipped thousands of miles to overseas markets. As is normal with judging systems, changes and improvements will be effected in the years ahead. As soon as the judging has a sound foundation in New Zealand it will be extended to Australia so that the Australasian character of the Society can be fully developed.

How will the Society get started?

We are in the position of needing substantial funds to get underway so the membership fee for foundation members will be \$50.00. This includes membership in the Cymbidium Society of America and a subscription to the Orchid Advocate which is their official organ. New members joining after 1983 will be required to pay an entrance fee of \$50.00. Annual dues, which again include C.S.A. membership and The Orchid Advocate will be \$30.00 per annum after the year of joining. Serious growers of cymbidiums and paphiopedilums are encouraged to apply for membership. Write: Andy Easton, PO Box 162, Rotorua, for further details.

What about the judging? We have to start somewhere and this is how it is proposed to get underway in 1983. Persons with orchid knowledge, experience and integrity, joining the new Society, are invited to indicate their additional wish to enter the judging system. A preliminary one day judging seminar is planned for early winter 1983 and members who have shown interest in training to become judges will be invited to attend. At the conclusion of the seminar, a committee will review the applicants and appoint some as Associate Judges and others, in need of further training or experience, as Clerks etc. Then at one of the major Spring Shows, these Associate Judges and Clerks will assemble together with the three judges from the Cymbidium Society of America for our inaugural judging session. We anticipate the procedure will be repeated for a second year in 1984 and by the third year, 1985, a number of the Associate Judges will, according to their progress, be appointed fully qualified Judges of the Cymbidium Society of Australasia. Members from Australia who can attend the annual show judging and/or the

seminars will be warmly welcomed and brought into the judge's training system as soon as practicable. Naturally as we progress, it will be possible to extend the number of judging sessions, with the aim, by 1985, of having them monthly in different locations around New Zealand from April through November.

Yes, we need a Host Society that is willing to offer exhibitors the opportunity of submitting their choicest plants for the additional chance of gaining a Cymbidium Society Award during their annual Spring Show weekend in 1983. The Host Society will be expected to make a financial contribution to the costs of bringing two C.S.A. judges from the United States to New Zealand. The Cymbidium Society of Australasia has undertaken to absorb the cost of these air fares for 1983 and 1984, a financial burden in excess of \$4,000.00. Our visiting judges for 1983 will be John Rowe, Chairman of Judging in the Santa Barbara region and Jim Burkey, Assistant Chairman. John Rowe is well known to visitors from New Zealand for the annual Santa Barbara International Show where he is both Show President and C.S.A. Show Judging Chairman. Jim Burkey, proprietor of Orchids Royale and Editor of the Orchid Advocate has made nearly every cymbidium hybrid originating from Santa Barbara Orchid Estate between 1970—80. He is recognised around the world as a leading authority on miniature and standard cymbidium hybridizing. Any Society that feels it could host our inaugural judging in conjunction with their 1983 Spring Show, please contact me as soon as possible.

It is hardly necessary to remind New Zealand growers what an honor it is to be the first judging affiliate of the Cymbidium Society of America outside the United States, indeed outside even

California. No other orchid judging system has made a concerted effort to develop a truly international character and we are, in New Zealand, being invited to participate in an exciting experiment. Let's show the orchid world just how good our orchids and orchid people really are!

## CYMBIDIUM CULTURE

MAY — JUNE

by Gordon Maney

The days and nights are colder now so water thoroughly when the plants need it, but early in the morning, so they dry out by nightfall. I still feed but much less, in fact only once in three weeks, with a liquid feed such as Lush nitrophosphate, atlas fish emulsion etc.

Thorough watering between feeds is necessary, at least three times before feeding again to wash out any build up of salts.

To keep up humidity and discourage red spider, keep the benches and walks damp at all times.

I spray once a month for protection against an infestation. Remember, red spider not only damages your plants, but also ruins your flowers.

Keep the slug baits round your plants at least once a week.

Because the flower spikes are showing, you should have staked them, if not, it's time you did. They do need training, many of the varieties do anyway.

If you haven't already done so, a dry feed of 4.4.1 that is four parts super, four parts blood and one part potash, thoroughly mixed, should be put around the pots during May, about a tablespoon to a 25cm pot. Don't put it into the plant, it will burn.

The early flowering plants, that is, those that flower in April to July will need a dry feed each month again from July. The later varieties I don't start dry feeding again till September 1st.

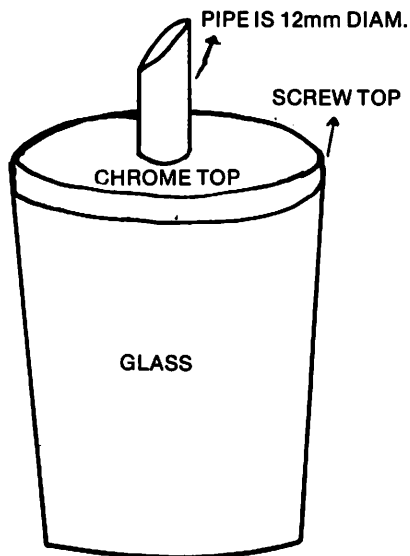
I hope you have cleaned up your glasshouses by now of any rubbish, that is leaves, weeds etc.

Many weeds are host to aphids, and of course they harbour slugs, caterpillars etc. More flowers are ruined each season through lack of a little care.

Recently I was at a very good cymbidium grower's place, and he showed me an excellent dispenser for fertiliser. He used his for osmocote, but it's equally good for any fertilizer.

I'm sure when you've had a cup of tea at a tearooms or cafeteria, you've seen a sugar dispenser you tip it up and out comes a teaspoon at a time.

The addition of a piece of 15mm plastic tube pushed over the pipe about 40cm long is a big help when you're leaning across a bench to feed those plants at the back.



# PAPHIOPEDILUMS — AUTUMN NOTES

*Frank Askin, Wellington Orchid Society*

One of the attractive characteristics of paphiopedilums is that their main flowering season extends over the winter months when most other flowers are scarce. A carefully selected collection can provide some flowers all the year round, but from now on the number of flower sheaths appearing in the leaf bracts will be rapidly increasing: so also will the need for care in attending to the plant's requirements as the weather cools and the days shorten.

Overhead watering, which is so much easier and quicker than watering over the edge of the individual pots, and which is so beneficial to the plants in the hot summer weather, should be restricted to morning applications on fine days, so that water in the leaf bracts evaporates well before evening. Flower sheaths take two or three months from when they first form to grow clear of the leaf bract, and during this time they are susceptible to rot induced by moisture — some varieties very much more so than others. Check that dust or compost or other organic material has not lodged in the leaf system where it will trap moisture and very likely set up rot; and watch out for moths — especially those of you who have electric light in your glasshouse and visit it after dark. Moths always seem to lay their eggs in the best plants, and by the time you have spotted the grubs it is almost always too late to save the flower buds.

The heavy mid-summer shading should be reduced gradually so that the glass is almost clear by the end of May. Rain usually does most of this for us, but there has been so little of it as yet this year that a bit of hand work is called for now. Good light is necessary for good plant health: that means, for this time of

the year, just a faint shadow as you move your hand over the plants when the sun is high on a bright day; no shadow in mid summer — near full sun in mid-winter. Plants vary in their light needs and tolerance, and they must be introduced to brighter light gradually otherwise leaf damage will result. Unfortunately it is usually necessary to apply heavier-than-desirable shading in order to keep mid-summer temperatures from soaring too high. 30°C is a comfortable upper limit, but a few degrees higher can be tolerated for short periods. At the other end of the scale aim for a minimum night temperature of about 12°C, though it can drop a few degrees without causing damage.

Paphs like lots of water during the summer and autumn, and object to severe dryness at all times. But at the same time they like air around the roots and will not tolerate water-logged conditions. So the potting mix must remain free draining, and when it breaks down and shows signs of clogging up it must be changed. With bark-based mixes this usually means repotting about every second year. But don't repot adult plants this time of the year if they are in good condition and look like flowering. For them, wait until after flowering and preferably until late spring, though unflowered seedlings can be repotted at any

time, except that the winter months are best avoided for this job.

Paphs in good condition will be showing lively root activity now, and will appreciate a bit of extra nutrient during this period of maximum growth rate. Organic fertilisers such as Alaska, applied at half the concentration recommended on the package, and about once every second week, are good for most of the year except winter when root activity is at a minimum. But it is desirable to change to a fertiliser low in nitrogen and high in potash and phosphorus — such as Phostrogen — during late summer and autumn. Don't overdo it, or you will kill the roots! Once every three or four weeks give the plants a very heavy watering to sluice the potting mix clear of accumulating salts and fine materials resulting from the inevitable break-down of the compost. Then wait until the mix is well drained and almost dried out before watering again. Use rain water if you can, and have it no colder than the temperature inside the house.

To flourish, paphs must have a fresh and moist atmosphere. Except when temperatures are below about 15°C, the floor and benches should be kept wet at least during daylight hours. A fan is a must to keep the air moving — and to help even out temperature fluctuations.

Now is probably the best time to attend to those annual chores necessary for good house hygiene. Plants can be safely placed outdoors in the shade while you clean under and over the benches, clean the inside of the glass, repaint, re-putty and replace glass as necessary, and generally make things tight and ship-shape for the winter. And check your heating appliances to make sure they will perform properly when needed.

If you have some sick plants, as most of us do, keep them together and apart from the rest so that their

particular need such as restricted watering and feeding, are not overlooked or submerged in the attendance on the others.

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## Plant Names

by P.C. Tomlinson, Wellington

We have all experienced the confusion which can arise when the same plant has two or more different names. To eliminate this, procedures have been established to formalise plant nomenclature, providing every plant with an internationally agreed name that is specific to each individual kind of plant.

The names of all plants, including all orchids, are controlled by two separate but related codes of nomenclature:

1. THE "BOTANICAL CODE" — The International Code of Botanical Nomenclature primarily deals with the botanical names in Latin form of plant species originating in the wild, including any natural hybrids. This code is set by periodic International Botanical Congresses.
2. THE "CULTIVATED CODE" — The International Code of Nomenclature of Cultivated Plants deals with the names of plants (hybrids) produced by man. This code is controlled by the International Commission for the Nomenclature of Cultivated Plants. The international Orchid Commission publishes a *Handbook on Orchid Nomenclature and Registration* which sets out the practical application of these codes.

## I SPECIES NAMES

For species of orchids, the specific name consists of two terms in Latin form:

- (a) The first term is the **GENERIC** name, e.g. *Vanda*, *Cattleya*, *Cymbidium*.
- (b) The second term is the **SPECIFIC EPITHET** indicating the species of plant involved.

These two terms together give the **SPECIFIC NAME** of the plant. In printing, this specific name is always in italics (or underlined in typewritten copy). The generic name starts with a capital letter, the specific epithet with a small letter.

Wild variants within a species involving a **BOTANICAL** variety have a third term added after the abbreviation "var." This is the **VARIETAL EPITHET**, which is also in Latin form. The varietal epithet is always printed in italics, but not the word 'var.'; neither begins with a capital letter. This rule covers botanical varieties only, not the artificial hybrid varieties.

Cultivar names of species and botanical varieties may receive a **CULTIVAR EPITHET**. This is a fancy name (i.e. not in Latin form), which is printed in Roman type, starting with a capital letter, enclosed in single quotation marks.

**EXAMPLE:** *Oncidium* (generic); *varicosum* (specific epithet); var. *rogersii* (varietal epithet) 'Harry Jensen' (cultivar epithet).

When a species is self or cross pollinated with another of the same species, all progeny bear the same specific name. When two plants of the same cultivar are crossed, the cultivar name does not carry forward to the progeny. The cultivar epithet is maintained **ONLY** if the plant is vegetatively produced.

## II ARTIFICIAL HYBRIDS

With artificial hybrids the situation is similar.

- (a) The first term is the **GENERIC** name. Artificial intergeneric

crosses receive a **HYBRID GENERIC NAME**.

- (b) The second term is the **COLLECTIVE EPITHET** or **GREX EPITHET**. This must always be a fancy name (not in Latin); it starts with a capital letter, and is printed in Roman type.
- (c) The third term is a **CULTIVAR EPITHET**.

All three parts of a name constitute the **CULTIVAR NAME** of the artificial hybrid. The rules applicable to cultivar epithets of species apply here as well.

**EXAMPLE:** *Dendrobium* (generic); Bridge of Allan (grex epithet); 'Premier' (cultivar epithet).

It is to be noted that the cultivar epithet can only be carried forward to vegetatively reproduced progeny; sexually reproduced plants cannot retain this epithet as they will be genetically different, and must receive a new distinctive name of their own.

*The Handbook on Orchid Nomenclature and Registration* should be referred to for full details of plant naming rules. It does help you understand plant labels more.

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**MASDEVALLIAS:** Once captured the attention of notable orchid enthusiasts who collected them passionately, and today they are coming back into favour. All have curious octopus-like tendrils on the petals, a delightful fragrance, and beautiful colours, their shapes are unbelievable! They come from the cool misty Andes of South America. Cool temperatures, keep moist, but watch out for rot, fresh air movement is absolutely necessary. Use a weak liquid fertilizer every two weeks, use pots just big enough for the plants, potting mix of small to medium grade mixture of bark, pumice, chopped sphagnum moss, charcoal.

*From South Taranaki Newsletter*



# SOCIETY INFORMATION

## WINTER SHOWS

### NORTH SHORE ORCHID SOCIETY (Show/Seminar)

4th June, 1pm to 5pm  
5th June, 10am to 5pm  
6th June, 10am to 4pm  
North Shore Teachers College

### WELLINGTON ORCHID SOCIETY

2nd July, 11am to 5pm  
3rd July, 11am to 4pm  
Venue: Queen Margaret College, Hobson Street, Wellington.

### N.Z. ORCHID SOCIETY

8th July, 10am to 9pm  
9th July, 10am to 6pm  
10th July, 10am to 5pm  
Set up on 7th July, Mt Albert War Memorial Hall.

### GOLDEN COAST ORCHID SOCIETY

23rd July, 9am to 5pm  
24th July, 9am to 4.30pm  
Southward's Vintage Car Museum, Paraparaumu.

### WAIKATO ORCHID SOCIETY

26th July, 7.30pm to 10.30pm.  
This show is for Waikato Members only.  
Information on Spring shows will be published in July/August issues.

## MEETINGS

### AUCKLAND ORCHID CLUB

Meet 1st Tuesday of month. Secretary: D.K. Lilly, P.O. Box 21141, Henderson. Phone: 836-8900.

### BAY OF PLENTY

Meet 2nd Sunday of month. Secretary: Mrs J. Blackwood, 250 Pohutukawa Ave, Ohope Beach. Phone 796 Ohope.

### CANTERBURY

Meet 1st Monday of month. Secretary: Mr J.G. Marshall, 6 Gambilins Rd, ChCh. 2. Phone 326-533 Ch Ch.

### CAPITAL CITY

Meet 3rd Monday of month. See Mrs P. Wlms, 'Wynmead' Ohariu Valley Road, R.D., Wellington. Phone 788-918.

### DANNEVIRKE & DISTRICT

Meet 2nd Monday of month. Secretary: Mr L.N. Feck, 10 Trafalgar St, Dannevirke. Phone 7914.

### GOLDEN COAST

Meet 2nd Monday of month. Secretary: Mrs Betty Norman, 60 The Esplanade, Raumati South. Phone 86-959 Paraparaumu.

### HAWKES BAY

Meet 1st Monday of month. Secretary: Mrs N.F. Allen, R.D.3, Napier. Phone 83-050.

### HUTT VALLEY CIRCLE

Meet 4th Monday of month. Secretary: Mr Jack Francis, 17 Ranfurly St, Trentham. Phone 287-829 Wellington.

### HOWICK

Meets 2nd Saturday morning of month. Secretary: Mrs E. Frost, 73 Ridge Road, Howick. Phone 534-4823.

### MANAWATU

Meet 2nd Thursday of month. Secretary: Mr J.G. Jackson, 18 Hurlley Place, Palmerston North. Phone 83-348.

### MARLBOROUGH

Meet 4th Sunday of month, June, July and August. 4th Thursday from September to May. Secretary: Mrs J. Bottom, 24 Snowden Cres, Blenheim. Phone 87-918.

### NELSON

Meet 3rd Tuesday of month. Secretary: Mr T.H. Wells, 5 Browning Cres, Stoke. Phone 79980.

### NEW ZEALAND

Meet 3rd Wednesday of month. Secretary: Mr C.H. Brindle, 24 McIntyre Rd, Mangere Bridge. Phone 689-001, Auckland.

### NORTH SHORE

Meet 1st Sunday of month. Secretary: Mrs Eden Campbell, 52 Lynbrooke Avenue, Auckland 7. Phone 679-804.

### SOCIETY OF SOUTHLAND

Meet 1st Tuesday of month. Secretary: Mr Ray Dodd, Talepa Rd, R.D.9, Otatara. Phone 80-067 Invercargill.

### STRATFORD ORCHID CLUB

Meet 1st Tuesday of month. Secretary: Mrs Sylvia Voss, 24 Pembroke Road, Stratford. Phone 7715.

### OTAGO

Meet 4th Wednesday of month. Secretary: Mr M.L. Young, 61 Argyle St, Mosgiel. Phone 6550.

### POVERTY BAY EAST COAST

Meet 2nd Monday of month. Secretary: Mrs L. Fitzgerald, Box 795, Gisborne. Phone 76872.

### ROTORUA

Meet 1st Sunday of month. Secretary: Naere Short, 41 Koutu Road, Rotorua. Phone 87-391.

### SOUTH AUCKLAND

Meet 1st Tuesday of month. Secretary: Valerie Burnside, 74 Red Hill Rd, Papakura. Phone 298-3205.

### SOUTH CANTERBURY

Meet 1st Tuesday of month. Secretary Mrs D. Brocket, 16 Baker St, Timaru. Phone 47-136.

### SOUTH TARANAKI

Meet 3rd Thursday of month. Secretary: Mrs Una McCormick, PO Box 275, Hawera. Phone 85-755.

### TARANAKI

Meet 2nd Tuesday of month. Secretary: Mrs Ruth Schellin, 47A Endeavour St, New Plymouth. Phone 511-514.

**TAUPO**

Meet 3rd Tuesday of month. Secretary: Mrs L. Galloway, 12 Rimu St, Taupo. Phone 86-481.

**TAURANGA**

Meet 3rd Tuesday of month. Secretary: Mrs B. Burgess, Box 2107, Tauranga South. Phone 25-819.

**THAMES VALLEY**

Meet last Sunday of month. Secretary: Mr Gordon McKenzie, PO Box 60, Thames. Phone 86-720.

**WAIRARAPA**

Meet 1st Sunday of month. Secretary: Pam Shaw, 47 Iorns St, Masterton. Phone 84483.

**WAIKATO**

Meet 4th Tuesday of month. Secretary: Mrs Rachel Haggie, PO Box 7101, Claudelands, Hamilton. Phone 494-612.

**WAIROA**

Secretary: Mrs R. Gasson, PO Box 191, Wairoa.

**WANGANUI CLUB**

Meet 1st Wednesday of month. Secretary: Mrs Frances Harvey, 46 College St, Wanganui. Phone 55-607.

**WELLINGTON**

Meet 1st Monday of month. Secretary: Mrs LG. Cosnett, 35 Clyma St, Upper Hutt. Phone 288-429, Wellington.

**WHANGAREI**

Meet 1st Wednesday of month. Secretary: Mrs Pam Bunton, PO Box 1408, Whangarei. Phone 88-497

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Dr Julian Coker

A free circulation of air is absolutely necessary for orchids, as well as an abundance of light, but cold draughts and also the burning effect of the sun's rays, must be avoided.

Williams

**THUNIA:** About eight species of Thunia are recognised, all of them majestic terrestrial or semi-epiphytic orchids native to the mountainous areas of India and Burma. It has tall, canelike stems furnished with quickly deciduous foliage, and apical clusters of large showy flowers shaped much like cattleyas, they are splendid plants of easy cultural requirements. These orchids should be grown in pots in perfectly drained compost such as recommended for Phaius. While actively growing keep in a sunny spot and give quantities of moisture, high humidity and fertilizer. When flowers have faded and foliage starts to turn yellow and fall, lower temperatures should be provided, coupled with an almost complete stoppage of water. Annual repotting and division of cane clumps may be attended to shortly after. Thunias are susceptible to the attacks of thrips and red spider, and these pests should be guarded against at all times when foliage is present on the plants.

*From South Taranaki Newsletter*

## ELEVENTH WORLD ORCHID CONFERENCE

You now have less than one year to prepare for the Eleventh World Orchid Conference to be held in Miami, Florida, U.S.A., on March 5—12, 1984, so it is time to start counting the dollars and cents and ensuring that your passports are in order preparatory to visiting your travel agent. To attend at least one World Conference is surely a 'must do' for any serious orchid grower, and this, the Eleventh will be a really exciting event.

The Headquarters Hotels will be the Hyatt Regency and the Pavillon, both luxury waterfront hotels in downtown Miami, (cheaper accommodation is also available). Room prices are not yet fixed, but information will shortly be available. Rooms may be booked through the Registration process which is open now.

The Eleventh World Orchid Conference headquarters will actually consist of three entities: the Hyatt Regency, the University of Miami Conference Centre, and the City of Miami Convention Centre. This is a brand new complex completely joined together so that access from one to the other is possible without venturing outdoors. The Conference Show will be staged in the Coconut Grove Exhibition Centre, only a few miles from the downtown headquarters.

The organising Committee is working hard to make this the most exciting Conference yet to be experienced, and contributions to the Conference fund are reported to be 'coming in nicely.' A recent fund raiser, held at the beautiful Fairchild Tropical Gardens in Miami raised nearly \$11,000.

If you are interested in attending the Eleventh World Orchid Conference send a postcard, airgram or letter to Susan Skeoch,

Executive Director, Eleventh WOC, PO Box 59-5150, Miami, Florida, 33159, U.S.A. or you may phone 00 1 305 635-6144 (check on time difference).

### ORCHID FOUNDATION TRUST BOARD

*This year the Board has allocated the magazine committee the sum of \$1500. It is intended to utilize part of this money for colour coverage of 'Orchid of the Year.' This is the judges' choice from the awarded orchids of 1982 and is a feature which we hope to continue.*

*Our thanks to the Board for these most welcome funds.*



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We regret that Geyserland Orchids will NOT be open for visitors or retail sales in the near future. Much of the stock is still in quarantine and the nursery is not yet attended on a daily basis. Mail order inquiries are invited and a **wholesale** listing of orchid stock is available to commercial growers with a request on your nursery letterhead.

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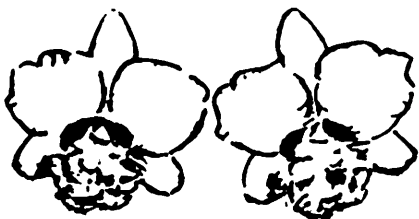
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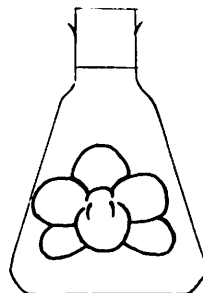
Our catalogued seedlings have also flown. We do not proliferate our seedling material so their numbers are usually too small to list. We have a few coming on at the nursery. Sorry — No List.

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# INDEX 1982—83

Annual Report, Eighth	3	Masrudal, And Other Data	150
Book Reviews	81, 109	Odonts. & Miltonias	12
Bottom Heat	163	Orchid Ailments	34
Catasetum roseum	153	Orchid Evolution, Species	96,154
Cattleya Culture	140	Orchid Foundation, Trust Board	45
Cattleyas & Phalaenopsis, Summer & Winter Care	82	Orchids, Casting in Plastic	10
Cattleyas, How We Grow	4	Orchids, The World of	70
Cymbidiums & Cattleyas, Repotting	124	Orchids without a Greenhouse	156
Cymbidium Companions	18, 53	Paphiopedilums, in Summer	66
Cymbidium Corner	14	Paphiopedilums, in Autumn	168
Cymbidium Culture, Notes	52,75,112,123,167	Phalaenopsis Culture	138,162
Cymbidium Laura Fergusson	80	Phragmipedium	4
Cymbidium Memoria Bruce Douglas	158	Plant Names	169
Cymbidium sinensis var. hoosai	134	Pukekura Corner	47,74,106,122,159
Cymbidium Society of Australasia	165	Seminar, Christchurch	107
Cymbidiums, Let's Think	128	Seminar, Rotorua	102
Dendrobiums, Soft Cane	72	Shadehouse, Novel	39
Duralite & Coralite	76	Talk, Santa Barbara Orchid Congress	42
European Orchid Committee	81	Thelymitra longifolia, Growing from Seed	40
Favourite Mexican Species	135	Native Orchid Group	105
Flower Power	133	Native Orchids in Fiordland	37
Greenhood Grows in Ohio	68	Native Orchids in New Zealand	49
How Green is your Thumb	6	Native Orchids, Photographing	51,71,111,125
John Easton Award	46,69	Virus, Some Thoughts on	78,95
Lycaste, Introduction to	8	Watering	103

## INDEX by AUTHOR

Addison, J.S.	156	Harper, W. James	10,68,96,135,154
Askin, F.R.	12,66,168	Hart, Jack	45
Ballard, Tony	133	Hatch, E.D.	49,105
Beau, Alan	8,138	James, I.D.	34
Bickerstaff, Ros	18,58	Leahy, Des.	150
Bicknell, R.A.	40	Maney, Gordon	52,75,112,123,167
Binning, R.	76	Markwick, R.J.	51,71,111,125
Bush, Ernest. E.	81	Martin, Russell	72
Campbell, Eden	70	Merriman, A.J.	14
Campbell, Ella, O.	40	Milne, Ian M.	82,140,162
Campbell, Isla	37	McCulloch, Bob	163
Collyns, Irene	6	McDonald, M.	37
Cooper, Dorothy	49,105,107	McDonald, Tarris	124
Cooper, Roger	102	Porter, Norm.	42
Dawson, Arthur	46,80	Sellers, Caryl	4
Easton, Andy	165	Syder, Walter	4
Francis, J. & F.	153	Tomlinson, P.C.	128,169
Fuller, George	47,74,106,122,159	Wyatt, Philip A.	78,95

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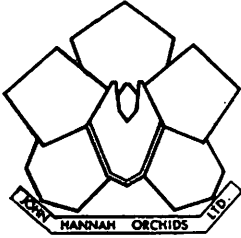
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