

WAKEFIELD
&
NORTH OF ENGLAND
TULIP SOCIETY

ESTABLISHED 1836



NEWSLETTER
No 12
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WAKEFIELD & NORTH OF ENGLAND TULIP SOCIETY
(Established 1836)

OFFICERS 1999-2000

PRESIDENT	The Marquess of Hartington
PATRONS	V Roozen Esq
VICE PRESIDENTS	Miss D B Snape, P Emmett, S Knowles, K N Eyre, T Mills, J L Akers, C Marsh, T Clark, J Ollerenshaw, Dr A K Swift, D Hopkins, Mrs J Green, Bob Bingham.
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EDITOR	Mrs A Turner

Annual Subscriptions

Members are reminded that subscriptions for 2001 become due on the date of the Annual Show May 2001 and are for the sum of £5 per Member or £6 for Family Membership.

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The Chairman's Report

The last twelve months has seen the 'tulip' promoted more and more. In October, the newly created Midland Tulip Society held their Tulip Feast at the Tramway Museum in Derbyshire and Anna Pavord's book on the Tulip was a huge success.

Our Society had an extended showing season this year starting in early April with our members being able to show at the Gateshead Spring Flower Show, followed by the Ancient Society of York Florists which provided fifteen classes of Tulips. Unfortunately, this clashed with the Normanton Paxton Society, so there were few entries.

The RHS Show in London was very disappointing, with no more than six exhibitors in only a few classes. On the other hand, the Harrogate Spring Show was extremely well supported and was very successful.

Trevor Mills is trying hard to have more Tulip classes introduced to the Tulip Section at the Malvern Show and our own Annual show.

This year our 165th Annual Show was held at Outwood Memorial Hall, Wakefield, a new venue (at the AGM we will be asking members for comments on the new hall). The show proved to be another great Show for both Dutch and English classes with the prizes being well distributed. After the Show, the English blooms were crated up and taken to the home of James and Wendy Akers, where the following morning, a forum was held for the Second year running to enable members to view the blooms and discuss their finer points.

Our Garden Visits this year were to two gardens in Derbyshire. In the morning to Fanshawe Gate Hall and later to South Wingfield to the home and garden of one of our members.

At our AGM last October, Wendy Akers asked to be released from her duties as Secretary of the Society due to other commitments. As this is a post which is always difficult to fill, there were no volunteers. James Akers offered to take the post on a temporary basis to help the Society. I would like to record a special vote of thanks to Wendy for the hard work she has given to the Society over the last ten years as our Honorary Secretary.

May I take this opportunity to thank all the members of the Committee for the work done this past year and also the ladies who provide the refreshments at the AGM and Annual Show.

Once again I thank all our members for their support during the year at our various events.

Best wishes,

Keith N Eyre.

Editors Report

I must first start my report with an apology for the incorrect spelling of Arthur Hayward name in last years Newsletter.

This year we started our visits to shows early, with a visit to the Forced Flower Show held in the Restaurant area and several Marquee's at Springfield Gardens in Spalding, during February.

Apart from the many trade stands, exhibitions and flower arrangements there was a floral marquee, this was a wonderful surprise , the colours and the scent met you at the door, with many small demonstration gardens filled with every spring flower you could possibly imagine (Tulips, Iris, Daffodil, Hyacinth to name a few.) There also was competitions for large containers of many of the flowers, a sight to see. This was a great way to chase away those winter blues.

Although as show's go this is fairly small I could recommend it to you all for a visit in 2001.

The Midland Tulip Society's Feast this year has been arranged by John Snocken. It will be at 2pm on 17th October in the Community Hall, Low Town, Bridgenorth, Shropshire.

There will be a buffet @ £2 per head for further details please contact Trevor Mills by Telephone 01543 683452.

I am sure many of you enjoyed as I did the Harrogate Show, the new staging arrangements were a great improvement , it opened up the marquee, showed the Tulips off better and made it much easier for the public to see us.

I am still appealing for articles for next years newsletter as early as you can please.

Minutes of the AGM 1999

Minutes of the Annual General Meeting held at 1.30pm on Saturday 2 October 1999 at Wrenthorpe Village Hall with over 50 members in attendance.

Chairman's Welcome

The Chairman Keith Eyre welcomed everyone to the meeting, and noted that many members had once more made long journeys to attend. He asked all present to stand as a mark of respect for Arthur Hayward who had died. Arthur had been a longstanding exhibitor, committee member and auditor of the society.

Apologies for absence had been received from the President Lord Hartington and a number of members.

Minutes

It was proposed by Peter Turner, seconded by Sylvia Robertson that the minutes should be taken as read.

Secretary's Report

Wendy Akers gave a brief report of the main events which had taken place during the past year which had included: the publishing of *The Tulip* by Anna Pavord. Has any book had such a plethora of reviews?

Harrogate Spring Flower Show. Once more very successful with the new Tulip Championship of Great Britain attracting ten entries for three cultivars, one vase of each containing nine blooms. This had been won by Derek Williams from Denton in Lancashire.

Malvern Show. Once more very well co-ordinated by Trevor Mills.

The Annual Show which in a difficult season had seen fewer entries although the quality was good, Outstanding had been the seedling breeders from Beryl and Peter Royles. The display of the show flowers next day at Wrenthorpe had been well attended by interested members. Photographs had been taken by *The Sunday Telegraph* and *Gardens Illustrated* for subsequent publication. Photographs and individual flowers had been taken by Jose Escofet for painting.

Flowers had been taken to Chelsea Flower Show for inclusion in the John Innes Institute feature of viruses in horticulture.

Barbara Pickering had arranged a wonderful Garden Visit to Saltmarshe Hall - misty banks of the Ouse, and the Elizabethan splendour of Burton Agnes - a wonderful tea.

Wendy concluded by saying that we could all be pleased in the various ways that we have kept the florists' tulip going into the 21st Century, which was more than could be said for some of the other florists' flowers.

Treasurer's Report

Carole Gude presented the Annual Expenditure and Balance Sheet and explained a few details.

The main expenses incurred by the Society were the costs of the main show which were high, and the postal charges in distributing details to members. However we had received very good support from members though subscriptions and donations and the balance was very healthy. Just after the Second World War the assets of the society were £20/30 and it was not possible to pay the prize-money in full. Ten years ago we had around £750 but now we had around £4000.

The share valuation was discussed and after questions from members it was proposed by James Akers, seconded by Terry Mitchell that the statement of accounts be accepted.

Election of Officers

With the following exceptions the officers of the Society were unchanged:-

Secretary. Because of increased family commitments Wendy Akers stood down. James Akers agreed to take the position until a permanent replacement could be found.

Auditor. As a result of the death of Arthur Hayward, David Tarver was appointed Auditor.

Although the Committee had two vacancies, there were no members willing and able to fill these.

The Chairman Keith Eyre indicated that he wished to stand down at next year's AGM.

Show dates 2000

Harrogate was to be held on the last weekend of April.

Malvern 5-7 May was to be arranged by Trevor Mills and it was hoped that there would be an increase in the number of tulip classes.

Wakefield Paxton Show would include an increased number of tulip classes.

Annual Show. There was a vote on the show date where the chairman asked only those who intended to show to participate. The proposed dates were either 13 May or 20 May. The vote was 11 to 9 in favour of the earlier date. It was proposed to move the show to Outwood Memorial Hall if it was available, otherwise Normanton.

The date of the AGM was agreed as 7 October 2000 at Wrenthorpe Village Hall.

Any Other Business

Terry Mitchell had been approached by the York Florists to help with the reintroduction of tulip classes at the Spring show.

Bloms Bulbs were creating a Northern tulip planting at Burton Constable, details of which would be circulated to members.

James Akers proposed that the Society should spend £100-£200 in providing a planting of species tulips at Sheffield Botanical Gardens which was being restored with the aid of Lottery money. It was not known when this would be completed but this was seconded by Bob Bingham and approved by those present.

Glyn Marsh who had supplied bulbs for distribution in previous years was unable to do so this year because of the loss of 1000 bulbs due to water-logging.

Anne Turner the editor informed the meeting that the newsletter would be distributed at the end of the month.

The meeting closed at 2:35pm

A NEW CENTURY, A NEW MILLENNIUM

Peter Royles

A time to look forward, a time to reflect on the past. Looking back, why did the English Florist Tulip lose its popularity, reducing from hundreds of small societies to only the Wakefield and North of England Tulip Society? We are now on the crest of a wave, what must we do to ensure that its present day popularity continues on an upward path?

Did the new high standards of excellence introduced over 150 years ago have an adverse effect? These standards would certainly have led to the demise of many cultivars then in cultivation, which could not meet the new standards. The cost of purchasing cultivars that did meet the new standard, would have been prohibitive to most growers. Would we pay about £300 for a new cultivar? I wish you would say "yes". Were the climatic conditions in the latter part of the 19th century conducive to outbreaks of tulip fire and other similar diseases?

Were the standards set on colour correct, Roses to be as near to crimson and Bybloemens to be as near to black as possible? No colour preferences appear to be set for Bizarres. Why was it agreed to have such an illogical standard? As time progresses, we are going to get nearer and nearer to these ideals, a show bench dominated by crimson and black.

When the chrysanthemum shows became dominated by whites and yellows, there was a sharp decline of interest shown by the public and the growers. With the introduction of other colours of equal merit, the popularity returned. Are we falling into this trap? We need to be careful that the Dutch Tulips with their vibrant colour range and availability, do not completely overtake our English Tulip Show.

At the present time, the future of the breeders appears to be secure with a wide interest being shown in raising new cultivars. The future of the feathers and flames is very precarious, the standard and availability of good breaks has fallen in the last ten years.

With raisers only wanting to grow virus free stocks, where will the future rectified cultivars come from? Should we leave it to the aphids to hopefully give us the breaks, or should we do it in a more scientific way? Unless action is taken now, the shows of the not too distant future will be

dominated by breeders with very few rectified blooms being shown. If this is going to happen, is it not time to consider widening the range of colours to compensate. We could make all colours to be of equal merit as in all other show flowers. We could split the Bizarres back into two sections. What do you think?

We intend to inoculate with sap containing the virus, some of our discarded breeders at a friend's house at Bellsfield, two miles away. We shall only be inoculating blooms with a low density of colour. We believe that this type of bloom is most likely to give good feathers. Wakefield and Akers Flame are in this category and give good breaks, Julia Farnese and Goldfinder, both with high colour density, give either plated or bad breaks. When you have read this article, remember that it has been written by a person with the blood, somewhat diluted of Owain Glyn Dwr, who is continuing the tradition of pillaging over the border in England. The Welsh are noted for being non-conformists.

A NEW CENTURY, A NEW MILLENIUM

- A RESPONSE

James Akers

When Peter wrote his article he gave me a copy to which he asked me to respond. However these are only my opinions and response from everyone is invited.

I think it very unlikely that any colour restriction has contributed to the decline of the English Florists' Tulip. Of the original four florist flowers, carnation, tulip, anemone and ranunculus, the last two are not shown at all and the carnation is scarcely more popular than the tulip. The auricula, hyacinth, polyanthus and pink which made up the eight classic florists' flowers have fared little better and of these the more successful auricula has only a limited interest. Fashions change over time and even Rose and Chrysanthemum Societies are beginning to fear that they will not survive the next generation of exhibitors.

The Wakefield and North of England Tulip Society is stronger today than at any time in its history both financially and in membership terms and more people show today than have done so in the past. However does Peter have a valid point in his desire to change the rules as far as colour is concerned?

Colour

The early florists were perfectionists in their wish to see flowers which were pleasing to the eye and this manifested itself in a number of factors, of which colour was only one. The shape of the open flower was argued about more than any other factor. Was a hemisphere more pleasing than a more shallow part-sphere? The purity of the base colour was another significant factor which almost caused a North versus South war. The range of petal colours was defined with two thoughts in mind. Firstly whether the contrast with the base colour was pleasing which resulted for example in pink bizarres being deemed unacceptable and secondly, and of greater importance, what the resulting broken flower would be like.

Since the colour in a broken flower is intensified then the intense black markings on the white base of a bybloemen or bright crimson on white of a rose were the most desired and therefore the breeding of such colours was encouraged.

When these rules evolved the breeder tulip played little or no part in the show, the emphasis being on the broken flower. Recently as a result of the welcome breeding efforts by Peter and others, breeder classes have been a significant part of the show. However I cannot remember an occasion in the last thirty years when the judges have said that the reason for choosing for example one rose breeder over another was because it was crimson rather than pink. 'Mabel' has been as successful as 'Juliet' even though its shape is far inferior. In the bybloemens 'Columbine' is as successful as 'Talisman' despite its much lighter colour.

The recently introduced class for the Norman Eyre Memorial Goblet calls for twelve dissimilar breeders; dissimilar not only by the fact that twelve different varieties or seedlings are called for, but also that a spread of the possible colour combinations is required. This enables the hybridizer to show his complete range without restraint.

All judging standards are artificial, whatever the flower, however I see the logic in the preference being given to breeder colours which ultimately will give the best broken flowers and therefore I see no reason to change the standards as currently defined as far as roses and bybloemens are concerned. In the case of Bizarres there are constraints, even though a preference for one end of the colour spectrum is not written down. Pink is not

an acceptable colour in a bizarre, even to my eye it is not a pleasant combination with yellow, however judges in recent years have been less critical of such varieties than they would have been in the past, so some change has taken effect. The problem associated with splitting the section in two has always existed and that is the difficulty in separating borderline flowers. Rosy-Bybs such as Bessie which fall between the Rose and Bybloemen sections are not to be encouraged. Creating two sections for "red" and "brown" bizarres would give greater problems in that the broken flowers show even less difference than the breeders because of the colour intensification. In the broken state "red" bizarres such as Lord F Cavendish are not sufficiently different from the "browns" like Sir Joseph Paxton and therefore again I would suggest there is no reason for change.

Broken Flowers

I am very interested in Peter's turning his attention from breeders towards broken flowers as I am also very concerned about the shortage of broken flowers. Very few breeder flowers break well. Some varieties like Music, Juliet and Goldfinder do not produce broken flowers which are showable. However I have always been interested in why ones which sometimes do break well like James Wild or Sam Barlow don't produce a good broken flower each time the breeder gets the virus, and why once a badly broken flower is produced does it remain so?

The effect of density of breeder colour on breaking is also interesting, though Peter is wrong in that Akers Flame is only ever a flamed flower. Certainly Helen Josephine and its progeny Hubert Calvert seem to be resistant to the form of tulip breaking virus which produces the broken flowers which we desire.

The former is susceptible to "black break" and I fear that some stocks of the latter are also virused although I have never seen any effect on a flower. Both are intensely coloured flowers. It is dangerous however to draw conclusions from small samples. Julia Farnese does produce a heavily plated feather, however the flower painted by Rory McEwan was not so, and we no longer have the breeder to see whether it would consistently produce such heavily marked flowers.

I look forward with interest to seeing some of the results of his experiments on the showbench.

Harrogate Show Results 2000

Class 1 Tulip Championship of Great Britain (3 vases of 9 tulips, 3 different varieties)

1st Peter Turner

2nd Anne Turner

3rd Anne Turner (9 entries)

Class 2 9 Tulips - One Variety

1st Paul Payne

2nd Andrew McDougal

3rd John Ingamells (20 entries)

Class 3 3 Lily-flowered Tulips one variety

1st Derek Williams

2nd John Ingamells

3rd Chris Bone (14 entries)

Class 4 3 Parrot Tulips one variety

1st Mrs E Tomlinson

2nd Peter Turner (2 entries)

Class 5 3 Double-flowered Tulips one variety

1st Terry Mitchell

2nd Chris Bone

3rd Chris Bone (4 entries)

Class 6 3 Yellow-flowered Tulips one variety

1st Derek Williams

2nd Anne Turner

3rd Pat King (16 entries)

Class 7 3 White-flowered Tulips one variety

1st Derek Williams

2nd Pat King

3rd Caroline Wright (6 entries)

- Class 8** **3 Pink or Red-flowered Tulips one variety**
 1st Maurice White
 2nd Derek Williams
 3rd Peter Turner (24 entries)
- Class 9** **3 Tulips any other Colour one variety**
 1st Anne Turner
 2nd Paul Payne
 3rd Peter Turner (5 entries)
- Class 10** **5 Kaufmannia, Gregii or Fosteriana Cultivars**
 1st Pat King
 2nd Anne Turner
 3rd Peter Turner (5 entries)
- Class 11** **3 Tulips of any colour - entries restricted to anyone who
 has not won a first prize at Harrogate Tulip Show**
 1st Maurice White
 2nd Elaine Ingameus
 3rd Paul Payne (16 entries)
- Class 12** **A bowl or pan of species Tulips containing not less than
 five bulbs**
 1st Trevor Mills
 2nd Terry Mitchell
 3rd Caroline Parker (8 entries)

Results of the Show held at Outwood, May 13th 2000

- Class 1 1st Alec Harper 2nd Pat King 3rd Peter Turner.
 Class 2 1st Andrew McDougal 2nd Peter Turner 3rd Pat King.
 Class 3 1st Peter Turner 2nd Barbara Pickering 3rd Peter Turner
 Class 4 1st Barbara Pickering 2nd Pat King 3rd Peter Turner.

- Class 5 1st Judy Baker 2nd Malcolm Hainsworth.
- Class 6 1st 2nd and 3rd Malcolm Hainsworth
- Class 7 1st Malcolm Hainsworth 2nd Jane Green 3rd Judy Baker.
- Class 8 1st John Wainwright 2nd Judy Baker 3rd John Snocken.
- Class 9 No Entries
- Class 10 1st John Snocken 2nd Judy Baker.
- Class 11 1st James Akers 2nd John Snocken.
- Class 12 1st John Wainwright 2nd John Snocken 3rd Ron Crabtree.
- Class 13 1st Judy Baker 2nd John Wainwright 3rd James Akers.
- Class 14 1st John Snocken 2nd John Wainwright 3rd Jane Green.
- Class 15 1st James Akers 2nd Malcolm Hainsworth
3rd John Snocken.
- Class 16 1st James Akers 2nd Malcolm Hainsworth
3rd Jane Green.
- Class 17 1st Jane Green 2nd Ron Crabtree 3rd Alec Harper.
- Class 18 1st Judy Baker 2nd Trevor Mills 3rd Barbara Pickering.
- Class 19 1st Judy Baker 2nd Beryl Royles
3rd Malcolm Hainsworth.
- Class 20 1st Beryl Royles 2nd John Wainwright.
- Class 21 1st John Wainwright.
- Class 22 1st John Snocken 2nd Douglas Kydd
3rd Jonathan Mitchell.
- Class 23 1st John Snocken 2nd Douglas Kydd 3rd Katherine Swift.
- Class 24 1st John Snocken 2nd Andy Jaimeson
3rd Jonathan Mitchell.
- Class 25 1st John Snocken.
- Class 26 1st John Snocken 2nd Beryl Crabtree 3rd Katherine Swift.
- Class 27 1st Douglas Kydd 2nd Alec Harper 3rd Katherine Swift.
- Class 28 1st Malcolm Hainsworth 2nd Jonathan Mitchell
3rd Andy Jaimeson.
- Class 29 1st Malcolm Hainsworth.
- Class 30 1st Katherine Swift.

Awards presented on 13th May at Outwood

The Championship of Great Britain (Harrogate)	Peter Turner
John Hardman Memorial Vase	Alec Harper
F R Hunter Cup	Peter Turner
Peter Emmett Trophy	Barbara Pickering
Norman Eyre Memorial Goblet	John Wainwright
Needham Memorial Cup	not awarded
Local Silver Challenge Cup	John Snocken
Silver Challenge Cup	James Akers
G S Hunter Memorial Cup	John Wainwright
Stages Cup	Judy Baker
Silver Plate	John Snocken
Cochrane of Cults Vase	Judy Baker
Jim Akers Memorial Goblet	Judy Baker
Seedling Cup	Beryl Royles
Gina Roozen Cup	John Snocken
Brook Silver Challenge Cup & Goblet	John Snocken
Dudmaston Plate	John Snocken
S Knowles Cup	Malcolm Hainsworth
Glass Goblet	Kate Swift
Albert Tear Memorial Cup	Beryl Royles

The Elizabeth Smith Silver Medal for the youngest exhibitor went to Jonathon Mitchell.

English Florists' Tulips in the New World

By Maedythe Martin, Victoria, British Columbia.

The English Florists' Tulip has travelled to the New World. A few gardeners in North America, entranced with this florists flower, have managed to acquire a bulb or two and have carried the interest in these flowers to another part of the world. The tulips flower here in all their glory. There are, of course, no shows yet.

It is a great responsibility having these precious plants in such a far distant location. Given the treatment merited by such historical tulips, they grow very well and flower. I find that the main duty as owner of a florists tulip is making others aware of what they are looking at. Most New World growers have not heard of rectified English tulips, much less seen one. But gradually the word is getting out.

A great step forward was taken last fall when Anna Pavord came to Victoria, British Columbia to talk about her new book, *The Tulip*. She mentioned the florists tulip, among others, and a few more growers were smitten with tulipomania. But they are such wonderful flowers, how can anyone resist?

My favourites are the bybloems, though a well-formed "Sir Joseph Paxton" makes my heart melt. Actually Sir Joseph has been here in the Pacific Northwest for a few decades. An ardent grower in the Tacoma, Washington, area acquired a bulb or two from the Society in the 1960s and Sir Joseph grew steadily on. I gained one of the bulbs in the late 1980s. He is still going strong out here in the west.

Since joining the society in 1995 I have enjoyed the one or two annual general meetings I have attended. The people are friendly and welcoming, the slides are breath taking, and the tea is out of this world. I hope to be able to attend a few more meetings, though at 5,000 miles, it is a bit of a journey to get there. And at one time I may make it in the late spring to a show!

What an awesome though.

GARDEN VISIT - SATURDAY, 1ST JULY 2000

Jan Slater

Saturday the 1st dawned damp and dreary, not a very promising start to our annual garden visit. However it did not deter members who found their way to Fanshawe Gate Hall a 13th century farm manor at Holmesfield above Sheffield. We were welcomed by the owners Mr & Mrs Ramsden and given a brief history of the house along with coffee. The house has had just four owners in over 700 years, the first, the Fanshawes being there for nearly 700 years and laterly the Ramsdens who have been there over 40 years.

The garden is on a compact sloping site structured on three main levels. The lower level or courtyard has a cottage which was part of the original buildings and a medieval dovecote which was renovated by the family. The planting on this level is simple and the colour scheme muted. There is a small knot garden set in the gravel courtyard and under the windows of the cottage a herb border of lemon thyme, tansy, white comfrey etc. and there was an acknowledgement to Haddon Hall gardens for this. Also growing in the border in this area was a particularly large flowered astrantia which we were told is unique to the garden and called Fanshawe Gate.

Moving up the side of the garden we reached a flat lawned area enclosed on three sides. The lawn was planted with three trees each commemorating the birth of granddaughters, there were also two figs in the border for two grandsons. The most striking thing about this area was the border which was planted with all variegated plants but it seemed to work well against the stone backdrop. There was also an interesting rustic style summerhouse whose history we were given, including its association with George V and that it was known as "Julius and Caesar" (after its makers not the Romans!)

The main drive to the house was planted with standard yellow roses (Happy Child) and underplanted with nepeta and alchemilla mollis which was a very pleasing combination. The drive led into the upper courtyard and the house itself. This courtyard was for me the most interesting part of the garden. Two sides were formed by walls, the third side by the house and the fourth opened on to a lower lawn bounded by full herbaceous

borders. The courtyard area had formal and informal features including topiary and a water feature. Along one wall was a border of hostas and ferns reflecting a Victorian style of planting. The higher back wall was the site of a large but simple water feature which consisted of a high lion mask spout with water falling onto three graduated stone slabs set below it culminating in a stony basin. The planting was mostly green foliage giving it a soft refreshing feel. The topiary added a formal touch, the acorns with finials matching the masonry acorns on the gate posts. Colour was provided by the climbing roses on the house, the alchemilla mollis growing down the steps to the lawn and the mixed herbaceous border.

We were accompanied round the garden by Mrs Ramsden who gave the story of the development of the garden and explained the significance for the family of various features and plants which very much gave the sense of the garden's development being linked to the life of the family.

After lunch we visited Diane Meakin's garden at South Wingfield. The garden announces itself by the sight and then scent from the hybrid musks and sweet briar "Amy Robsart" planted along the roadside on the front garden wall. The house is an extended 19th century farm and stands on the upper part of the garden which is on a sloping site of about one acre running down to open fields. To the left of the front garden was an herbaceous border that included some enormous eremus. We were told that the soil was coarse and had a high proportion of coke from old ovens but everything looked healthy and robust. In front of the house was a shrubbery with a large mature cotinus and the walls of the house were covered in climbing plants, including several roses. However the most eye-catching features were the box edged parterres and the pergola covered with three different climbing roses, Blush Noisette, Blush Rambler and Ophelia. The impact of the colour and the scent was immediate.

The larger area of the garden to the rear of the house had many mature trees most of which gave support to rambling roses, some of the most spectacular being Seagull, Paul's Himalayan Musk and Kifegate which were at their peak. The range and variety was fascinating to someone like myself with very limited knowledge of roses and some of the names alone are intriguing Caroline Testout, Mme. Gregoire Straechlin, Rose Marie Viaud and Mme. D'Arblay - who were they to inspire such beautiful blooms to be named after them?

Although roses dominate the garden at this time, there were other aspects which were also eye-catching. One such area was the pond, set beside an old walnut tree it has dense waterside planting which was very striking, the round heads of angelica contrasting with the sword shaped leaves of the iris and rushes. A poolside statue enhanced the planting and the effect was soft and blended into the grass which is left uncut to allow the wild flowers to seed. It also provides the perfect camouflage for the statue of the deer. There are other semi-wild areas under old apple trees and a bog garden at the bottom of the garden. Obviously at this time of the year the roses are the main interest but at other times of the year the garden puts on a different show and is planted with many spring bulbs including of course, tulips.

The other remarkable part of the garden for me was The Croft, a wild flower meadow created sixteen years ago with advice from Lady Miriam Rothschild. The mix of grasses and flowers provides a wonderful habitat for insects and particularly butterflies. The meadow is still being added to with native orchids being a recent introduction and the hedges being filled with specie roses.

I can't finish the account without mentioning the swimming pool which was very much enjoyed by the youngest member of our group, Helena, and some of the not so young; and I must mention the large cream cakes which were very much enjoyed by me!

Once again the visits proved an interesting and enjoyable day. The gardens were very different, Fanshawe Gate being a classical traditional garden where the family had attempted to recreate something of a Tudor garden from the high period of the house, and Diane's romantic garden which had grown out of a love for old and modern roses.

Both were different, both were beautiful and both examples of the creativity and personality that goes into the creation of a garden.

Thanks are due again to Barbara Pickering for organising the day and to the Ramsdens and Diane for letting us see their gardens.

Tulip Tiles

Celia Fisher

Since, in the seventeenth century, the Dutch led the field in producing both tulips and tiles, it seems appropriate to start a series about tulip designs on various artefacts with a look at Dutch tiles. Tulips appeared on Dutch ceramics as early as 1600, and if you are lucky enough to come across a tulip tile, a rough guide would be that the oldest are up to 2cm thick, with heavier designs and darker colouring. Even before the eighteenth century, tiles were subject to changing fashions and grew thinner, whiter and more streamlined in design.

Each tile was painted by hand, giving it individuality and charm. Harmony was created by the softly glazed material from which the tile was made, and by the limited colours that could be successfully produced - blue, green, purple, yellow, orange and brown. The original skills and designs came from the Middle East via Italy and Spain and the imported pieces were known as "strait wares" since they arrived by Gibraltar. In 1510 an Italian, Guido Andries, set up a pottery on Antwerp, his son Joris moved the business to Middleberg, and by 1600 - when the revolt of the Northern Netherlands had caused the fortunes of the Dutch to rival and ruin the South - potteries sprang up all over Holland, just in time to run parallel in production with tulip nurseries.

Tiles were intended to cover whole areas of wall - certainly for decorative effect - but also because they were very practical, being easy to clean, for corridors and stairways, skirting boards, fireplaces, kitchens and "houses of easement". The type known as star tiles had to be arranged in multiples of four so that the angles of the star which appeared in one corner of the tile would match up with three other tiles to form the pattern. Diagonally across the centre of the star tile a golden tulip would create a sunburst effect, edged by bunches of deep purple grapes and tawny pomegranates or oranges. Deriving from the star tiles (and very rare because they were hard to match and arrange) were the tiles where one large tulip formed a diagonal motif across the tile, with residual star shapes opposite the base. In the earlier types of star tile the tulips have pointed tips to their petals, matching the oriental garden tulips first introduced from Turkey, where it was said the tips of the petals should be sharp as daggers.

This was the shape tulips always were on oriental ceramics and textiles, and early Dutch tiles retained some influence of eastern design. Occasionally a more rounded tulip flower, clearly marked in varying colours, did occur in diagonal designs.

Normally however, the tile tulip appeared "bolt upright on its stalk like a goblet" (to borrow John Gerard's description of the ideal tulip in 1597). The manner in which the central tulip was framed gave name to the tile. "Quadrante" tiles had the square frame placed diagonally on the surface of the tile, giving a stiff and stylish effect. In "medallion" tiles the frame was circular, giving a more flowing line, and in "oval" tiles the graceful effect was often enhanced by decorating the frame with s shaped scrolls. The most striking arrangement of all placed the tulip in an "accolade" - a complex and delightful framework created from eight curves and their angles. Outside the tulip's frame, in the four corners of the tile, came decorative repeat patterns. One of the most widespread original patterns was a bold fleur-de-lys, which was creatively transformed over the years in various ways, including a stylised, three-petalled tulip design; leaves and twigs; "ox-horns" and "spider-heads".

Meanwhile another oriental influence arrived in the form of Chinese porcelain. Around 1610 it was known as kraak ware because it arrived in Portuguese caraks, but once the Dutch East India Company ships could conduct their own trade via the Cape of Good Hope the porcelain became rather misleadingly known as Cape goods. Apart from creating an overwhelming fashion for blue and white ware, in which the Delft potteries led the field, elements of Chinese design were also adopted, and many tulip tiles were given a corner pattern known as "Wan-li". It was a type of key-pattern, composed of lines and angles, not always correctly reproduced but retaining its calligraphic charm, and ideally suited to surround the accolade. (Excavations in the rubbish heaps of potteries on the Coolsingel have shown that many Wan-li tiles were produced in Rotterdam). On the other hand, if a Dutch tile has no corner design - an example is the Frisian flower tile - it is generally eighteenth century or later.

Tulips in their frames or accolades were ideally suited to provide a dominant vertical motif on a tile. Sometimes the tulips seem to be taken straight from the pages of a florilegium, streaked in the contrasting colours that

made them so valuable, their leaves only a little stylised either to balance the heavy flower or create a sense of movement. Other designs were far more stylised. For instance the “flower-vase” design, where the vase was indicated by heart-shaped curves, always showed the dominant tulip with a small, round “fruit” just under its calyx, while subsidiary flowers, fruits and tendrils curved out of the vase on either side. In the “tulip trio” tiles three outside flowers, clearly showing streaked patterns, rose gracefully from a single tiny bulb, one standing upright and two turning gracefully outwards. This design was again Middle Eastern in origin, but was also reminiscent of the sign adopted for inns where tulip trading took place. In seventeenth-century oil paintings of flowerpieces the brilliantly coloured tulips were often juxtaposed to a dark, bell-like fritillary, and similarly, when “framed” tulips were arranged, a single upright tulip generally alternated with a drooping fritillary (tulips do not droop!)

Which leads me to the most important part of this short summary, the questions, comments and answers please! Where does one see tulip tiles? There are some to die for in the Boyman’s Museum in Rotterdam, and Liberty’s in London has old tiled fireplaces with tulip trios and wan-li corners. More than this I do not know.

Seventeenth Century Dutch Tulip Tiles



Star tile with golden diagonal tulip grapes and oranges. Multicoloured.



Diagonal tulip design derived from star tile. Multicoloured.

Framed Tulips



Tulip on a quadrant
Corner design derived
From fleur-de-lys
Multicoloured.



Trio of tulips in a
medallion. Wan-li
corners. Multicoloured
or blue.



Tulip in an oval
with scrolls.
Fleur-de-lys corners
Blue.



Trio of tulips in an
Accolade with wan-li
Corners. Blue.



Tulip in a vase, with "fruit"
shape under calyx. Fleur-de-lys
Corners. Multicoloured.



Florilegum tulip with
Fleur-de-lys corners
Multicoloured.



Fritillary with corner design
derived from fleur-de-lys.
Blue.

Spare a little space for Species

by John Snocken

I planned to be a Florist, I really did.

Only English Tulips in my ground, well for a little while anyway. A few Dutch varieties crept in while my back was turned, a few just a very few; until I was seduced by the next catalogue to fall on the mat. But species? No, not Species! Too small! Too difficult! English Florists Tulips and just a few select Dutch. A good intention, very New Years resolution, and what becomes of them?

It really was not my fault for it began with a case of mistaken identity, a title misread in a book sellers catalogue. Thus did I end up with a copy of Halls 'Genus Tulip' when I thought that I was going to get "The Tulip". what did it matter? It was a book on tulips, so I should read it. A serious botanical work it is, if you have not dipped into it, but about one third of the volume is given to illustration, and oh dear, it had the same effect as a catalogue. The child in the sweetshop is still the best analogy, yes I want that, and that oh I must have that....

However, chance played a kindly trick as I happened to mention to Wendy Akers in conversation that I rather fancied having a go with some species. I was unaware that she had purchased a quantity from Holland, and out of the blue a parcel arrived full of little treasures. The remnants of Wendy's planting was to be the start of my collection. Two's of this, three's of that, four's of the other, a wonderful and generous gift.

It was however, January, and so as I am wont to do I consigned my precious bulbs to clay pots and a cold greenhouse. They did actually attempt to flower, but I was most disciplined and removed the blooms. Upon emptying the pots in late June I found that I had at least the same number of bulbs that I put in, and in some instances a modest increase. I stored them with the same care that I give my English bulbs and made plans for planting in the Autumn. I have a good raised bed that I use for my Florists violas and pansies, at tulip time it is empty. However I did need to be able to lift the bulbs before it was really time. What to do? The ubiquitous "Bakers Tray" into which could be placed a number of 6 inch plastic pots with the bases cut out. Plenty of drainage material into the bed and some

fresh soil, leaning towards the alkaline rather than the acidic. In with the tray, the pots and the bulbs, and I did remember to make a plan. Fresh soil on top - forget them until spring, which in Shropshire began about the second week in December.

In April and May I was delighted as each flowered in turn. The slim, elegant fingers of *Clusiana*, the buttercup stars of *Urumiensis* and the deep red *Montana*. A true delight to visit each morning, and so sturdy to open to the north east and without shelter, they managed to stand wind, rain and hail, we had winter in late April here, it nearly extended into early May.

I read that some of the species could be "miffy", I believe that this refers to attempts to naturalise them in gardens. Given that their generally mountainous origins this then is to be expected.

By having them in trays I was able to lift early without disturbance, and the bulbs got the ripening that they desired. Upon emptying the trays I found the bulbs healthy and increased, with two exceptions, *Clusiana* and *Albertii* had gone to the field voles. Although much disappointed at the loss I must put it down to part of country life, but what attracts them to particular species (and why does it have to be my favourites?) I just do not know.

All the others are safe and sound and in their boxes in the garage, which I am fortunate in having maintain a reasonably equitable temperature throughout.

By way of experiment I did plant out and leave a few in the ground, *Turkestanica*, *Tarda* and *Saxatilis*. These had all increased well in the first season, which led me to believe that they would do well in the well raised and drained scree bed that faces South and West at the front of the house. Next year will tell.

In the meantime I would encourage anyone to spare a little space for Species. A flick through the Plant finder will show that there is a good range available. If your appetite needs whetting then why not borrow the Societies copy of *Genus Tulipa*?

My personal choice to begin a collection is based on ease of cultivation and availability, and is as objective as any personal list can be so:-

Saxatilis, a Cretan tulip, large pink blooms, 2 or 3 to a stem arising from large glossy strap like leaves.

Humilis (pulchella), large lilac pink flowers with yellow centres on short stems, the first species that I ever tried, it is reliably perennial here in Shropshire.

Polychroma, because it is one of the few whites and is as easy as....

Tarda, creamy white and yellow and a good garden specimen.

Turkestanica, outstanding for the number of blooms that the stems can carry, seven is my current record.

and finally....

Urumiensis which grows strong stems that hold golden yellow flowers that are bronze on the outside.

Half a dozen to begin with, to succeed with, and if you are anything like as drawn to them as I am to persevere collect and cultivate.

Having written and reread all of this I will conclude by saying that I still aspire to Floristry, and nothing has given me as much challenge and pleasure as growing English Tulips to show, but I shall continue to find little spaces for Species.

Tulipomania: Author Mike Dash

by Peter Turner

A recently published book by the above author gives many interesting and varied accounts about the tulip and delves into the social and historical facts surrounding persons connected with the tulip.

The book is presented in an interesting way that it makes for very easy reading. The book puts "a lot of meat on the bones" of facts as we know them.

One that I was not aware of was that the Gardeners to the rulers had a secondary part to their job, this being as an executioner, at times they were kept busy on both aspects. So anyone applying for the post as a gardener check the Job description just in case.

We all know about Dr Hardy's writings of how to judge a tulip, and it is still carried out today as the standard, but in circa 1725 in the Acceptable and Beautiful manuscript it describes the tulip as, curved as in the form of

the new moon, her colour is well apportioned, clean, clean, well proportioned; almond in shape, needle like, ornamented with pleasant rays, her inner leaves as well as they should be, her outer leaves a little open, as they should be; the white ornamented leaves are absolutely perfect. She is chosen of the chosen in 1700, Henry van Oosten's The Dutch Gardener noted that the ideal Tulip should have petal that are rounded at the top and these should not be curled.... As for the flames, these must start low, beginning at the base of the flower and climbing right up the petal, and ending in the form of a shell at the edge of the flower, as regards the base, it must be of the finest blue, and the stamens should seem to be black, although they are really of a very dark blue.

Although the descriptions had been written some 150 years before Dr Hardy drew up the standard I can see some of resemblance between them.

The book is very well worth reading.

[The two descriptions of the Tulip are printed with the kind permission of Mike Dash.]

Stop Press

As you are all aware Benlate, which I use to wash my tulip bulbs upon lifting, to combat tulip fire, came off the market. I changed to a product Bio Supercarb Systemic Fungicide which filled the same purpose, but found on purchase recently did not proclaim to treat the disease as in previous years.

Writing to the manufacturer PBI Home and Garden Ltd, Enfield, Middlesex, this was their reply.

"Although this product no longer has registration for use (The Company has ceased to support registration for reasons of economy) on Tulips against this disease, the active ingredient, carbendazim, still has activity against the disease.

You will still see carbendazim-based products recommended for use against Tulip fire in literature on the subject.

Bio Supercarb was discontinued last year and I expect you to start to encounter difficulty in obtaining more stock in the near future. There are other fungicides based on carbendazim available on the market e.g. Spotless. I advise that you check the label for recommendations as to where and how it may be used.

Hoping this information will be of some useful guidance in future treatments"

The Tulip is it's own worst enemy

by Trevor Mills

This was most apparent on the weekend 15th & 16th April 2000 at Knowle Spring Show.

The Midland Tulip Society stand was placed adjacent to a table filled with pots of Auriculars supplied by David Tarver. It was found that most people attending the show went straight to the auriculars, as these are rarely seen in public, and tulips had been to hand from Christmas onwards.

On quizzing the people it has been found there are several complaints that could be loaded against the tulip.

Firstly the height. Species, Greigi, Kaufmanniana, were preferred instead of the taller late garden varieties. I think we have all found that without a bit of protection that the later flowers do suffer from the elements due to their size.

A practical idea would be to stake but resistance on the stem would result in it snapping, as any exhibitor will bear this out.

The bloom does not carry a fragrance I feel due to the openness of the bloom as there is no need to attract insects to pollinate, a permissive flower if there ever was one.

This brings about a continual change of dress over the centuries.

Once cut and placed in water it is its nature to continue to grow and follow the light, a real fidget.

Majority of bulbs will not naturalise, and have to be lifted every year for the best results.

Prone to viruses which defaces them colour wise.

Then there is the likelihood of the incorrect number of petals and stamens, on a near perfect bloom.

All this when you think you have only one opportunity per bulb, surely it possesses something that attracts you continually to grow them.

With all of these faults please make a note of Blom's exhibit at the Harrogate, Malvern and Chelsea shows and see how the public react.

As you can see the tulip is out to trick you in every facet, but this is the challenge to grow the flower to perfection.

Statement of Accounts for Year Ending 31 July 2000

RECEIPTS	2000	1999	PAYMENTS	2000	1999
Subs/Donations	547.00	564.00	Insurance	104.00	106.00
Income - New Book	700.67	519.50	Postage	210.89	205.81
Old Booklets	-	8.00	Newsletter	217.11	150.00
			Printing/Stationery	129.08	43.48
			Bulb Distribution	20.91	9.90
Sales Table Receipts	658.57	553.43	Sales Table Purchases	249.63	259.97
Profit AGM	99.51	119.33	Memoriam	20.00	-
Profit Main Show	33.53	4.94			
Garden Visit	109.50	116.00	Garden Visit	120.00	117.25
Malvern/Gateshead	-	25.00	Polden Plant Cultures	-	105.75
Donation	70.00	75.75	Operating Surplus	1147.16	987.79
<u>TOTAL</u>	<u>2218.78</u>	<u>1985.95</u>	<u>TOTAL</u>	<u>2218.78</u>	<u>1985.95</u>
Balance Sheet					
Current acc @ 1.8.99	362.74	874.95	Current acc @ 31.7.00	509.90	362.74
Savings account	242.94	240.24	Savings account	244.77	242.94
Interest	1.83	2.70			
Building Society	2249.70	695.89	Building Society	3319.63	2249.70
Interest	34.10	22.38			
Abbey National	949.63	991.46	Abbey National	650.15	949.63
Dividends	35.83	31.43			
Change in Share Value	-299.48	-41.83			
Operating Surplus	1147.16	987.79			
Stock Valuation at cost			Stock Valuation at cost		
Sales Table	236.00	148.00	Sales Table	350.00	236.00
Booklet	565.00	957.58	Booklet	64.09	565.50
Stock Change in Value			17@3.77		
Sales Table	114.00	88.00			
Booklet	-500.91	-392.08			
<u>TOTAL</u>	<u>5138.54</u>	<u>4606.51</u>	<u>TOTAL</u>	<u>5138.54</u>	<u>4606.51</u>

Note the detail for the receipts in the statement of accounts in 1999 differ from those published in the 1999 newsletter because of reallocation between subscriptions, sales table and new book, however the totals remain the same.

AGM October 1999

	1999	1998		1999	1998
Raffle	55.00	49.40	Hall Hire	29.15	23.85
Refreshments	39.20	67.50	Food Costs	18.00	
Plant sales	41.80	50.95	Crockery Hire	12.34	24.67
Raffle Donation	5.00				
			Profit	99.51	119.33
TOTAL	141.00	185.85	TOTAL	141.00	185.85

ENGLISH SHOW 13 May 2000

	2000	1999		2000	1999
Raffle	88.00	96.00	Hall Hire	70.00	13.50
Donations			Goblets	121.97	130.50
Plant Sales	37.50	15.50	Flowers		8.00
Sale of Blooms		10.50	Gratuities	10.00	10.00
Sale of Food	110.00	125.55	Cost of Food		25.00
Loss		52.07	Profit	33.53	4.94
TOTAL	235.50	247.55	Total	235.50	247.55

