

**WAKEFIELD  
&  
NORTH OF ENGLAND  
TULIP SOCIETY**

**ESTABLISHED 1836**

**NEWSLETTER**



**NO 25**

**AUTUMN 2013**

WAKEFIELD & NORTH OF ENGLAND TULIP SOCIETY

OFFICERS 2013-2014

PRESIDENT	The Duke of Devonshire KVCO, CBE, DL
PATRONS	K N Eyre, J L Akers MBE
HON LIFE MEMBERS	Mrs A Turner, P Turner
VICE PRESIDENTS	Peter Emmett, Trevor Mills, Timothy Clark, John Ollerenshaw, Dr Kate Swift, Jane Green, Bob Bingham, Anna Pavord, Wendy Akers, Sarah Akers, Anne Smales, Carole Gude, Barbara Pickering, Malcolm Hainsworth, John Wainwright, John Gibson, Terry Mitchell.
CHAIRMAN	M Hainsworth
HON SECRETARY	Mrs T Clements  Harrogate North Yorks
Telephone	
HON TREASURER	Mr J Clements details as above except email:
COMMITTEE	J L Akers, Mrs W M Akers, J Clements, Mrs T Clements, K N Eyre, J Gibson, Mrs J Green, Mrs C Gude, M Hainsworth Ms J Higginson, T Mitchell, J Wainwright.
EDITOR	Ms J Higginson email
SOCIETY WEBSITE	<a href="http://www.tulipsociety.co.uk">www.tulipsociety.co.uk</a>

The cover photograph is of the red horse created by Ulf Hansson, see page 35.

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# **Editorial**

**Jean Higginson**

Welcome to the 2013 Newsletter, the twenty fifth edition. I begin with a succinct little poem entitled 'The Twelve Months' by George Ellis (1745- 1815).

'Snowy, Flowy, Blowy, Showery, Flowery, Bowery,  
Hoppy, Croppy, Droppy, Breezy, Sneezzy, Freezy'.

If only our seasons would return to this degree of predictability! 'Challenging' seems to be the word currently used to describe any situation from a bit awkward to downright impossible so yes, it was a challenging year. Nevertheless, WNETS members came, saw and if we couldn't conquer then at least we coped and found much to enjoy along the way. Here you may read about all the events and a great deal more besides. Thank you very much to our wide range of contributors who make this publication what it is. I hope there is something of interest for everyone. Finally, good luck to growers over the coming months, whatever the weather has in store ... Foggy, Soggy, Boggy, Galey, Haily, Snaily etc.

## **Chairman's Report**

**Malcolm Hainsworth**

My tulip bed is half prepared and I felt half prepared to tackle the drainage problem with a bucket of sand from Flamborough. This half-baked and illicit plan is on hold due to the sodden ground. My bulbs are stored in the boot of my broken down car where they have survived dry and healthy until recently, when the car also became the potato and quince store. The moisture content has risen and I must either plant soon or find better storage space. It is a crisis!

Already the events of May are blurred in my mind. Perhaps I could be excused; many exciting and thoroughly enjoyable events occurred during the year. Our newsletter is an essential record and I look forward to reading it.

Our packed AGM was a proper close to a spectacularly successful year for our Society. I doubt there has ever been a larger attendance. It was heartening to see so many members enjoying the busy meeting. John Wainwright thanked Teresa for her achievements; we cannot be thankful enough for her diligence, patience and persuasiveness. She would be the first to acknowledge the capable and willing assistance of the many members who contribute to the Society's life. We are successful because we are a society.

It was as a society that we remembered those members who had died during the year. Those I knew, Douglas, Trevor and David had an extensive

hinterland, the richness of which I only fully appreciated after their deaths. I again felt both the sadness of loss and the thankfulness for life's gifts when I saw the Rory McEwen exhibition at Kew. I still regret not having met Rory and envy those members who had the pleasure of knowing him. The exhibition was the nearest you could get to knowing a person who was both a pivotal figure in the Society's history and a genius. I cannot do justice to his art.

Our decision to disengage from the Harrogate Spring Show resulted from extensive discussion over recent years. Because of the early date of this show, the quantity of blooms has varied. The quality has generally remained excellent due to the skill and commitment of our entrants but we have not been able to guarantee an impressive floral spectacle on the show bench. However, just as important in my view has been the prize-winning educational display that Margot, Wendy, Carole, Barbara and Teresa managed to create each year. We leave Harrogate with a proud record. Encouraged by the experience of the Wrenthorpe show this year, we can focus our efforts on our own 'second' show. The restitution of this additional opportunity to enjoy our blooms in a critically appreciative setting will be a task for the committee. Guided by the discussion at the AGM we will attempt to provide a framework and process that will take us through coming seasons with all their likely variations.

Of all the many pleasures the Society offers, perhaps none is so rewarding, certainly for longstanding members, as the growing number of entrants in the Novice Classes.

This year we were fortunate to receive four new trophies. These generous gifts celebrate members past and present whose own generosity and devotion has made the Society what it is. Each was carefully conceived and chosen and will be enjoyed and provide a great incentive for growers over the coming years.



Photos: L - R

The James Akers Trophy for Best Feather in Show

The Wendy Akers Trophy for Best Flame in Show

The Eyre Family Trophy for Class 8,

a stand of 12 Breeders (different varieties)

The Keith Eyre Trophy for Best Breeder in Show

# Secretary's Report 2013

Teresa Clements

It has been another busy year for the Society with one event after another in swift succession. The Secretary's report is usually a look back at all the events with some comments on how they went but that would take far too much space and most of the events are covered by other contributors to this newsletter. One significant milestone that you might not have noticed was the official end of the archive project. There is still a lot to do and it is far from over, but the initial stages, funded by the Heritage Lottery Fund, concluded with an Evaluation Report and there is a summary of that on page 71.

At the committee meeting after the annual show we review the year's events and try to learn from them. It is also a chance to count our blessings and this year it was clear to see how much we benefit from teamwork. Our events grow ever larger and are too complex for any one person to be able to do everything and it's my privilege as Secretary to oversee a fantastic joint effort. This year in particular many hands did a lot of work, not necessarily light work either. I haven't reported on the details of the events but I do want to take this chance to say thank you to everyone who helped.

The spectacle of the show is an important part of the Society but most important of all is our focus on tulips. In addition to members who are so generous with their time and skills at our events we also have those who do the essential work of growing and showing our tulips. But that's not all, in the last two years, within the Society, we have had a discussion about the re-appearance of the tulip 'Sulphur', a possible sighting of the tulip 'Gleam' and during the AGM there was news of a newly named tulip, 'Halmstad'. There has been a lot of interest in local colonies of *Tulipa sylvestris* and much debate about what might be the cause of some of the bulbs from the *Hortus Bulborum* producing multi-headed stems of flowers. I am delighted that we have a strong interest in extending and sharing our knowledge of tulips and this is something the Society should encourage and celebrate.

Throughout the year there are many requests for bulbs (in excess of sixty this year), resulting in numerous calls and emails to try to provide our members with the cultivars they have asked for. This is a truly fantastic service. The Society owes an enormous debt of gratitude to the people who return bulbs. Where would we be if people were unable or unwilling to provide these bulbs for re-distribution? It is one thing to grow and enjoy your collection of tulips and another step to show them, but it is a great act of goodwill and faith in the Society to give your bulbs away. Fourteen people returned bulbs for redistribution this year. Two fine fat bulbs arrived by post in an egg-box, boxes

and bags were delivered at the AGM and two parcels came from overseas. We never have all we are asked for but this year we almost did it. Sharing the stock in this way helps new members along and also helps to ensure the survival of different cultivars. It is essential that the society recognises the importance of this system to maintain the stock of bulbs and that it depends entirely upon the generosity and co-operation of individual members to make it work. I am pleased to report that so far, it does.

Somehow, in the Secretary's report I always manage to say, 'Aren't we lucky?' The old adage goes: 'The harder you work, the luckier you get'. I think that's probably true and our Society is a good example of it; long may it last.

## **Treasurer's Report**

**Jason Clements**

Please refer to the Statement of Accounts, which I hope will be fairly self-explanatory. This was the second (and final!) year of the HLF-funded Archive Project which was responsible for large cash movements into and out of the account.

The other most noticeable feature of the statement is the change from an overall deficit of over £2,000 last year to a comfortable surplus of £1,184.60 this year. This is not due to any financial wizardry on my part, simply that we invested over £3,500 in printing the new 'Flames & Feathers' book in May 2012, and now we are slowly recouping this expense as the books are sold. This also explains the drop in sales table takings from last year to this – at last year's main show, the book was hot off the press and was in heavy demand. Sales of the book are steadier this year, and members can be assured that there are still some copies left!

The evening buffet after the main show, together with the diversions laid on the same day and Tulip Heritage Day, meant that expenses, and also income, were much higher than usual. Despite making a loss on the coach we hired to transport members between events, the weekend as a whole very nearly broke even. I was pleasantly surprised at this, having been cheerfully prepared to bear a financial deficit to fund the celebrations.

Finally, I am pleased to say that subscription income remains constant as I always take this as a good indicator of the success of the Society in terms other than merely financial

*Annual Subscriptions – Members are reminded that subscriptions for 2014 become due on the date of the Annual Show May 2014 and are for the sum of £5 per Member, £6 for Family Membership and £50 for Life Membership.*

**Statement of Accounts for Year ending 31st July 2013**

Receipts			Payments		
	2013	2012		2013	2012
<b>Subs &amp; Donations</b>			<b>Administration</b>		
Archive Project	4,500.00	5450.00	Archive Project	4,495.88	5450.48
Subscriptions	1,179.58	1,172.00	Newletter (printing)	742.46	727.00
Donations	223.76	197.45	Insurance	168.00	237.00
			Stationery & software	32.33	251.82
			Photocopying & printing	16.70	226.28
			Postage	206.90	388.21
			Internet registrations	92.14	0.00
<b>Total</b>	<b>5,903.34</b>	<b>6,819.45</b>	<b>Total</b>	<b>5,754.41</b>	<b>7,280.79</b>
<b>Sales</b>			<b>Purchases</b>		
AGM	128.28	208.05	"Flames & Feathers" printing		3,555.00
Harrogate	153.20	196.70	Harrogate stand expenses	183.74	50.80
Constable Burton	197.80	171.80	Library Books	52.00	36.00
Main Show	322.00	635.50	Display stands and material	0.00	8.00
Other events	180.75	121.15	Other	125.00	29.27
Postal / other	420.46	499.33	Sales table	10.05	443.33
<b>Total</b>	<b>1,402.49</b>	<b>1,792.53</b>	<b>Total</b>	<b>371.39</b>	<b>4,116.40</b>
<b>Bulbs</b>			<b>Bulbs</b>		
Hortus bulb sales	524.30	665.40	Annual distribution	112.10	113.77
Dutch bulbs at AGM	187.54	147.00	Breeders from Hortus	408.00	436.21
<b>Total</b>	<b>711.84</b>	<b>812.40</b>	Dutch bulbs for AGM	181.14	147.14
<b>AGM &amp; Shows</b>			<b>Total</b>	<b>701.24</b>	<b>697.12</b>
Raffle	333.00	375.26	<b>AGM &amp; Shows</b>		
Refreshments	941.24	389.75	Hall hire	275.00	186.00
Plant sales	181.60	97.00	Table Hire, Crockery & Food	647.29	194.72
Prize money	132.25	581.25	Trophies: Engraving & Purchase	348.00	309.76
Sale of blooms	33.25	36.50	Prize Money	63.25	81.25
Transport on main shc	325.00		Speakers' expenses	0.00	114.50
<b>Total</b>	<b>1,946.34</b>	<b>1,478.76</b>	Transport on main show day	490.00	
			Other	159.60	10.00
			<b>Total</b>	<b>1,983.14</b>	<b>896.23</b>
<b>Bank</b>			<b>Other</b>		
Interest & Dividends	30.77	38.85	Misc expenses	0.00	15.00
<b>Total</b>	<b>30.77</b>	<b>38.85</b>	<b>Total</b>	<b>0.00</b>	<b>15.00</b>
<b>Grand Total</b>	<b>9,994.78</b>	<b>10,942.99</b>	<b>Operating surplus/deficit</b>	<b>1,184.60</b>	<b>-2,062.55</b>
			<b>Total</b>	<b>9,994.78</b>	<b>10,942.99</b>
<b>Statement of Assets</b>					
	2013	2012	Change		
<b>Cash Assets</b>					
Current Account	6,513.63	2,967.06	3,546.57		
Abbey Account	2,365.42	2,334.65	30.77		
Unpresented cheques	-2,680.50		-2,680.50		
Cash in hand	47.03	59.27	-12.24		
<b>Total</b>	<b>6,545.58</b>	<b>5,360.98</b>	<b>1,184.60</b>		
<b>Other Assets</b>					
Banco Santander Shares	424.09	343.54	80.55		
Sales table stock	2,621.32	3,873.92	-1,252.59		
Office equipment	1,680.57	2,450.35	-769.78		
<b>Total</b>	<b>4,725.98</b>	<b>6,667.81</b>	<b>-1,941.83</b>		

*I have examined the accounts and a selection of receipts and they appear to be in order.*  
(signed)  
Ivor Fox FCIB 23/9/13

## Library Report

### Margot Murray

When it became impracticable to bring the entire library to the AGM as was the practice when we had fewer books, I opted to bring a selection of examples for display and interest instead. However, I haven't been able to discover a more suitable system for borrowing and returning the books. A postal system would be expensive and could expose books to unnecessary wear and tear. Borrowing one year and returning the next has its pitfalls as I've mentioned before. One idea was to scan the cover of each book and create a file to help identify items which had strayed, but this lacks the practicalities of a lending system. Obviously a time limit could be put in place but imposing fines would seem a step too far.



What might work, I think, is to have a two tier system which protects the more valuable books and offers a more relaxed approach to the remaining items. I'm hoping to find a happy solution. If anyone has library experience or credentials, perhaps they might have ideas to offer.

There will always be a list of books available and the list is growing. Kind donations this year include:

*A Classified List of Tulip Names. RHS, 1939*

*A Classified List of Tulip Names. The General Dutch Bulb Growers Soc. and RHS, 1948*

*Tulips and Irises of Iran and their relatives. Botanical institute of Iran, 1977*

*Foliage Plants. Christopher Lloyd, 1973*

*Plants for the Connoisseur. Thomas Hay, 1938*

*Tulipomania. Wilfred Blunt (duplicate), 1950*

*Van Tubergen Wholesale Catalogue of Bulbs, 1958*

*Oude Kunst in de Nieuwe Kerk (Old Arts in the New Church) Exhibition*

*Catalogue from Amsterdam with some illustrations of tulip vases, 1983*  
*Girl with a Pearl Earring. DVD*

## Minutes of AGM 5 October 2013

The meeting was held at Wrenthorpe Village Hall, starting at 12 noon.

**Chairman's welcoming remarks:** Malcolm Hainsworth welcomed a full hall of members; 84 members signed the attendance list. A minute's silence was held for five members and friends of the Society who had died since the last AGM; Trevor Hesketh, Douglas Kydd, Jean Lewis, Ron Blom and David Tarver.

**Apologies for absence:** 55 people gave notice of their intention to attend and 30 sent their apologies.

**Minutes of the previous AGM:** Harriet Gash proposed that the minutes be accepted by the AGM. Seconded: Margaret Mitchell. Agreed by the members.

**Matters Arising:** None

**Secretary's Report:** See page 4

**Treasurer's Report:** See page 5

**Election of Officers:**

President The Duke of Devonshire KCVO CBE DL

Patrons Mr Keith Eyre, Mr James L Akers MBE

Vice Presidents P Emmett, T Mills, T Clark, J Ollerenshaw, Dr A K Swift,

Mrs C Gude, Mrs J Green, R Bingham, Mrs Anna Pavord, Mrs Wendy Akers,

Mrs Anne Smales, Ms Sarah Akers, Mrs B Pickering, Mr J.Wainwright,

Mr M Hainsworth.

Chairman Mr M Hainsworth

Secretary Mrs T Clements

Treasurer Mr J Clements

Editor Miss J Higginson

Auditor Mr I Fox; to be succeeded by Richard Turpin.

The Chairman thanked the Editor for her first newsletter last year; she and the Officers other than the Auditor were willing to remain in post. Ivor Fox has stepped down after many years of sterling service to the Society; the Chairman thanked him. A new member, Richard Turpin of York, was proposed by the Chairman as the new Auditor. Seconded: Tim Lever. Agreed by the members. At this point James Akers raised the point that this is the task of a Scrutineer rather than an Auditor.

### **Committee:**

James Akers, Wendy Akers, Jason Clements, Teresa Clements, Keith Eyre, Jane Green, John Gibson, Carole Gude, Malcolm Hainsworth, Jean Higginson, Terry Mitchell, Margot Murray, John Wainwright.

The Committee Members to be re-elected this year were John Wainwright, Jane Green and Marguerite Murray. John and Jane stood for re-election and were elected by acclaim, Margot Murray stepped down. Margot has helped with all of our recent displays, was particularly involved in the Yorkshire Sculpture Park Exhibition in 2006, often runs a plant stall at the Annual Show and provides many of the plants. She has made many goods for the sales table and is our librarian. The Chairman thanked Margot and she was later presented with a bouquet of flowers.

**A newly named tulip:** John Wainwright reported that one of his bybloemen seedling tulips, formerly G91-2, had been named 'Halmstad'. He had been looking for a suitable seedling to name since the Society's visit to Sweden in 2011. This was an appropriate time to name the tulip as we had recently enjoyed a return visit from 14 Swedish members. Keith Eyre and John looked at the flowers at the 178th Annual Show this year and agreed this seedling was worthy of naming. John had been growing G91-2 for ten years and had given bulbs to Judy Baker to increase the stock. She provided five bulbs, which John presented to Malcolm, who accepted them on behalf of our Swedish members.



*Tulipa* 'Halmstad'

Photos: John Wainwright

**The Archive project:** The Secretary said the part of the archive project funded by the Heritage Lottery Fund had ended with an Evaluation Report. A printed copy was available to read at the AGM, a summary can be seen on page 71. Since the final event, Heritage Lottery Day, Robin Spencer has been transcribing the interviews Keith Orrell and Michael Young recorded for the sound archive. He used some of the transcripts to start a report that we hope may eventually be published online and in print. Robin wasn't able to attend the AGM but sent a note about the potential uses of the sound archive, which the Secretary read out. See page 72 for further information. In response, Keith Orrell said that compiling the sound archive had been one of the highlights of his life over the past two years. He suggested we should draw a line under the recordings made so far, now the HLF part of the project had concluded. Further comments could be recorded if required. The Chairman thanked Keith, Mike and Robin for their contributions.

**Show dates 2014:** The Chairman introduced a potential change in show dates that had been put forward by the committee. The proposal was to withdraw from the Harrogate Spring Flower Show and have instead our own additional show for Dutch and English tulips.

John Gibson: *Had the Society contacted the NEHS?* [TC Yes, their response was that they would be able to reduce the size and cost of the marquee.]

Carole Gude: *If we benefitted from Harrogate we would continue going. It is too early for English Florists' tulips to put on our stand. We can do better for ourselves by not going. For various reasons, Harrogate has become too difficult for the Society.*

Malcolm Hainsworth: *If we decide to discontinue Harrogate, we can leave with pride, we have done well.*

Ken Bacon: *All persons showing at Harrogate are eligible for a pass, available on application.*

Freddie Taggart: *It is sad that the Society will not be represented at Harrogate. Will it affect recruitment?* [TC Recruitment patterns have changed; more new members come by recommendation and online.]

*FT expressed gratitude to the people who were at the Society's stand.*

David Parker: *How much do we need Harrogate?* [TC Its cost exceeds its value.]

Barbara Pickering: *I recall that when the Society was invited by the NEHS to take the Dutch Show to Harrogate it seemed the right thing to do at the time. It meant that the tulips would be seen by the wider public rather than by just a small number of members and people local to the show. Now many things have changed and it seems right to withdraw from Harrogate.*

Trevor Myers: *It is possible that the Daffodil Society might carry some of the Tulip Society's publicity material as their stands were always adjacent. There are always plenty of daffodils but it is too early for tulips.*

David Parker: *Does the tulip society have to be at Harrogate for all four days?* [TC Yes]

Elaine Lever: *Research on the old minute books shows that a second show is not unprecedented.*

Keith Orrell: *Would the intended venue be Wrenthorpe Village Hall?* [TC Yes]  
The Chairman asked the members to vote, Should we withdraw from Harrogate?  
The members voted unanimously in favour.

The society's 179th Annual Tulip Show was scheduled for Saturday 17 May 2014 at Primrose Hall, the Secretary asked when the members thought the second show should be held?

Freddie Taggart: *That would depend on the weather.*

John Snocken: *17 May is likely to be a late date, I would like the other show at an earlier date.*

James Akers: *Until ten years ago, the 17 – 24 May was ideal. In the past, shows could be as late as the 2 June. 2002 was the first year that Wakefield growers had flowers in the second week in May.*

John Wainwright: *The key point is the timing of the season. It is hard to bring tulips on early and easier to hang on to them for a later show by keeping them in the fridge.*

James Akers: *The size of the show has decreased over the last 20 years because of early shows.*

John Wainwright: *Bloms pick their flowers for the Chelsea Show and store them dry in a cold store.*

Margaret Mitchell: *If the second show is held at Wrenthorpe Village Hall at short notice, Sunday would be a better day than Saturday to fit in with other groups.*

James Akers: *I propose the 'other' show in 2014 be held 11 May.* Seconded: Terry Mitchell.

Judy Baker: *The date for the second show needs to be more flexible.*

James Akers: *I disagree with having a two week gap between shows.*

Jenny Orrell: *I propose the committee decide on the date of the 'other' show.* Seconded: Keith Orrell.

Keith Eyre: *Are there any comments on the new schedule - 10 Dutch classes and 12 English classes?* [No]

John Gibson: *Will there be Novice Classes at the second show?* [All classes will be Open]

Carole Gude: *I propose the members allow the committee to set the date of the second show.*

The Chairman asked for previous proposals to be withdrawn and the meeting agreed to this final proposal, that the committee set the date of the second show, by acclaim.

### **Any Other Business**

Keith Orrell: *Can we decide on a new name for the 'other' or 'second' show?*

James Akers: *A reminder that members were welcome to volunteer to join the committee as Marguerite Murray had stepped down.*

John Wainwright: *Volunteers for the committee should approach the Chairman if interested.*

John Wainwright: As a significant part of the Lottery archive project was coming to an end, the committee wanted to thank the Secretary. John presented the Secretary with a bouquet of flowers and a gift token for Bluebell Nursery. The Secretary thanked the committee.

Freddie Taggart: *Could someone provide advice on the storage of flowers prior to the show?* [In the Newsletter. See page 48]

Harriet Gash: Thanked the officers for conducting the meeting and allowing as many comments as possible in the time available.

The meeting closed at 1.25pm.

## Changes to the Annual Show Schedule for 2014

### Original Schedule

#### VASE CLASSES

##### 1 **The John Hardman Memorial Class**

Vase of 18 Tulips

(One variety, not English Florist)

2 Vase of 12 Tulips

(Any variety or varieties not English Florist)

3 Vase of 6 Tulips

(Any variety or varieties not English Florist)

4 Vase of 3 Tulips

(Any variety or varieties not English Florist)

##### **The F R Hunter Cup for the most points in Classes 2 - 4**

##### **The Peter Emmett Trophy for the best exhibit in Classes 2 - 4**

5 Vase of 12 English Florist Tulips

6 Vase of 9 English Florist Tulips

7 Vase of 6 English Florist Tulips

### Revised Schedule

#### VASE CLASSES

(Classes 1 to 5 not English Florist)

##### 1 **Tulip Championship of Great Britain**

3 Vases of 9 Tulips (Three different varieties)

2 Vase of 9 Tulips (One variety)

3 Vase of 3 Tulips

(One variety, red, pink or orange)

4 Vase of 3 Tulips

(One variety, white, cream or yellow)

5 Vase of 3 Tulips

(One variety, any other colour)

##### **The F R Hunter Cup for the most points in Classes 2 - 5**

##### **The Peter Emmett Trophy for the best exhibit in classes 2 - 5**

6 Vase of 12 English Florist Tulips

7 Vase of 6 English Florist Tulips

From Class 8 onwards remains unchanged

The John Hardman Memorial Class has moved from the Annual Show to the New Show. It has been replaced by the Tulip Championship of Great Britain, which used to be Class 1 at Harrogate Spring Flower Show. The vase class for 3 Dutch tulips has been split to divide the class, which some years had as many as forty entries.

## The Schedule for the New Show 2014

<p><b>VASE CLASSES</b> (Not English Florist)</p> <p>1. <b>The John Hardman Memorial Class</b> Vase of 18 Tulips (One variety)</p> <p>2. Vase of 9 tulips (One variety)</p> <p>3. Vase of 3 tulips, Darwinhybrid or Single Late (One variety)</p> <p>4. Vase of 3 tulips, Lily Flowered (One variety)</p> <p>5. Vase of 3 tulips, Parrot (One variety)</p> <p>6. Vase of 3 tulips, Fringed (One variety)</p> <p>7. Vase of 3 tulips, Double (One variety)</p> <p>8. Vase of 3 tulips, Multi-headed (One variety)</p> <p>9. Vase of 5 tulips (species or small-flowered)</p> <p>10. A pot or pan of species or small-flowered tulips.</p> <p><b>English Florists' Tulips</b></p> <p>11. Stand of 9 English Florists' Tulips (all dissimilar) Three Bizarre: one Breeder, one Flamed, one Feathered. Three Bybloemen: one Breeder, one Flamed, one Feathered. Three Rose: one Breeder, one Flamed, one Feathered.</p>	<p>12. Stand of 6 rectified English Florists' Tulips: Two Bizarre: one Flamed and one Feathered. Two Bybloemen: one Flamed and one Feathered. Two Rose: one Flamed and one Feathered.</p> <p>13. Stand of 6 Breeders (different varieties) Two Bizarre. Two Bybloemen. Two Rose.</p> <p>14. Pan of 3 stages, one Breeder, one Flamed, one Feathered. Must all be of one colour, i.e. all Bizarre, all Bybloemen or all Rose. Preference given to blooms of the same variety and quality.</p> <p>15. Pan of 3 Breeders: One Bizarre. One Bybloemen. One Rose.</p> <p>16. Pair of Flamed.*      *A pair must consist of two of the three colours:</p> <p>17. Pair of Feathered.*    Bizarre, Bybloemen, and Rose.</p> <p>18. One Breeder.</p> <p>19. One Flamed.</p> <p>20. One Feathered.</p>
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## The Arthur Robinson Memorial Lecture

### Jean Higginson

Our Society was honoured when The Ancient Society of York Florists asked our Secretary, Teresa Clements, to give a lecture to commemorate the late Arthur Robinson who died in February 2012. Arthur was Secretary of ASYF for twenty-five years and was ninety years of age when he retired. Members of ASYF and WNETS gathered in York on 6 April 2013, a particularly beautiful spring day. The venue for this celebration of one man's remarkable achievements was the magnificent State Room of the Mansion House.

ASYF President, Penelope Dawson-Brown, welcomed the audience, most particularly Arthur's widow Eileen. Penelope remembered Arthur as a unique man who loved people, flowers and those who showed them. His endeavours

almost certainly ensured the survival of ASYF, founded in 1768 and recognized as the world's oldest horticultural society. Penelope introduced Teresa, who also said a few words about Arthur and noted that the ASYF archive had inspired WNETS to create its own.

Teresa's presentation was an overview of tulip history beginning with their origins in countries with the suffix 'stan', their commodification in Holland and their import, particularly to Norwich, by Protestant tradesmen and weavers fleeing persecution. Fashion has always played a big part in horticulture and tulips moved from the gardens of the privileged and wealthy to ordinary growers. Many retain fascinating and sometimes famous names. The audience appreciated images of some fine examples of English Florists' tulips.

Penelope presented flowers and a memento of the occasion to Teresa and a special bouquet to Eileen before members of the two ancient societies mingled and conversed during refreshments. Coming together for a sad reason ended on a proud and happy note.



Photo: James Akers

## Obituaries

### **Douglas Kydd 1927-2012**

Douglas was born in Swansea. When the Second World War broke out, to avoid the bombing he was sent to live with an uncle and aunt in Edinburgh where he attended the Academy. He joined the Royal Navy towards the end of the war and then went up to Oxford where he read botany. His first employment was at the Institute of Grassland and Environmental Research at Hurley, Berkshire, where he met his wife Diana who had read agriculture. In 1968 he left to teach science at Packwood Haugh School, Shropshire, where he remained until his retirement in 1983.

Douglas came to tulips by chance, as he and Diana happened to visit Dudmaston Hall on the occasion of the Society taking its show there for the first time. Douglas immediately joined the society and in subsequent transfers of the show to Dudmaston, he explained to visitors the nuances of the florists' tulips. A photograph of him doing just that appears on the back cover of 'English Florists' Tulips Into the 21st Century'.



A regular exhibitor from then on, he had a particular love of *T. 'James Wild'*. Douglas suffered a squirrel problem in his garden, he claimed that they amused themselves by moving his tulip bulbs around the garden until his walnuts were ready to be eaten. Driven up to Wakefield by his wife, he attended the show while Diana visited local attractions such as Nostell Priory and the Yorkshire Sculpture Park.

Sadly, due to ill health Douglas was unable to attend the shows in recent years.

**James Akers**

## **Jean Caroline Lewis 1951 – 2012**

Jean, who died suddenly at the very end of last year, 23 December 2012 at the age of 61, was a longstanding and loyal supporter of the tulip society. She became a member after the Gardeners' World programme featuring the English Florists' tulips, when Stefan Buczacki the presenter turned to the camera and said "won't someone help to save these beautiful flowers". Jean was a fiercely supportive member and became a personal friend. We watched with interest as her daughter Jennifer graduated from University and extend our sympathy to Jean's husband John and Jennifer.

**Wendy Akers**

## **Ronald Joseph Maria Blom 1936 - 2013**

Ron Blom died on 26 September 2013 at his home in Hertfordshire after a short stay in hospital.

He was born in 1936 at Hillegom in South Holland, a town which is in an area known as *Duin- en Bollenstreek* (Dune and Bulb Region), appropriate because his grandfather had run a bulb business since around 1860. The business began to sell by mail-order to Britain in the 1930s, opened a nursery in Surrey and in the year of Ron's birth moved to Hertfordshire. Although trade was suspended during the Second World War it resumed again shortly afterwards and in 1953, at a very young age, Ron became manager of the UK business. Although selling a wide range of bulbous plants, tulips have always been the mainstay of the business. Blom's stand featuring this flower at the RHS Chelsea



Flower Show, ever superb, has won 63 Gold Medals over the past 65 years.



Ron Blom at Chelsea ,1990s  
Photo: James Akers

Although never a member of this Society, Ron was well known to several of its members through his long membership (since 1977) of the RHS Daffodil and Tulip Committee (now the Bulb Committee) and the Tulip Festival at Constable Burton with which the Society has been involved since its inception. Ron, however, supported the society on a number of occasions with the provision of flowers for display stands including our RHS Gold Medal winning *Genus Tulipa* at Vincent Square.

Bloms Bulbs continues its business in the capable hands of sons Paul and Christopher and daughter Marie.  
**James Akers**

## David Henry Tarver 1931 - 2013

David Tarver died on 27 September 2013 at the age of 82. He was one of the longest serving members of the society.

David was a sculptor, having been educated at Oxford School of Art and the Royal College of Art and was Head of the Sculpture Department at Loughborough College until retirement. Commissioned works to be found in the Midlands area include *Swan in the Gazebo*, a stone carving in the centre of Queens Park, Loughborough.

Although not a very active showing member, his real love was the auricula, David served the Society in other ways. He contributed several articles to our Newsletter, did the drawing of the seed head on the front cover of its issue of 1993 and also on one occasion gave the talk at short notice at the AGM.

On the death of Arthur Hayward, David became auditor of the Society's accounts, a post he held for around six years.

David leaves a widow, Ann, and two sons.

**James Akers**

## Dates for your diary - Events 2014

**Alnwick Spring Show:** Saturday 12 April 2014. Willowburn Sports and Leisure Centre NE66 2JH (just off the A1). For further information: David Parker, 16 Meadow Riggs, Alnwick, Northumberland, NE66 1AP Tel: 01665 604350 email: david.intarsia@yahoo.co.uk

**Harrogate Spring Flower Show:** Thursday 24 to Sunday 27 April 2014. Please note the Society **will not** be participating; see the AGM minutes.

**The Midland Show:** None this year.

**The RHS Tulip Show:** Tuesday 29 April to Wednesday 30 April 2014. Wisley.  
**Constable Burton Hall Tulip Festival:** Saturday 3 May to Monday 5 May 2014. Constable Burton Hall, Leyburn, North Yorkshire. DL8 5LJ. The Society will have a stand for all three days.

**Burnby Hall Gardens Tulip Festival:** Saturday 3 May to Monday 11 May 2014. Pocklington. YO42 2QF

**The 179th Annual Tulip Show:** Saturday 17 May 2014. Primrose Hall, Green Park Avenue, Horbury, Wakefield. WF4 6EG. Staging 10am to 12noon. The classes will be called at 12noon, immediately followed by judging. Open to the public 2.30pm to 4pm.

**The New Show:** schedule on p. 12, other details to be confirmed.

**The AGM:** Saturday 4th October 2014. Wrenthorpe Village Hall, Wakefield. WF2 0NE. Our speaker, Robin, Spencer, will be reporting on the sound archive.

**Keukenhof:** dates for next year from 20 March to 18 May 2014. Further details: <http://www.keukenhof.nl/>

## Harrogate Show Report

### Teresa Clements

If the archive has taught us anything, it is that the weather seldom favours the tulip grower. This year was no exception and standing in the large marquee at Harrogate was to experience a storm at sea. The hail battered against the canvas, the supports shrieked and groaned in the wind and it was cold.... again.

Ten exhibitors rose to the challenge and we managed one long table of colourful tulips between us. There were no entries in Class 1, The Tulip Championship of Great Britain, which needs three vases of nine tulips, but we had four entries in Class 2, a vase of nine. This was won by Harold Brooke, of Wakefield, who also won Classes 3, 8 and 10 with some really well-grown flowers.

Lynn and Frazer Henderson of Edinburgh each won a first prize, in Classes 9 and 11 respectively. They also had two second prizes each but Frazer's additional two third prizes meant that this year he pipped Lynn on points after her triumph last year, which had caused Frazer to comment that when it comes to winning, it helps to be female.

The most photographed entry was Jenny Orrell's pot of magnificent species tulips, *Tulipa praestans* 'Unicum' which won Class 16. Jenny put in several entries, a tremendous effort after a day spent entertaining the Parkinson's Society meeting. Many thanks to her and Keith for coming and adding so many choice exhibits to the show.

There were eight entries in Class 11, for five *Kaufmanniana*, *Greigii* or *Fosteriana* cultivars, which reflected the lateness of the season. It is often hard to

hold on to these early-flowerers until Harrogate Show, but this year it was the class with the most entries. The consolation was that a lean show of Dutch tulips at Harrogate can mean a good crop for the Annual Show – and this proved to be the case.



*Tulipa praestans* 'Fusilier'  
First prize in Class 16 for  
Jenny Orrell.  
Photo: Teresa Clements

## Harrogate Spring Show Results 2013

**Class 1. Tulip Championship of Great Britain: 3 Vases of 9 Tulips, 3 different varieties, one per vase (0)**

**Class 2. 9 tulips - one variety:** (4) 1. Harold Brooke (Wakefield), Ad Rem 2. Frazer Henderson (Stoneyburn), Giuseppe Verdi 3. Jenny Orrell (Wrenthorpe) N/K

**Class 3. 3 Lily flowered tulips, one variety:** (1) 1. Harold Brooke, Marjolein

**Class 4. 3 Parrot flowered tulips, one variety:** (0)

**Class 5. 3 Double flowered tulips, one variety:** (1) 1. Teresa Clements (Harrogate), Abba

**Class 6. 3 Fringed tulips, one variety:** (0)

**Class 7. 3 Yellow flowered tulips, one variety:** (0)

**Class 8. 3 White flowered tulips, one variety:** (2) 1. Harold Brooke, White Emperor 2. Harold Brooke, White Dream

**Class 9. 3 Pink or Red flowered tulips, one variety:** (4) 1. Lynn Henderson (Stoneyburn), Heart's Delight 2. Jenny Orrell, Pink Impression 3. Teresa Clements, Van Eijk

**Class 10. 3 tulips any other colour, one variety:** (4) 1. () Ad Rem 2. Mr & Mrs Gibson (Kettering), Girlfriend 3. Teresa Clements, Pinocchio

**Class 11. 5 Kaufmaniana, Greigii or Fosteriana cultivars:** (8) 1. Frazer Henderson, Giuseppe Verdi 2. Lynn Henderson, Heart's Delight 3. Teresa Clements, Scarlet Baby

**Class 12. 3 multi-headed tulips one variety:** (2) 1. Teresa Clements, *T. turkestanica* 2. Mr & Mrs Gibson, *T. heweri*

**Class 13. 3 tulips any other colour, one variety - restricted entry:** (3) 1. David Parker (Alnwick), Tropical Dream 2. Lynn Henderson, Eastern Star 3. Frazer Henderson, *T. humilis*, *T. heweri*, Giuseppe Verdi

**Class 14. 3 cut flowers from one species tulip:** (6) 1. Teresa Clements, *T. neustruevea* 2. Frazer Henderson, *T. humilis* 'Tete a Tete' 3. Mr & Mrs Gibson, *T. ostrowskiana*

**Class 15. 5 cut flowers from one or more species tulips:** (6) 1. Teresa Clements, *T. praestans* 'Fusilier' 2. Jenny Orrell, N/K 3. Frazer Henderson, *T. kolpakowskiana*

**Class 16. A Bowl or pan of species tulips containing not less than 5 bulbs:** (3) 1. Jenny Orrell, *T. praestans* 'Fusilier' 2. Teresa Clements, *T. schrenkii* 3. Linda Chapman (Pickering), *T. polychroma*.

# Faking it

## Marguerite Murray

This year for Harrogate Spring Flower Show it seemed like a good idea to try something different in terms of an educational display. Our first 3D display, 'The Genus Tulipa', was well received at Harrogate and since then we have combined 2D information screens with eye-catching floral masterpieces. Last year a time-spanning four sided display, 'Looking Back- Moving Forward', gained an RHS Silver-Gilt award and a slightly re-vamped format won Premier Gold at Harrogate. Although the screens are easy to transport and simple to understand, was it time for a change?

During a conversation a few years ago, one of the ideas thrown in was that of a seventeenth century Dutch interior, because the history of the English Florists' tulips is bound up with exploration, trade and commerce during the Golden Age in the Netherlands. Somehow the idea took hold and Wendy Akers, Teresa Clements, Carole Gude and I took on the challenge. Paintings of the period were our main source of reference and we also watched the film 'Girl with a Pearl Earring'. (This DVD is now in the Society library.) We eventually focussed on the reconstruction of a corner of a room which could have belonged to a successful merchant in seventeenth century Holland.

It wasn't long before Jason Clements also found himself involved. One of the accessories seen in Dutch paintings of the period was the foot warmer, a little wooden box open on one side so that a dish of hot ash or embers may be placed within. Holes in the top allow the heat to rise. Foot warmers took various forms, some being made of metal and used in stagecoaches. A painting by Vermeer, 'The Milkmaid', (1657-8) depicted one which we liked. Working from this and a photo of a toy souvenir version, Jason produced a convincing replica.

You may think that Johannes Vermeer and Pieter de Hooch had a lot to answer for. The black and white tiled floors featured by de Hooch were created from *Topps Tiles* sale stock made to resemble marble by strategic use of a feather dipped in emulsion paint. Vermeer and others recorded Delft tiles as a skirting board; ours were partly photocopies, partly a bit of reproductive brushwork. These were attached to cardboard strips in the finished display.

An important feature was a chair which used to belong to my father. It isn't seventeenth century but it looked the part, being of the solid oak and leather construction of the time. Carole and I went shopping for textiles and found them at *Fabworks* in Dewsbury ([fabworks.co.uk](http://fabworks.co.uk)). Their extensive stock was a revelation and staff members were helpful. We found something very close to the fabric in Vermeer's 'The Procuress' (1656) to use as a curtain and a similar quality remnant which served as the omnipresent table-carpet of the period. From an illustration, we enlarged 'Flower Piece' (1618), a painting by

Ambrosius Bosschaert the Elder, which shows recognisably striped forerunners of the English Florists' tulip, and mounted it in a borrowed frame. I made a 'leaded' window with a wide-nib felt pen on acrylic sheet and Teresa enhanced it with a 'stained glass' tulip cartouche. We displayed items we've used before to symbolise foreign travel; a globe and exotic sea shells.

Jason and Teresa had built a wooden framework to hold the 'window' and the 'walls' which consisted of tightly stretched cream fabric. However, on arrival at Harrogate, we discovered we hadn't been given the platform structure we'd expected. This meant our display had to be dismantled and reconstructed to fit. Various helpers were roped in at this point and their efforts were invaluable. I then realised that I'd miscalculated the number of tiles needed and had to get a few more very early the next morning! At this point we were working against the clock to be ready in time for judging.

The cold season meant there were no authentic English Florists' Tulips available but Malcolm Hainsworth found some broken flowers which filled the bill, and Carole arranged them in a 'Delft' vase. Wendy provided fruit including grapes and pomegranates which created a magnificent 'still life' on the table. Our plans for dramatic lighting were thwarted by having to re-arrange the framework but the marquee was lit by natural light from above.

There wasn't the luxury of that moment we really needed to stand back and assess our work at the final stage; no chance to add or take away – we had run out of time. We had challenged ourselves and I think we met the challenge. How the judges approached it was beyond our control. We were awarded a Silver medal. We could relax. A big thank you to everyone who helped.



Educational display and award, Harrogate Spring Flower Show 2013. Photos: Teresa Clements



# The 178th Annual Tulip Show

James Akers

In the very long existence of this society, there is a tradition of beginning the report of the annual show with a complaint about the weather. Why should this year be any different? This season was a very late one, or was it? Certainly on show day, 11 May, there were very few flowers in bloom from the open ground in the Wakefield area, however of the 32 shows for which we have the show date, from 1829 until 1862, no less than 28 of them (84%) were held on the 25 May or later, two weeks after this year's show date. So have we been holding the shows earlier in recent years because of advancing seasons due to global warming, or are there other possible reasons? It is my own personal opinion that other factors are involved which could have had a greater influence on fixing the show date.

In the 70 years for which I have memories of the tulip show, one change in the flowers shown stands out, and that is their size. The flowers shown today are generally much smaller than they were, and that can clearly be seen by looking at the old pictures we have in our archives of previous shows or flowers on the beds. This is not just a feature of the past few years, I remember well a request from Billy Tear over twenty years ago, after he had judged the show, that we should inform the members that some of the flowers shown were too immature. Of course many of the varieties we show are 150 or more years old, and lack the vigour they once had because of the effects of the Tulip Breaking Virus. However in a 'normal' year, look at the flowers shown by Judy Baker; they are generally significantly larger, evidence to my mind of their maturity, having been in flower for a couple of weeks longer than those of most of the other exhibits.

During the aforementioned 70 years there have been significant changes to the environment in the Wakefield area. The reduction in coal fires and the introduction of the Clean Air Act of 1956 has resulted in an improved atmosphere and the virtual elimination of smog, which was worse during periods of sunnier weather when the upper air was warm enough to inhibit vertical circulation. With the exception of 'Lord Stanley' and a few other varieties, most florists' tulips burn easily in bright sunlight and few exhibitors nowadays cover and heavily shade their blooms. The result is that we cut the flowers much earlier than we once did, and fail to allow them to mature on the bed. Modern houses no longer have the cellars or pantries with a stone floor where it was once possible to put the blooms and forget about them for a couple of weeks while they continued to grow; in addition we now have central heating which has significantly raised the average house temperature, reducing the 'shelf life' of the cut flower. The answer to the question 'what should we do to reverse the trend', I

leave to the younger members as the editor has kindly agreed to my request that this should be the last report of the Annual Show that I will write.

Despite all the fears and panic that there wouldn't be any flowers on the show bench, our members once again came up trumps and produced a show which was a credit to the Society and was greatly admired by the visitors on the two days it was held at the Primrose Hall in Horbury. The comprehensive results which follow speak for themselves and I will therefore reserve any detailed comments I make for flowers of special interest or quality and their exhibitors.

The Vase Classes were well supported despite the 'lateness' of the season, particularly those for six and three 'Dutch' tulips with 20 and 31 entries respectively. I hope that

the changes we are making next year by splitting the three bloom class by flower colour will make judge Keith Eyre's task a little easier. Maurice Robinson has now become the exhibitor to beat in these classes, and I look forward to seeing next year's '18' if Ken Bacon has overcome his flooding problem.



Keith Eyre judging the Dutch classes.  
Photo: John Wainwright.

The winner of the best exhibit from classes 2 to 4 often comes in the class for twelve flowers, however the three pristine 'Clear Water' shown by Alice Green were this year unbeatable on the day. I have never been a great supporter of the three florists' tulip classes in this section, as I feel that they are single-bottle rather than multi-bloom vase flowers, particularly when breeder flowers are shown. If I had my way they would be restricted to broken flowers only.



Photo: James Akers.

The Open Section belonged almost entirely to Judy Baker and her breeder flowers in particular were superb (see photo, left) Congratulations to John Snocken, newish member Neil Tyers and Malcolm Hainsworth who prevented her from winning all the cups. It is an often quoted 'fact' that bad winters produce good feathered flowers, though the most severe period has to be from February until May when the growth is above the ground. There were very few good flames on show this year with the usually

reliable ‘Wakefield’ notable by its absence, but there were two excellent ‘Lord Stanley’ feathered flowers, better than had been seen for at least ten years, with the one shown by Linda Chapman being awarded Premier Feather in show (see photo, right)

In the Novice Section Alice Green became the fourth generation of the Eyre family to progress to the Open Section in winning the Brook Silver Challenge Cup for most points in the section and Jean Richardson had the most points in the Extra Open Section.

Photo: James Akers.

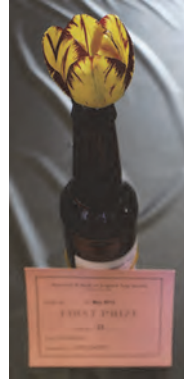


Photo: Penelope Dawson-Brown

## The 178th Annual Tulip Show Results

### Vase Classes

#### **Class 1 The John Hardman Memorial Class, Vase of 18 Tulips (One variety not English Florist)**

(4) 1. Morris Robinson (Tyne & Wear): World Peace. 2. Morris Robinson: Parade. 3. Mr & Mrs Gibson (Kettering): Angel's Wish.

#### **Class 2 Vase of 12 Tulips (Any variety not English Florist) (9):**

1. Barbara Pickering (Newmillerdam): Oxford Elite. 2. Morris Robinson: World's Favourite. 3. Cynthia Day (Ackworth): King's Blood.

#### **Class 3 Vase of 6 Tulips (Any variety not English Florist) (20):**

1. Cynthia Day: Big Smile. 2. Linda Van Lopik (Pickering): Toyota. 3. Jean Wyatt (Barnsley): Barcelona.



**Class 4 Vase of 3 Tulips (Any variety not English Florist)** (31): 1. Alice Green (North Ferriby): Clear Water. 2. Mr & Mrs Gibson: Toyota. 3. Jyll Thompson (Morley): Denise.

**Class 5 Vase of 12 English Florist Tulips** (2): 1. Judy Baker (Hitcham): Lemuria. 2. Malcolm Hainsworth (York): Lord Stanley.

**Class 6 Vase of 9 English Florist Tulips**(1): 1. Judy Baker: Mabel.

**Class 7 Vase of 6 English Florist Tulips**(3): 1. Judy Baker: Talisman. 2. Trevor Myers (Wilmslow): mixed. 3. Tim Lever (Beachampton): mixed.

#### **Open Classes**

**Class 8 THE EYRE FAMILY TROPHY Stand of 12 Breeders (different varieties)** (1): 1. Judy Baker: Goldfinder, James Wainwright, Mabel, Sam Barlow, Wendy Akers, Aonius, Airy, Bessie, Juliet, Lord Stanley, Albert Tear, Casius.

**Class 9 NEEDHAM MEMORIAL CUP Stand of 12 rectified English Tulips (all dissimilar)** (1): 1. Judy Baker: Joseph Paxton Fe, Adonis Fe, Wakefield Fe, Julia Farnese, Rory McEwen, Royal Sovereign, Lord Fredrick Cavendish, Talisman, Juliet, Akers Flame, Columbine, Lord Stanley.

**Class 10 ROYLES JUBILEE CUP Stand of 9 Breeders (different varieties)** (1): 1. Judy Baker: Casius, Solis, Rosie Wainwright, Columbine, Wendy Akers, Albert Tear, Goldfinder, Jack Taylor, James Wild.

**Class 11 LOCAL SILVER CHALLENGE CUP Stand of 9 English Florist Tulips(all dissimilar)** (2): 1. John Snocken (Bridgnorth): Aonius, Ruth Duthie, Wakefield, Bessie, Habit de Noce, Lady Rachel Labouchere, Goldfinder, Lord Frederick Cavendish, James Wild. 2. Judy Baker: Rosie Wainwright, Akers Flame, Utopia, G91-2, Habit de Noce, Columbine, Airy, Lord Frederick Cavendish, Royal Sovereign.

**Class 12 SILVER CHALLENGE CUP Stand of 6 rectified English Florist Tulips**(1): 1. Judy Baker: Mabel Fe, Wakefield, Adonis Fe, Constable Burton, Dr Hardy, Royal Sovereign Fe.

**Class 13 THE G.S.HUNTER MEMORIAL CUP Stand of 6 Breeders (different varieties)** (2): 1. Neil Tyers (Coalville): Juliet, Gloria, Talisman, Music, Lord Stanley, Goldfinder. 2. Judy Baker: Solis, Juliet, Bessie x2, Goldfinder, Lemuria.

**Class 14 STAGES CUP Pan of 3 stages: one Breeder, one Flamed, one Feathered** (3): 1. Malcolm Hainsworth: Mabel, Akers Fl, Mabel Fe. 2. John Snocken: Lord Stanley x3. 3. Judy Baker: Lord Stanley x3.

**Class 15 SILVER PLATE Pan of 3 Breeders: one Bizarre, one Bybloemen, one Rose** (9): 1. Judy Baker: Goldfinder, Wendy Akers, Mabel. 2. Jenny Orrell (Wrenthorpe): Goldfinder, Talisman, Mabel. 3. Neil Tyers: Goldfinder, Talisman, Juliet.

**Class 16 Three Flamed** (4): 1. Malcolm Hainsworth: Lord Stanley, Columbine, Wakefield. 2. Margery Walkington (York): Lord Frederick Cavendish, Bessie, Juliet. 3. Trevor Myers: Lord Stanley, Columbine, Wakefield.

**Class 17 Three Feathered** (2): 1. Judy Baker: Lemon Paxton, Agbrigg, Utopia. 2. Alice Green: Paxton, Agbrigg, Wakefield.

**Class 18 Pair of Flamed** (5): 1. Malcolm Hainsworth: Lord Stanley, J Farnese. 2. Linda Chapman (Pickering): Lord Stanley, Akers Fl. 3. Margery Walkington: Adonis, Lord Frederick Cavendish.

**Class 19 Pair of Feathered** (4): 1. Malcolm Hainsworth: Lord Frederick Cavendish, Julia Farnese. 2. John Snocken: James Wild, Wakefield. 3. Judy Baker: Columbine, James Wild.

**Class 20 One Breeder** (14): 1. Judy Baker: James Wild. 2. Margery Walkington: Judy Baker. 3. Mr & Mrs Gibson: Talisman.

**Class 21 One Flamed** (12): 1. Linda Chapman: Lord Stanley. 2. Malcolm Hainsworth: Lord Stanley. 3. Judy Baker: Constable Burton.

**Class 22 One Feathered** (11): 1. Linda Chapman: Lord Frederick Cavendish. 2. Judy Baker: James Wild. 3. Malcolm Hainsworth: Lord Frederick Cavendish.

#### **Seedling Classes**

**Class 23 SEEDLING CUP One Seedling Breeder or Rectified raised by the exhibitor** (no entry):

**Class 24 Three Seedling Breeders (one from each colour class)** (no entry):

### Novice Classes

**Class 25 Pan of Three One Breeder, one Flamed, one Feathered (2):** 1. Don Palmer (Kent): Talisman Br, Wakefield Fl, Wakefield Fe. 2. Alice Green: Goldfinder Br, James Wild Fl, Sir Joseph Paxton Fe.

**Class 26 One Breeder (15):** 1. Neil Tyers: Juliet . 2. Jyll Thompson: Judy Baker. 3. Linda Dooley (Manchester): Music.

**Class 27 One Flamed (4):** 1. Ulf Hansson (Sweden): Lord Stanley. 2. Alice Green: Wakefield. 3. Beryl Whidden (Exeter): Wakefield.

**Class 28 One Feathered (6):** 1. Alice Green: Lord Stanley. 2. Don Palmer: Wakefield. 3. Beryl Whidden: Wakefield.

**Class 29 THE GINA ROOZEN CUP Pan of 3 Breeders: one Bizarre, one Bybloemen , one Rose (3):** 1. Neil Tyers: Goldfinder, Music, Gloria. 2. Tim Lever: Goldfinder, Music, Casius. 3. Alice Green: Sam Barlow, Talisman, Rosie Wainwright.

### Extra Open Classes

**Class 30 One Breeder (13):** 1. Mr & Mrs Gibson: Argyre. 2. Michael Haith (Morley): Mabel. 3. Neil Tyers: Mabel.

**Class 31 One Flamed (7):** 1. Jean Richardson (Leeds): Wakefield Flame. 2. Alice Green: Albert Tear. 3. Trevor Myers: Wakefield Flame.

**Class 32 One Feathered (2):** 2. Trevor Myers: Julia Farnese. 3. Beryl Whidden: Columbine.

**Class 33 Pan of Three One Breeder, one Flamed, one Feathered(no entry):**

### Points Awards

**F R HUNTER CUP Most points in Vase classes (2 - 4):** Cynthia Day

**JIM AKERS MEMORIAL GOBLET Most points in Open classes (8 - 22):** Judy Baker

**BROOK SILVER CHALLENGE CUP & GLASS GOBLET Most points in Novice classes (25 - 29):** Alice Green

**GLASS GOBLET Most points in Extra Open Classes (30 - 33):** 1. Jean Richardson

### Premier Blooms Award

**THE JAMES AKERS TROPHY Best Feather in Show:** Linda Chapman

**THE WENDY AKERS TROPHY Best Flame in Show:** Malcolm Hainsworth

**THE KEITH EYRE TROPHY Best Breeder Tulip in Show:** Judy Baker: Goldfinder.

**PETER EMMETT TROPHY Best Exhibit Classes 2 - 4:** Alice Green: Wakefield Flame.

**COCHRANE OF CULTS VASE Best Bloom Classes 20 - 22:** Malcolm Hainsworth: James Wild.

**THE DUDMASTON PLATE Best Bloom in Novice Classes 25-29:** Neil Tyers.

**STAN KNOWLES CUP Best Bloom in Extra Open Classes 30 - 33:** Jean Richardson

**ALBERT TEAR MEMORIAL TROPHY Overall Premier Bloom:** Judy Baker.

**ELIZABETH SMITH SILVER MEDAL Youngest Exhibitor under 18 yrs of age:** Alice Green



Left: Frazer and Lynn Henderson staging their exhibits.

Right: Alice Green, winner of the Brook Silver Challenge Cup. (The Novice Cup)

Photos: J. Wainwright



# The Wrenthorpe Show Report

**James Akers**

A second show, before or after the Annual Show has a long tradition within the society. It was first suggested on 23 February 1933 at the penultimate meeting that the society held at the Brunswick Hotel which had been the headquarters of the Society since 1874. *‘Mr Beddows of Altofts then invited all members to exhibit the tulip at Altofts on a date to be fixed so as not to clash with our show and guaranteed the prize money’*. The date was fixed as 27 May, the week after the Annual Show. Over the following years a regular cycle was developed with the show being held one year in Altofts, the next year in Horbury. One of my earliest memories is during the Second World War, probably 1944 or 1945, standing on the pavement in Horbury watching tanks being tested on the public road near the factory where they were being built. In recent years this show was held at Wrenthorpe Village Hall until in 1997, after an invitation from the North of England Horticultural Society to organise an exhibition at the Harrogate Spring Show, it was discontinued.

As a result of the mismatch in the past two years between the date of the Annual Show and the flowering season, a non competitive show was held in 2012, and this year a competitive one, reported below. Both involved just English Florists’ tulips and were a success. The decision confirmed at the AGM to withdraw from Harrogate from 2014 with the intention of holding a second (other) show, I welcome. Although previously its emphasis had been on ‘Dutch’ tulips with just a few English Florists’ classes, the proposed schedule has a much better balance. Over the past twenty years, the number of members who are able to show has increased, with a corresponding extension of the flowering period as they are geographically more scattered. As this has led to more entries in the



A full show bench for the Wrenthorpe Show.

Photo: Teresa Clements

English classes, I am sure a second show will be successful. It will in no way compete with the Annual Show, but will give exhibitors an additional opportunity to assess the quality of their flowers in competition with others, and also allow them to view and discuss the flowers in the absence of the crowded confines of the Annual show.

As with the Annual Show a comprehensive list of results follows and I will therefore be sparing in my comments. The classes mirrored those of the



Photo: James Akers

Annual Show, and it was my impression that that the flowers generally were larger, and the quality of the broken flowers significantly better, including again some good feathered flowers (see photo, left, of two 'James Wild'). John Snocken, in the absence of Judy Baker, had a field day having Premier Bloom in all three categories, Breeder, Flame and Feather. The strength of the competition in the breeder classes was a revelation, when one considers the low ebb to which this form of flower had fallen twenty to thirty

years ago. This was tribute firstly to the foresight of Keith Eyre and our late patron Victor Roozen in placing breeders at the *Hortus Bulborum* from where we now obtain stocks; secondly to the raisers of new breeders, John Wainwright and Peter Royles. Just look at the names of the flowers shown in these classes.

## The Wrenthorpe Show Results

### Open Classes

**Class 8 Stand of 12 Breeders (different varieties)(2):** 1. John Snocken (Bridgenorth): James Akers, Goldfinder, Nectar, Lord Stanley, Mabel, Aonius, Juliet, Hubert Calvert, Talisman, Albert Tear, Bessie, Argyre. 2. Teresa Clements (Harrogate): Goldfinder, James Wild, Lord Stanley, Lemuria, Cassius, Juliet, Mabel, Aonius, Music, Argyre, Talisman, Alber Tear.

**Class 9 Stand of 12 rectified English Tulips (all dissimilar)(2):** 1. John Snocken: Lord Stanley Fl, Sir Joseph Paxton Fl, Wakefield Fl, Utopia Fl, Talisman Fl, Albert Tear Fl, James Wild Fe, Royal Sovereign Fe, Julia Farnese Fe, Wakefield Fe, Agbrigg Fe, Mrs Calvert Fe. 2. Malcolm Hainsworth (York): Sir Joseph Paxton Fl, James Wild Fl, Columbine Fl, Bessie Fl, Mabel Fl, Wakefield Fl, Sir Joseph Paxton Fe, James Wild Fe, Constable Burton Fe, Jane Eyre Fe, Julia Farnese Fe, Wakefield Fe.

**Class 10 Stand of 9 Breeders (different varieties)(3):** 1. Bob Taylor (ShIPLEY): Sam Barlow, Lord Stanley, Goldfinder, Gloria, Mabel, Juliet, Albert Tear, Wendy Akers, Columbine. 2. Mike Higgins (Dacre): Gleam, James Wild, Lord Stanley, Juliet, Mabel, Cassius, Albert Tear, Talisman, Music 3. Jean Higginson(Menston): James Wild, Lemuria, Lord Stanley, Hubert Calvert, Rosie Wainwright, Cassius, Music, Bessie, Argyre.

**Class 11 Stand of 9 English Florist Tulips (all dissimilar)(1):** 1. John Snocken: Goldfinder Br, Hubert Calvert Br, Trefoil Guild Br, Lord Stanley Fl, Akers Fl, Talisman Fl, Lord F Cavendish Fe, Wakefield Fe, Agbrigg Fe.

**Class 12 Stand of 6 rectified English Florist Tulips(1):** 1. Malcolm Hainsworth: James Wild Fl,

Akers Fl, Columbine Fl, Lord Stanley Fe, Julia Farnese Fe, Talisman Fe.

**Class 13 Stand of 6 Breeders (different varieties)(4):** 1. John Gibson (Kirkburton): Sam Barlow, Lord Stanley, Judy Baker, Juliet, Talisman, Columbine. 2. John Snocken: Nectar, Deryn Roberts, Aonius, Mabel, Wendy Akers, Trefoil Guild. 3. Barbara Pickering (Newmillerdam): Goldfinder, James Wild, Juliet, Mabel, Talisman, Columbine.

**Class 14 Pan of 3 stages: one Breeder, one Flamed, one Feathered(2):** 1. John Snocken: Mabel (all) 2. Malcolm Hainsworth: Bessie (all).

**Class 15 Pan of 3 Breeders: one Bizarre, one Bybloemen, one Rose(5):** 1. John Gibson: Lord Stanley, Juliet, Talisman. 2. Teresa Clements: Goldfinder, Casius, Music. 3. Jenny Orrell (Wrenthorpe): Goldfinder, Juliet, Talisman.

**Class 16 Three Flamed(3):** 1. Mike Higgins: Lord Stanley, Wakefield, Talisman. 2. John Snocken: Paxton, Mabel, H110. 3. Trevor Myers (Wilmslow): Cavendish, Akers, Adonis.

**Class 17 Three Feathered(1):** 1. Trevor Myers: James Wild, Akers, Columbine.

**Class 18 Pair of Flamed(5):** 1. Mike Higgins: Talisman, Akers. 2. Trevor Myers: Lord Stanley, Akers. 3. Malcolm Hainsworth: Paxton, Akers.

**Class 19 Pair of Feathered(4):** 1. Mike Higgins: Julia Farnese, Paxton. 2. John Snocken: Paxton, Agbrigg. 3. Malcolm Hainsworth: Lord Stanley, Adonis.

**Class 20 One Breeder(9):** 1. Teresa Clements: Goldfinder. 2. Beryl Crabtree (Kirkhamgate): Mabel. 3. Mike Higgins: Talisman.

**Class 21 One Flamed(10):** 1. Mike Higgins: Dr Hardy. 2. John Snocken: Paxton. 3. Trevor Myers: Wakefield.

**Class 22 One Feathered(11):** 1. Malcolm Hainsworth: James Wild. 2. John Snocken: Agbrigg. 3. Mike Higgins: Wakefield.

#### **Seedling Classes**

**Class 23 One Seedling Breeder or Rectified raised by the exhibitor(4):** John Wainwright (Wrenthorpe): 1. G91 11, 2. G91 21, 3. G92 20.

**Class 24 Three Seedling Breeders (one from each colour class)(1):** 1. John Wainwright: Q 92 20, Lunae, Jack Taylor.

#### **Novice Classes**

**Class 25 Pan of Three One Breeder, one Flamed, one Feathered** (no entries):

**Class 26 One Breeder(11):** 1. Neil Tyers (Coalville): Mabel. 2. Roy Mitchell (Wrenthorpe): Music. 3. Teresa Clements: Sam Barlow

**Class 27 One Flamed(6):** 1. Chris Gill (Southowram): Talisman. 2. Trevor Myers: Wakefield. 3. Roy Tetley (Keighley): Akers.

**Class 28 One Feathered(4):** 1. Roy Tetley (Keighley): Akers. 2. Chris Gill: Wakefield. 3. Roy Mitchell: Albert Tear.

**Class 29 Pan of 3 Breeders: one Bizarre, one Bybloemen , one Rose(3):** 1. Chris Gill: Goldfinder, Juliet, Music. 2. Neil Tyers: Lord Stanley, Mabel, Talisman. 3. Teresa Clements: Gleam, Juliet, Music.

#### **Extra Open Classes**

**Class 30 One Breeder(11):** 1. John Gibson: Juliet. 2. Chris Gill: Music. 3. Teresa Clements: Music.

**Class 31 One Flamed(4):** 1. Trevor Myers: Wakefield. 2. Chris Gill: Lord Stanley.

**Class 32 One Feathered(2):** 2. Trevor Myers: James Wild.

**Class 33 Pan of Three One Breeder, one Flamed, one Feathered(1):** 1. Chris Gill: James Wild (all).

#### **Points Classes**

**Most points in Open classes (8 - 22):**

**Most points in Novice classes (25 -29):**

**Most points in Extra Open Classes (30 - 33):**

#### **Bloom Classes**

**Best Feather in Show:** John Snocken: James Wild

**Best Flame in Show:** John Snocken: Lord Stanley

**Best Breeder Tulip in Show:** John Snocken: Goldfinder

**Best Bloom Classes 20 - 22:**

**Best Bloom in Novice Classes 25-29:** Chris Gill: Talisman

**Best Bloom in Extra Open Classes 30 - 33:** John Gibson: Juliet

**Overall Premier Bloom:** John Snocken: Goldfinder

## **The Late, Late Show**

### **Mike Higgins**

Showing our antiques of the plant world both promotes quality and, most importantly, the survival of varieties. Our old cultivars are essential elements of the gene pool without which new varieties would not be possible. Friendly but competitive showing is the key to the continued health and survival of the English Florists' tulip.

Years ago the show date was chosen in the early spring of the year of the show to accommodate an early or late season, but the Society was small and membership exclusive to Wakefield and its immediate vicinity. Now that many members are geographically distant from the epicentre, setting the show date a year in advance and alternating by one week between an early and later fixed weekend in May has, until the last two years, suited most growers. However, the later date in May is still earlier than the show used to be.

2012 and 2013 have been difficult years for some growers, both being very late where flowering was concerned. In 2012, an extra event at The Greyhound Inn was informal but much appreciated. This year a re-run of classes 8-33 was held at Wrenthorpe Village Hall on Sunday May 26<sup>th</sup> and on this occasion entries were judged but without prizes being awarded. This too was well attended.

Climate is everything and can be very local. Why are certain regions excluded from so-called 'global warming'? In Yorkshire we still live by the old proverb: ne'er cast a clout till May be out, although in some years we might play safe and wait until June is through! Even in an early season getting a good selection of tulip blooms in peak condition for the later show date is proving difficult. The extra events have offered a welcome opportunity to bench good blooms and make the cultivation year complete. A master class in cultivar identification was an invaluable and necessary bonus for this showing member at least. 'Gleam' or 'Goldfinder'? 'Dr.Hardy' or another bizarre? Both questions required resolution and cultivar re-labelling, especially as what was shown as 'Goldfinder' had been crossed with 'Lord Stanley' for seed. It is now 'Gleam' x 'Lord Stanley' but the seed head is small which may reflect its weak nature and/or poor cultivation. We will have to wait and see what happens when sown. This highlights the difficulties encountered by less experienced growers when similar varieties have, at some point in their lives, been wrongly identified. Extra time available at the 'late, late show' was certainly put to good use.



Left,

Mike Higgins' entry, judged as 'Gleam'. Right, John Snocken's 'Goldfinder'  
 Photos: Teresa Clements



*Another tulip entered as 'Goldfinder' was also identified as 'Gleam, see photographs below. Do you agree? Ed.*



Photos: Teresa Clements



## Alnwick Spring Show

### David Parker

Alnwick is situated in the heart of Northumberland where local attractions include Alnwick Castle and the Alnwick Garden developed under the direction of the Duchess of Northumberland who is Patron of the Alnwick Spring Show.

I spent all my working life in the Pharmaceutical Industry but gardening is my main leisure interest and has been for over fifty years. During this time I exhibited roses and sweet peas nationally and qualified as a judge for the Royal National Rose Society. Daffodil interest came a little later and tulips only recently when I became curious about flames and feathers. I now have some bulbs, which could be an interesting challenge.

Northumberland has numerous Summer country shows but there were

none in spring. My wife and I were asked to organise one to establish local interest and the first small show was held in the Alnwick Garden Pavilion. In 2012 we moved to the Willowburn Sports Centre which, while not having the stunning backdrop of the Alnwick Garden, has more space and is close to the A1 with ample free parking.

Shows are disappearing so we try to encourage the local community to participate. Gradually we have introduced more classes for children, floral art, cookery and interests such as bee-keeping and lace-making in addition to the Spring flowers. The show is affiliated to the Daffodil Society and there is a championship medal class. All awards may be kept except the Floral Art Shield. An engraved crystal decanter is provided by Her Grace the Duchess of Northumberland for the Tulip Championship class and most years she attends the show for the presentation of awards.

This year eight regular exhibitors withdrew due to the poor Spring



weather. There was an increase in floral art and, as usual, an excellent cookery section. The daffodil judge was Rae Beckwith; Keith Eyre judged tulips and other flowers. The palette of seven tulips (see left) was new to go with the daffodil palette and although perhaps not the perfect way to stage, does allow more people to enter and attempt a uniform artistic display.

Photo: Frazer Henderson

Being a totally voluntary organisation we prefer to remain independent. Some of the few remaining larger shows seem to have forgotten the fact that amateur competition is how it all began. Our classes may not be strictly according to the book but a lot of exhibitors in the amateur sections are not serious growers but just want to stage something and enjoy the participation.



Tulips at Alnwick Spring Show.

Photo: Frazer Henderson.



# Tulips at Scottish Rock Garden Club & Scottish shows

## Frazer Henderson

The Scottish Rock Garden Club (SRGC) organizes a number of alpine plant shows across Scotland and the north of England. The shows usually have specific classes for tulips (species and cultivated forms) although tulip entries can also be made in many of the open classes for bulbous plants.

Our season starts in February at Dunblane. This year, because of the long drawn-out winter, there were no tulip entries. However despondency was soon relieved as Margaret Thorne, the noted tour guide and plant hunter, entertained visitors with an illustrated lecture on her 2012 exploration of Eastern Turkey.

By March, the weather had not improved and accordingly the Kincardine Show was sadly depleted. Only two specimens *TT. polychroma* and the generally early-flowering *turkestanica* were exhibited and neither showed well.

The Spring Show, organized by the Royal Caledonian Horticultural Society, and held at the Royal Botanic Gardens Edinburgh fared better with 24 entries across five classes, though a significant number – eleven – were within one class. A number of blooms that had seven and eight petals were awarded prizes over more correct forms, which was disappointing. Prominent amongst the species was the yellow *T. neustruevae* and in other classes the double, white *T. 'Mondial'* and the Kaufmanniana varieties 'Show winner' and 'Shakespeare' featured heavily.

In early April a slightly different ensemble of exhibitors gathered at the Edinburgh SRGC show, which is the largest of all the alpine shows held in Scotland. Tulips featured in three classes but the outstanding plant was *T. sogdiana* (see right) Many consider *T. sogdiana* to be simply a form of the *T. biflorus* complex. Presented as a single specimen in a pan one could truly appreciate the plant and eschew the notion that big and bountiful is inevitably better.

In mid-April exhibitors, like Border Reivers of yore, pitched camp in Hexham and battle commenced between Scottish and English. Welsh growers joined in. A number of exhibits named as *T. kurdica* were present but showed a lot of variation. Some were of a terracotta hue whereas others appeared identical to *T. humilis* 'Lilliput' being slightly pinker or like a *T. humilis* 'Violacea' specimen shown with magenta tepals. The difficulty

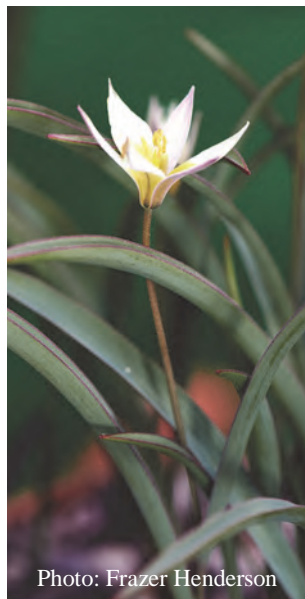


Photo: Frazer Henderson

in distinguishing *T. kurdica* and indeed consideration of whether it is merely a form of *T. humilis* is well covered by Wilford (2006).

Later that month the caravan moved to Perth where *TT. humilis* and *urumiensis* specimens predominated. A number were probably the yellow clone of *T. urumiensis*, 'Tity's Star'. A small clump of *T. humilis* 'Tete a Tete' drew disapproving glances from alpine purists but received the admiration of the general public. It is a multi-headed double clone which looks like a small, congested, close-formed red peony.

The final SRGC show was held in Glasgow in early May. The subtle charm of *T. cretica* and the strident red of *T. schrenkii* failed to arouse the judges whose interest had been captured by pans brimming full of more standard fare such as the gaudy *T. clusiana* 'Cynthia', the buckets and spades appeal of *T. clausiana* 'Peppermint Stick' and the claims of the ubiquitous *T. humilis* 'Lilliput'.

It was not the best of years for tulips but still one with exceptional specimens on show. *T. sogdiana* was perhaps being the best especially as it had been purchased as a small bulb nearly 20 years ago and had been kept going through off-sets.

## The Journey Home to Yorkshire

Ulf Hansson

The most famous and well-known farm in Sweden is located in Yorkshire. For generations of Swedes the Emmerdale Farm with its grassy hills, winding fences and highland cattle, was the weekly pub crawl with Amos<sup>1</sup> behind the beer taps. And the mystique of the striped flowers, well known from the impressive Dutch paintings in the permissive and decadent baroque era which, for the past 150 years have found a refuge in a mining district in the North of England (not far from the famous farm). Also in this case a very familiar phenomenon but actually never experienced in real life!

So when an invitation came from this (almost biblical) place to participate in the celebration of the fulfilment of the archive project, everybody, with trembling hands, frantically began flip through their calendars and in big capital letters book up to the current date. Those of us who took the herrings and sang the cheeky schnapps songs in June 2011 also looked forward to meet the group who visited us in Halmstad for the Linneaus trip. Eventually we became a happy company of 14 people not prevented by jubilee birthday parties, broken bones, national tests etc. to do the travel over the sea.

The Ascension<sup>2</sup> offered some extra time in Yorkshire. These days before the date of the show our group were divided on different attractions but it can be summarized that no one (of course) missed out York and everyone was happy to see Harrogate.



L to R: Lennart Lundborg, Anita Ireholm, Björn Pontén, Eva Jönsson, Olof Nelsson, Kathinka Lindhe and Bo Erlandson in York. Photo: Ulf Hansson

On Friday evening we were finally all gathered at the White Hart Hotel in Harrogate. After installing ourselves, we met Harriet Gash and Teresa Clements, who came to the hotel to welcome and introduce us the Saturday's voluminous program. We felt honoured and delighted by this gesture and after a last beer we all went to bed excited for the next day's adventures. At breakfast, in the bright and elegant dining-room, we send a grateful thought to our efficient secretary Teresa Clements who found ideal, comfortable and affordable accommodation for us. After one last croissant, it was time to board our bus for the trip to Wakefield and Horbury. Besides the driver, we also met our cicerone - Sue Dawson, who many times this day would count us in so no-one would be left behind in some unknown region in the vicinity of Wakefield!

We are grateful to all the exhibitors that we were allowed to attend the hectic but exciting hours when flowers were carried in, got unpacked and were groomed. Bottles and vases were filled with water and set up, strategies were formed and labels filled in. In that moment when Keith called up the classes to enter, we felt as though our destination was reached. But actually, the day had just begun, as we stood and filled our souls with colour and elegance.

Ulf Hansson sets off with his prize-winning tulip. Photo: Sue Dawson



At the same moment when the judges picked up their first tulips for assessment, the bus and Sue Dawson went away with us for the first trip from Primrose Hall that day. Yorkshire Sculpture Park is an impressive facility with art of the highest international standard. Right from the start we were breathtaken by the beautiful scenery that greeted us when we stepped out of the bus. A view of the highest Yorkshire standard. We all wished we had had more time to spend in this beautiful place. After a lunch in the excellent restaurant it was time to turn back to Horbury and the opening of the Wakefield and North of England Tulip Society's 178th show.

Most people who read these lines have probably visited the show one or several times. Spirits are high with dear reunions, conversation and discussions. A lot of people between the tables and especially in front of the English tulips - and the table with cakes and sandwiches - that alone is worth a trip across the North Sea, to taste.



Lennart Müller and Emilie Wellfelt in the Pickerings' garden.  
Photo: Ulf Hansson.

The season was late, not only in Sweden but also in England. The quality was consistently high, with some highlights - always interesting to take a closer look at. Time passed quickly and after the award ceremony we boarded the bus for one of the highlights of our journey. What is a travel to England without a garden visit? The bus reached our destination where Barbara and Jeff Pickering welcomed us to visit their home. I will always remember how the wind whistled up in the canopy while we, with all senses, took this beautiful and well-tended garden in possession. The Pickerings seem to be very fit and healthy and in seconds I realized all the work such a garden requires to be in such tiptop shape.

A rustic gate eventually led us out to the vegetable garden. Using the map John Wainwright had put together for us we easily found our way from the garden via picturesque streets down to Newmillerdam and the waiting bus. Since I belonged to the small group who chose not to do the walk around the lake, I got a spare moment at the nearby Fox and Hounds where a John Smith Magnet Ale helped to digest the day's impressions.



Anna Pavord admiring Barbara's tulips. Photo: John Wainwright.

On the bus back to Primrose Hall I became acquainted with two - for me - totally unknown Swedes. Carina and Sven Hall had heard me talk about English florist tulips on local radio and on their own initiative flown over to England to attend the show. A very pleasant surprise.

The dinner in Primrose Hall became a wonderful end of the day. We were presented with an impressive buffet with a variety of hot and cold food and good drinks. No sooner than we had been provided with drinks, the song books were distributed and parts of the committee and other volunteers gathered as a vocal

orchestra and intoned the obvious singing start of this evening: 'Tiptoe through the Tulips.' Then followed songs, which I understand were of English tradition. It was impossible to not be affected by this hospitality and



Members of Wrenthorpe Village Choir.  
Photo: Teresa Clements

generosity. In the obvious finale 'On Ilkley Moor Baht'At' we all joined in so the petals vibrated. I think all the singing was what sounded warmest in our hearts when we returned in the night to Harrogate and the hotel after a fantastic day in the North of England.

<sup>1</sup> For non-cognoscenti, *Amos Brearly* is a colourful rural character in popular TV series *Emmerdale*.

<sup>2</sup> *Ascension Day* (*Kristi himmelsfärdsdag*) is a public holiday in Sweden – May 9<sup>th</sup> in 2013.

## A Gift Horse

### Jason Clements

So, why is there a red horse on the front cover of the Tulip Society's newsletter? It will be familiar to those who attended the post-show buffet in May, but for others – this is its story.

The Society has an enthusiastic branch (leaf ?) in Sweden. (I once suggested we should be renamed the Wakefield & North of Europe Tulip Society.) Two years ago they invited us to their home town of Halmstad and 19 UK members enjoyed Swedish hospitality culminating in a splendid dinner, where we were entertained with local delicacies and drinking songs.

National honour dictated a return visit and the culmination of the HLF archive project seemed the perfect opportunity. By happy coincidence, two days before the Annual Show was Ascension Day, a national holiday in Sweden, so our guests were able to turn the visit into a short break. In fact one party of four

appeared at our stand at Constable Burton Hall the week before and enjoyed a whirlwind tour of the Dales.

You can read about the Annual Show elsewhere, but afterwards the catering team went into overdrive and provided a sumptuous buffet featuring regional goodies for our visitors, such as Wensleydale cheese, pork pies and rhubarb. But no herring. All this was preceded by singing led by a select group from the Wrenthorpe Village Choir but alas, without any drinking songs.

Earlier in the day, Ulf Hansson and Emily Wellfelt did us the honour of presenting the trophies at the Show, but after dinner there were more presentations from our Swedish guests. First they treated us to some hearty Swedish singing - we didn't know the words but it would have been bad manners not to join in with the tradition of having a drink at the end of each verse.



Our Swedish visitors entertain us after supper. Photo: Teresa Clements

Then came the presentations; a book for Barbara Pickering, who had welcomed a coach full of visitors to her garden; a book for Teresa, who had organised the UK end of the visit and best of all, for all of us, was the red horse!

This traditional folk art originated in the province of Dalarna as a child's toy and is now a national emblem of Sweden but this was an unusually fine specimen! Ulf created a wonderful token of the Society's Swedish connection. He decorated the horse with beautiful English tulips and 'Greetings from Sweden to the Wakefield and North of England Tulip Society'. The horse also records the date of the visit, with 'England - Sweden, Primrose Hall 11 May 2013' and the Swedish and Union flags. This delightful artwork, shown on the cover, commemorates the exchange of hospitality and the friendships that have blossomed between Halmstad and Yorkshire.

The horse reappeared on the Chairman's table at the AGM, and will no doubt attend future shows and AGMs, so there will be more opportunities to admire it in future.



# Tulip Heritage Day

## Teresa Clements

Tulip Heritage Day was a time to celebrate and conclude the Heritage Lottery Fund project and to showcase some items from the archive. The tulips remained on the bench from the 178<sup>th</sup> Annual Show the previous day and this fine display of English Florists' Tulips took pride of place. There was a chance to have an even closer look at them when judges Keith Eyre and Jane Green (see photo, right) gave a masterclass to a large group who were keen to hear the finer points of judging.



Photo: Vivian Russell

There is so much archive material to choose from that we had to be very selective and present only what we could fit in on the day. Tim Lever, Linda Chapman, John Thompson and Teresa Clements spoke about notable characters from the Society's past. A highlight of the day was James Akers' rendition of 'The Romance of the Tulip', a talk from the 1930s with the original commentary and glass slide images. This was a great achievement and an audience of well over a hundred people sat down to enjoy it. Keith Orrell reprised his captivating talk from the 2012 AGM with clips from the sound archive, which received an enthusiastic response from the audience.



Photo: James Akers

There was a plant stall, a sales table and a delightful exhibition of tulip paintings by Margery Walkington of York (see photo, left), who not only grows and shows English Florists' tulips but also creates beautiful water-colour paintings of them. In addition to these, the display called 'Looking back.. Moving Forward' was reconstructed and gave visitors yet more to see and enjoy. Once again, the refreshments were a treat. One of the highlights of the day took place in the morning. Anna Pavord kindly agreed to present the Novice Cup to this year's winner, who was unable to attend the presentation the previous day. The winner was Alice Green, the fourth generation of the Eyre family to grow and show English Florists' tulips. To see her being presented with the Novice Cup on Tulip Heritage Day was to witness a perfect moment of looking back and moving forward. Well done Alice!



Anna Pavord presenting Alice Green with the Brook Silver Challenge Cup (the Novice Cup) on Tulip Heritage Day.

Photo: John Wainwright.

Many people volunteered their services to make this day a real success and it was very gratifying to see them and the visitors gain so much from it. Here are some comments sent by email afterwards:

*‘Yesterday I attended the Tulip Heritage Day. What a splendid occasion it was. A gathering of friendly like-minded people eager to share their passion for beautiful flowers and inspire others to grow the best tulips possible. It was obvious that a tremendous amount of work had gone into planning the event and putting it together, which on top of the annual show must have been quite an undertaking. Not only did I learn more about tulips and what makes a perfect bloom but I went home with some beautiful flowers. Thank you.’*



Photo: Vivian Russell

*‘We so much enjoyed the weekend, thank you for the huge input that made the whole thing go off like clockwork. It was a masterpiece that everything went along seamlessly.’*

*‘Just wanted to tell you what a terrific show it was - so inclusive and warm.’*

*‘You put on a great show we thoroughly enjoyed it, and thank you for all the hard work involved to make it such a success.’*

*‘Well, you must be glad all that work is over. A superb weekend thank you .... relaxed and very friendly. Please pass our thanks on to all involved especially those catering ladies.’*

*‘It was an amazing and wonderful weekend. I don’t know how you and Malcolm manage it all, except that the back up team are outstanding aren’t they. Those refreshments!’*



Those refreshments!  
Photo: Sue Dawson

The last two comments emphasise the fact that people do appreciate that it is teamwork that lies behind the success of these events. It would be impossible to mention everyone due to the number of people involved. Thank you one and all.



# The Colours of Reality

## An Exhibition of the Work of Rory McEwen

**Teresa Clements**

Christabel Holland, Rory McEwen's daughter, said that those who knew her father miss him and wish he was still here with them and those that didn't know him wish they had. She spoke for everyone gathered at the Shirley Sherwood Gallery for the opening party of a retrospective exhibition of Rory's botanical paintings entitled 'The Colours of Reality.'

Florinda, Christabel's sister, recalled a walk with her father when she was just a teenager, he picked up a fallen leaf and held it before her declaring that all she needed to know about life could be seen there in that leaf. As any fourteen year old might, she shrugged it off as parental eccentricity and only reflected on the moment much later.

You have to stand in front of one of his paintings to understand and then you might 'get it.' Never having seen the real article before, I suddenly understood what all the fuss was about, The paintings are superb, not just minutely accurate botanical depictions but full of humanity, warmth and compassion. There is an understanding of nature, but so much more than that, as Rory tried to tell Florinda, he also saw the nature of life and painted that as well.

All artists have their own style but botanical art is constrained by the need to be accurate, which can remove the personal touch and leave the work looking lifeless. Somehow, with a touch of genius, Rory conveyed so much more than a mere illustration. The tulip paintings had the exotic, exciting thrill of the history of the flowers. The decaying leaves were titled according to their provenance; seen as personal souvenirs, evocative of significant places, they are tender studies turning decay into something exquisitely beautiful.



Some of Rory McEwen's work. Photo: James Akers



Wendy Akers at the exhibition.

Photo: Teresa Clements

James and Wendy Akers, Keith and Valerie Eyre and I travelled down for the second opening event, a party for friends and family. The media opening had taken place a week earlier; Anna Pavord attended and took with her a crate of tulips from the 178<sup>th</sup> Annual Show, which were much admired by the Duchess of Cornwall. James took a second batch from Malcolm Hainsworth's allotment and in her opening remarks Christabel thanked the Society for the tulips.

It is hard to list all the qualities that made Rory McEwen such a special person to so many people. The Tulip Society is proud of its association with him and was honoured to have him as our Patron from 1963 to his death, aged 50, in 1982. Our thanks to his family for including us in this wonderful celebration of his work. The party was a glittering occasion but nothing could outshine his wonderful paintings.

## **The Society's Garden Visits 2013 Littlethorpe Manor**

### **Jean Higginson**

What could be nicer on a summer day than a tour of a spectacular garden, a picnic or pub lunch and then a second garden visit? We were greeted at Littlethorpe by Michele, wife of Head Gardener Eddie Harland, and directed to a thoughtfully placed marquee where we were served with coffee and cake while Eddie described the history and making of the garden.

Mr and Mrs Thackray purchased the grade II listed Georgian manor and eleven acre grounds on the banks of the Ripon canal in 1985. Trees were planted and a large pond was installed but structured development did not begin until Eddie Harland was appointed in 1998. Planting and design is in-house; Eddie has been solely responsible for interpreting and implementing the owners' wishes. A quartet of formal gardens has been set around the house which itself has an irregular form due to earlier re-modelling. Seven less formal areas are landscaped and planted within the parkland.

We were led through a tunnel of apple trees to the walled garden. Once a kitchen garden it is now designed to celebrate the four seasons. The ancient, mellow bricks originated from the old Littlethorpe brickworks but the central structure is contemporary; a metal gazebo with a symbolic 'tree of life',

Ygdrasil, a reference to Norse mythology which reflects Mrs Thackray's Norwegian origins. Flowering circulates to follow the seasons with narcissi and pulmonaria beginning the show, followed by bright single early tulips 'Couleur Cardinal' and its sport 'Prinses Irene'. On our July visit, summer favourites were burgeoning among cascades of roses. The autumn section has espalier apples as well as the Aster family while Pyracantha, Cornus and ferns provide winter interest. In each corner, commissioned statues reinforce



The walled garden. Photo: James Akers

the theme of the cycle of nature. I could have stayed here all day but Eddie was a man with a plan. Justifiably proud of his creation, he led us through outdoor 'rooms', around corners, along paths and up and down steps so that we could gain the best possible view of a series of individual but none the less cohesive gardens. Each vista had a 'wow factor'.



Photo: James Akers.

Adjacent to the walled garden is a sunken garden (see left) with an armillary sphere amidst a box parterre which forms a stylised version of the White Rose of York. I was spellbound by four clipped *Pyrus salicifolia* 'Pendula' with *Santolina* and lavender beneath and wished I could time-travel to see the shapely 'White Triumphator', which is surely the most perfect tulip for this setting. We progressed to the rear terrace with its raised pool and attractive planters, skirted the Orangery and paused by the balustrade on the side terrace to admire a vast finely cut lawn below, bordered by fastigate Yew. One's eye was drawn across a fountain pool to a distant classical pavilion reflected in water. Mr Thackray's aim was to create 'a mini Arcadia'. Tranquil and harmonious it certainly was, and this area also created a smooth transition between the formal spaces and the parkland.

The front drive had a sculpted, elegant look with geometric shapes provided by clipped trees and shrubs. At the centre of the turning circle, an Aqualens spherical water feature inverts the reflections of passers-by. This installation is quiet and windproof and is kept clear with chlorine tablets. Nothing at Littlethorpe appeared to be a whim or passing fancy, but instead the result of long term planning and, of course, generous resources.



View from the terrace. Photo: James Akers

When we eventually reached the pond, which has a surrounding boardwalk with marginal water-lovers to the inside and new planting to the outside, Eddie shared more maintenance secrets. A non-toxic pond dye cuts down UV light and discourages blanket weed while producing a ‘pond shadow’ which enhances the

reflection of the reconstituted stone pavilion. Looking back towards the house, the scale of the eighty-five metre retaining wall at the end of the fountain lawn could be fully appreciated. The lightest breeze created a Mexican wave in the *Hakonechloa* grass at its base. Running down from wall to pond is a Lime avenue under planted with mid-season tulips in rich crimson, rose and orange shades: ‘Havran’, ‘Jan Reus’, Don Quichotte’ and ‘Cassini’.



The Aqualens.  
Photo:Teresa Clements

We headed back via a pergola which supported Wisteria, Honeysuckle and Clematis. Nearby borders were a firework display of herbaceous perennials; sky-rockets, starbursts and sparklers. Finally, we were back at the garden office and even this area had a graceful *Betula* with box ‘cushions’ beneath and a collection of old chimney pots planted up nearby.

I have described only a few areas but the website [www.littlethorpemanor.co](http://www.littlethorpemanor.co) has extensive detail. No aspect of garden-making has been overlooked. In addition to fruit, vegetables and herbs, flowers for cutting are grown in a special section. There is also a croquet lawn, tennis court, an autumn walk, a winter garden, nut walk and arboretum plus a canal walk. The planting is wild-life friendly and there is a woodland area in remembrance of family pets. It is often held that a garden is never finished and a cascade garden and wildflower meadow are planned!

What I cannot tell you is how Eddie and Michele with just one other gardener and a volunteer (one day per week) keep this garden as well fed, watered and groomed as a thoroughbred racehorse.



The office border.  
Photo: Jean Higginson

Thanks to Carole Gude for organising a most enjoyable day.

# Norton Conyers

## Jan Slater

The Society visited two gardens on the 27 July and they were in stark contrast to each other. The first had been significantly developed and modified over recent years where as Norton Conyers has a faded charm and has had little work done to it for some time.

Norton Conyers is a medieval house situated in a relatively secluded setting on a quiet country lane a few miles from Ripon. The family has a long history and has owned this property for many generations. We were met by the 11<sup>th</sup> Baronet, James, and joined by his wife who arrived on her bicycle. We were given a potted history of the house including recent archaeological finds of Viking pottery showing there had been habitation on the site since the tenth century. We also heard some anecdotes about the house and



Welcome to Norton Conyers. Photo: James Akers.



A view of the house. Photo: Jan Slater.

its recent history.

Since inheriting the house it seems the Baronet has had constant expense trying to renovate the property. He explained ‘my mother’s response to another leak was another bucket’, hence there had been a backlog of essential repairs to make the house secure. Having got almost to the end of their renovation programme, they discovered the house had death watch beetle which meant further work and expense and has delayed opening to the public. This focus of

time and expenditure on the house has had a knock-on effect on the garden.

The garden is maintained by a part time gardener, who is a local nursery man, and two helpers. It was designed on classic eighteenth century precepts in that it is south facing, was located close to the stables to facilitate use of manure for the beds and is walled to keep out intruders. The main intruders today are rabbits but there is a sophisticated high-tech system in place to control them – namely a free-ranging feisty



The walled garden. Photo: Jan Slater.

little black terrier. It seems she is a very successful deterrent. Given the size of the walled garden, keeping it in good order is not easy and weed killers are used, but no insecticides.

Within the walled garden is a single storey building divided into three sections, which was thought to be an orangery. More recently, it has been decided that the central space was a leisure room where the family would have entertained visitors; a status symbol in its day and still charming now. The two adjacent rooms were apricot and peach houses. Although these are still grown today, the most impressive feature is the view down the herbaceous borders to wrought iron gates opening onto parkland and a view of mature trees and grazing sheep – a timeless vista.

The garden walls are intact and are covered with apple and pear trees and a variety of climbers and shrubs. Earlier layouts can be seen on the ground in areas not currently being cultivated. There is an established iris border and in the top part of the garden, a large plot producing a range of vegetables and soft fruits which supply the family and the gardeners. There was a varied selection of plants and produce for sale.

Despite the difficulties the garden had a charm that character that created a feeling of calm. It had the feel of shabby-chic, which designers often strive to create but don't quite manage - a lovely contrast to the first visit of the day and very enjoyable.



The rabbit deterrent.  
Photo: James Akers.

## A Box (or Package) of Delights

### Carole Gude

What a pleasure on a miserable day at the end of March to receive a package full of seeds from Sue Dickinson at Eythrope, evoking memories of our wonderful visit last year. Inside were more than twenty small packets, each one beautifully presented, with notes on origin and cultivation - an education in themselves. In a flurry of activity, they were subdivided and distributed to as many of last year's visitors as were interested, and then a few more members who I know love the challenge of growing something new and different. Here are a few of the results, with *Tagetes* 'Cinnabar' the probable star of everybody's show, in the ground, in a pot, or in a vase as a surprisingly long-lasting cut flower. As well as in our private gardens, the flowers have been enjoyed at Cannon Hall walled garden Barnsley, where Barbara Pickering works as a volunteer, and at The Croft, a Camphill Community in North Yorkshire, where Linda Chapman works with people with learning disabilities – they love pricking out seedlings.

Photos: Right, a student at The Croft Camphill Community, Malton, pricking out seedlings.

Below: 1 to 3 *Salvia patens*, Teresa Clements;

4, 5 *Tagetes* 'Cinnabar', Alonsoa, John Snocken;

6 *Tagetes* in a vase, Jean Higginson.



Photos: Above, 7 *Nicotiana longifolia*, 8 *Silene* 'Blue Angel', 9 *Malope* 'White', Linda Chapman; 10 Heavyweight squash, 7lb 10oz, James Akers.

Left: *Tagetes* 'Cinnabar' much admired in the walled garden at Cannon Hall, Barbara Pickering.

# Judging Tulips - Dutch

## Keith Eyre

*Keith Eyre was invited to give a talk on judging tulips and has kindly provided a copy of his notes which should be of considerable benefit to exhibitors. Ed.*

**In general all tulips** (with the exception of Double Tulips) should have **six petals and six filaments with anthers.**

However, where a vase of blooms is being judged, any tulip having more or less than this, would not be disqualified from an award, but would lose points.

Any entry which contains a flower which is showing disease as a result of tulip virus (breaking) will **not** be considered for an award.

Any entry which is not to schedule, i.e. has more or less blooms than specified, is **not** considered for an award. (This includes blooms with a secondary flower, which sometimes grow from the leaf axils.)

No foliage should be added to any exhibit, but for the **tulip's own foliage** which is attached to the stem. (Unless the show schedule states otherwise.) Also, **no** artificial means of support can be used. By this I mean wire or cane, and the tulip stem should **not** be extended artificially.

SCALE OF POINTS A points guide of 20

Condition	4 points
Form	4 points
Colour	4 points
Size(for the cultivar)	2 points
Substance	3 points
Stem	3 points

Where there are 3 or more blooms of one cultivar shown in a vase:-

Uniformity	10 points
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### Condition

The bloom should be fully developed and be able to last to the end of a two or three day show. A young flower is therefore preferred to one past its best.

There should be a minimum of minor defects or damage. i.e. **tears, weather markings on both flowers and foliage.** The removal of damaged foliage or the trimming of the edges of leaves should be considered a fault, but this is preferable to exhibiting the flowers with seriously damaged foliage.

The temperature or light in the show hall will usually determine whether or not a flower will remain closed or open at the point of judging.

Flowers which are '**blown**' (too far open) are down-graded.

Flowers should be **clean** and free from insects. Pollen which has stained the petals, ovary or filaments is often a good sign that the bloom is past its best.



Finally, **damaged, twisted or badly formed petals** would normally result in the bloom receiving no points for condition.

### Form

**In general** the flower should be pleasing to the eye and well proportioned. The petals should be smooth and lie flat upon one another and not curling inwards. The petals should also be of the same height and level when viewed from the side.

Quartering, i.e. the showing of gaps at the base of the flower is considered a fault.

Lily-flowered - should be graceful, pointed reflexed petals forming an egg-shape with a definite 'waist' towards the top of the flower, continued by the crown formed by the elongated remainder of the petals.

Fringed and Parrot - the former have petals with crystal-shaped fringes and the latter petals which are long and deeply lacinated so that they curl and twist in all directions. In both cases the characteristics of the division must be clearly apparent.

Viridiflora - the petals of this group have significant green areas with a second or third colour running off to the edge of the petal.

Double (early and late) - two or more layers of petals which in the best forms lie reasonably flat upon one another and have a circular form.

Species (*Kaufmanniana*, *Fosteriana*, *Greigii* and other species) - where a show schedule excludes hybrids, then the forms are so varied that description is impossible. If hybrids are included, then these should show the main characteristics of the species from which they are derived.

### Colour

The colour should be normal for the cultivar. Faults are: **fading** because of age, **running** because of exposure to bright sunlight, **dullness** because of being shaded. Note: greenness on the outside of petals on parrot and double tulips is a characteristic of these types, but in other tulips, it is a serious fault.

### Size

The normal size for the cultivar is the ideal. Where a number of blooms of a single cultivar are shown in a single vase, then it is important that all the blooms are of similar size, to give a pleasing effect.

### Substance

Because the tulip should be capable of standing up to varied weather conditions, the substance of the petals is very important. These should have a firm substance and be of smooth texture.

### Stems

These should be stiff, straight and strong enough to carry the flower erect.

## Staying Cool

*'A long discussion took place with reference to the date of the show which was already fixed for the 25<sup>th</sup> inst. but in consequence of the very forward state of the blooms it was decided that this was too late and it was proposed by J Wright and seconded by J W Tattersall that the date for the show be altered to the 20<sup>th</sup> inst. - carried unanimously.'*  
Minute book 13 May 1912.

*Unpredictable weather has played havoc with Tulip Show dates since records began. Nowadays it is generally agreed that although getting flowers into bloom before they are ready is problematic, it is possible to hold them back for a while. Here are some of the methods used by successful exhibitors from around the country. Ed.*

It is worth knowing that some varieties will stand a lot longer than others. Lord Stanley, for instance, seems to last forever, despite being an early bloomer with me. However, some of the Roses and Bybloemens, having much less substance in the petals, go over quickly in hot and sunny conditions. As most people know, I do cover my main beds and have moveable shading. This needs to be watched as too much shading for too long will have an adverse effect upon colour. It is the opening and closing of blooms which ages them, so I aim to cut before this takes its toll. I have cut early blooms 10 days before a show without having to resort to the refrigerator. I have a stone-floor pantry which is dark and suffers very little temperature fluctuation. In addition I have a garage which is also dark and cool. I cut the blooms early in the morning and place them in beer bottles in crates and cover with a single layer of horticultural fleece. If your house should sit above a cool dark cellar ...rejoice! The blooms develop slowly here and grow in size; there are casualties of course but I believe that it gives the best chance of getting something to the show. I also have something of a Heath Robinson blackout rig which I string up over those crates which are stored in the garage...belt and braces! The refrigerator is something of a last resort for me, but I have used it a number of times in particularly early years. My personal record is a bloom of 'Constable Burton' which spent twelve days in the refrigerator before it reached the bench. It was only just showable but better than no exhibit. When cutting to chill I select blooms that have opened just once to allow me to check that petal and stamen numbers are correct. Again, early morning is my favoured time. Place the cut blooms in beer bottles in the cold box carefully so that the blooms do not touch, and make sure that the temperature is not too cold. When removed from their sleep I try to bring the blooms up to room temperature slowly, avoiding extremes of light. These are the ways in which I attempt to hold up blooms for the show, always remembering that all of this is still much easier than trying to get a stubborn late bloom to open. I would say that it is worth experimenting with your own conditions to see what works best for you. Nothing is foolproof and it is definitely worth keeping a record of which varieties respond best to given storage conditions.

**John Snocken, Bridgnorth, Shropshire.**

To hold back tulip blooms until the show, I have found the following method to be satisfactory. The fridge is thoroughly cleaned to ensure that there are no mildew spores present. The thermostat in the fridge is set to about 36°F (2°C). A thermometer is put into the fridge and the thermostat adjusted to give the correct temperature. Only mature blooms are put into the fridge. The stems of immature blooms will continue growing and will not support the blooms. The blooms are cut mid-morning when overnight dew has evaporated. They are put into half-filled beer bottles, the stems being well below the water level. When cutting has been completed for the day, all the bottles are taken to the fridge and inserted as quickly as possible, ensuring that the blooms do not touch each other. The contents of the fridge are checked once a week as quickly as possible to avoid temperature change. Two days before the show, the blooms are removed and allowed to reach ambient temperature. The best blooms are selected and packed ready for transporting to the show.

**Peter Royles, Hawarden, Flintshire.**

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I once heard a description of how Bloms keep their tulips for the Chelsea show. The blooms are cut and immediately plunged in water for several hours. Each stem is then removed from the water and individually wrapped in paper and stored dry, in the dark, in a commercial cold room. Each day, each stem is unwrapped, the base of the stem freshly cut and plunged into water, where it remains for eight hours before being re-wrapped and stored dry again. Considering the number of blooms in a Bloms display, this represents an enormous amount of work over several weeks in the run-up to Chelsea.

I seldom have to store blooms before the show, usually mine are not ready, but on two occasions I have had to keep them in the fridge (2007 and 2011). I tried to emulate the Bloms system on a small domestic scale. I cut the tulips on a fairly short stem, as I would in any circumstances. I tried to get them fairly early in the morning before they were wide open and immediately put them into water. As my fridge doesn't have space for a large number of bottles, the tulips were kept in yoghurt pots of water. Once they were chilled and had closed up, I carefully placed a collar of paper around each bloom to protect the petals. Each day I changed the water to keep it fresh and some days I recut the base of the stem to open the cells to water uptake and because the stems continued to grow in the fridge. The day before the show, I took the flowers from the fridge, recut the stems, placed each in a bottle of water in a crate in a cool part of the house. The flowers immediately opened, allowing me to clean and inspect them and sort them out into classes before the show. They remained in the crates overnight and were taken to the show the next day.

**Teresa Clements, Harrogate, North Yorkshire.**

# Growing Darwin Tulips My Way

**Morris Robinson**

The Darwin tulips I grow are all mid-season varieties obtained from specialist bulb suppliers. The bulb size needs to be 12-14cm. My favourites are



My tulips in 10ins pots. Photo: Morris Robinson

‘World’s Favourite’ (my banker) a large orange-red with a yellow edge; ‘World Peace’, a pink-red shade and the bright yellow ‘Moonwalker’. I also like ‘Pink Impression’, a lovely pink which some years can flower in April and be ideal for the early shows and the magnificent ‘Red Impression’. This year I tried ‘Parade’, a large scarlet which I believe is very popular in Holland.

I plant when the temperature has cooled down, usually mid-November but no earlier, five bulbs to a 10 inch plastic pot. I find tulips like to be close together, just like courting couples. The potting mixture is John Innes No 3. To this I add 1/3rd alpine grit, a good sprinkling of Vitax Q4 fertilizer, Superphosphate for root growth, Sulphate of Potash and Calcified Seaweed. I find it easier to make this mixture up in small quantities, a potful at a time. Make sure you buy top quality supplies. I use polystyrene pieces approximately 3-4 cm square for crocks as they help drainage but do not freeze. Fill the pot with compost to 3 ins (8cm) from top and gently press a bulb into the compost to make 5 indentations. Fill these with coarse sand before settling in the bulbs. Nothing like a nice soft bed! Cover with more compost to near the rim of the pot, and give it a sharp pat on the ground to release any trapped air. Do not forget to label. I use a cane 18 ins (45cm) long with a plastic label taped to the top. This is much easier to see when the tulips are growing away.

The pots are placed on wood laths approximately 1½ ins (4cm) x ½ inch (1cm) so that the pots are just off the ground for drainage and also when severe frosts occur the bottom does not freeze. They are placed in a very cool part of the garden, virtually a frost pocket in the winter (not normally recommended but it works for me) as I do not want the bulbs to make rapid top growth early in the season, but to build up a good root system down below. Next I place lengths of polystyrene 1 inch (3cm) thick right around the sides of the pots for frost protection. Finally the pots are given a good watering unless heavy rain is forecast. Over the growing season I do not let the compost dry out and if severe frost (below -3°C) is forecast, cover pots with a double layer of fleece.

As spring arrives, leaves suddenly start pushing through the compost. Hopefully they are large, which is a sign of good root growth. When the buds are starting to swell I give the top of each pot a teaspoonful of sulphate of potash and water well to ripen the stem and bring more colour into the flower. Two days before a show I place the pots in the greenhouse for protection.

When blooms which were not harvested have finished, I cut them just below the seed head. I feed with dry potash, one teaspoon every 7 to 10 days, watered in well, until mid-June. Then, when leaves have naturally died off, the pots are emptied out. You will find various sizes of bulb, many of which should be same size as when you purchased them and mahogany brown if you have fed and watered well. They are cleaned sorted and put in trays ready for next season, in a frost-free place.

Remember there are no short cuts in exhibiting. Always give that little extra care to your plants and they will reward you.

## **Exhibiting Darwin Tulips My Way**

### **Morris Robinson**

Firstly, read and re-read the schedule well before the show and then before placing vases on the show bench to avoid getting NAS (not as schedule). Having said that I have had the odd NAS over many years of exhibiting various flowers and vegetables; working under pressure, it is very easy to slip up.

I cut my tulips the day before the show and pick blooms virtually the same size with no variation in colour, plus two or three extra for safety purposes but no more. As each bloom is cut, it is placed straight into a bucket of water up to its neck. Then the tedious part begins; each bloom is carefully taken out of the bucket, checked over, and pierced with a large pin through the stem just below the flower head. This is supposed to stop an air lock forming which would prevent water flowing up the stem. Each stem and flower head is wrapped in newspaper, secured with an elastic band near the bottom of the stem, and immersed in a fresh bucket of water which keeps the stems firm and straight. The bucket is then placed in a cool dark cellar. Before travelling I empty most of the water, leaving just a little in the bottom.

At the show, I unwrap the blooms carefully (another tedious job) and place the chosen blooms straight into an exhibition vase. It is amazing how many exhibitors forget to put water in the vase! I check the schedule yet again before placing the entry on the bench in the appropriate class. The cultivar should be named or entered as Not Known.

Then it is up to the judge or judges. You might possibly get your prayer mat out, but most of all enjoy the competition. Congratulate the winner if you are not successful, and have a good humoured banter with fellow exhibitors. Make a

note of any flowers that you like and do not be afraid to ask other exhibitors for any tips; they will usually be very happy to help you. Good Luck!



Morris Robinson won first prize in the John Hardman Memorial Class at the 178th Annual Show in 2013 with 18 ‘World Peace’. Photo: Teresa Clements

## Growing Media: a comparative trial

**Teresa Clements**

I had 32 bulbs of the yellow tulip ‘Roi du Midi’ left over after last year’s bulb sale, the perfect number for an experiment. Four black ‘florists’ buckets, the ones they sell at the supermarket, made identical pots each with space for eight bulbs.

I used the following as growing media: sand; multipurpose compost with an equal volume of grit; multipurpose compost; John Innes No 3 compost. The bulbs were planted on 21 November 2012(see right) and the pots stood next to each other in our garden with netting on top to keep the rodents out.



They had no attention over winter and I took care to give them equal amounts of water when I started watering them in spring. I didn’t give them any additional food, all they had was what there was in the growing medium to start with. Everything flowered late this year but eventually I had four pots of fine blooms. When the flowers were over, the stems were dead-headed and slowly the tops died back and the pots were left to dry off.

Photo: 27 May 2013  
 The growing medium had little effect on the appearance of the mature plants.



On 17 July 2013, the pots were turned out and the bulbs cleaned up. Here are the notes I made:

**Sand:** The sand had set hard in the pot and the contents were very dry. There were no slugs around the crocks at the bottom of the pot. The bulbs felt slightly damp and were easy to clean. One bulb was soggy than the others, it had a thick, wet outer coat and inside was a large, single, clean bulb with no offsets.

**Multi/Grit:** This was surprisingly damp despite the hot weather and the pots not being watered for weeks. All the bulbs were wet and sticky. They all looked about the same overall size but some were more divided into offsets than others.

**Multipurpose:** The pot was very light to lift and the contents were very dry. All the bulbs produced a new flowering sized bulb plus some offsets and seven out of eight also produced droppers.

**John Innes No 3:** The pot was heavy; the compost was dry and densely packed and slid out of the pot as a solid block. The bulbs were firmly embedded in the compost and had to be pulled out. The tunics were quite dry. Three bulbs made droppers, two were below the original bulb, as expected, but the third had pushed the dropper to the side of the bulb and it was partly exposed at the soil surface. The bulbs were photographed and then the total weight of bulbs from each pot was recorded. The total weight of the flowering sized bulbs was divided by the number of bulbs (in brackets) to give the average bulb weight.

	Sand	Multi/Grit	Multipurpose	John Innes No 3
Total weight of bulbs.	240g	215g	305g	315g
Weight, flowering-sized bulbs	140g (7)	155g (9)	235g (9)	230g (8)
Average weight, large bulbs	20g	17.22g	26.11g	28.75g
Weight, large offsets	55g (5)	15g (2)	30g (4)	35g (4)
Average weight, offsets	11g	7.5g	7.5g	8.75g

Looking at the total weight of bulbs, there was little difference between the multipurpose compost and the John Innes No 3; the bulbs produced at the end of the trial were similar in number and weight. Both these media out-performed the sand and the multi/grit mix. Both also produced droppers (see left), which it seems are an indication of more favourable conditions, as might be expected from media with a higher nutrient content. I was surprised to find the sand, which I would have expected to have no nutritional value, had out-performed the multi/grit mix on both the total weight and total number of new bulbs, with the individual bulbs being heavier.



Looking at the photographs, there wasn't much to choose between the flowers, those from bulbs in John Innes No 3 were slightly taller, those in sand slightly shorter, but all had good sturdy flowers and stems and lasted about the same length of time.

Does this help when considering what growing medium to choose if you grow your tulips in pots? I can only conclude that it doesn't make much difference. My usual choice of a multi/grit mix performed worst of all, which doesn't fill me with confidence! At the Keukenhof we saw tulips intended as cut flowers growing on pallets of sand, indeed much of the tulip-growing area in Holland appears to be little more than reclaimed sandy ground. Perhaps this is the answer, grow your tulips in sand and add a slow release feed, or water with the occasional liquid feed, and that should give good flowers and good bulbs for the following year.

## **Unusual Growth Patterns in Breeder Bulbs**

### **Teresa Clements**

Over the past few years we have seen an increasing proportion of breeder tulips entered in the Annual Show and returned for redistribution. One of the reasons for this welcome trend may be the availability of bulbs bought from the *Hortus Bulborum*. However, there has been a certain amount of unease about these bulbs because many have shown unusual growth patterns, producing multi-headed, fasciated stems, distorted leaves and doubled and trebled flower parts. In some cases the abnormal growth has persisted for several years, in others, normal growth was restored.

In an attempt to find an explanation, James Akers described the condition to an expert at Kew. He asked if it was likely to be irreversible. Previously we had been told that it could be due to storage conditions, but James said he found this difficult to believe as surely we would have seen it before. He wondered if the bulbs had been treated with a growth hormone or another chemical that had caused the abnormalities.



The opinion from Kew was that since the condition persisted from one year to the next, it looked like there had been some kind of genetic mutation that was being carried through the generations as the offspring of the original bulbs would be genetically identical to their parents. The only way to eradicate the abnormal growth would be to dispose of the aberrant bulbs and to select and keep the bulbs with normal growth patterns. The expert at Kew was unable to say what might have caused the genetic change.



Multiheaded 'Mabel'  
Photos: Hazel Hesketh.



'Bessie' 7 stamens, 10 petals.  
Photo: Margaret Mitchell.

This was bad news indeed, but is it really the answer? Dutch growers stand by their suggestion that high or unusual variation in storage temperature could have caused changes to the embryonic shoot and bud inside the bulbs. This would be a temporary effect, likely to last only one season. Alternatively, they say, there could have been a build-up of ethylene, an effective plant hormone, during storage or transport, which would give the same result.

What lies behind this explanation? One of our members put forward this idea. Tulips, like other plants, grow from particular regions called meristems. To begin with, a single meristem within the bulb makes cells that grow into an embryonic plant with a stem and foliage and a solitary, single flower. As they mature, the organs have their own meristems but a meristem remains at the base of the stem to generate the new bulb for the next season.

If that initial meristem passes through a series of phases in each of which one type of organ is formed, there may be critical moments when errors in development could occur. Although the duration of a phase may vary, the switch from one phase to the next could have the speed of a chemical reaction, therefore this would be the likeliest time for things to go wrong. The fleeting nature of the change makes investigating the cause a challenge. While this theory doesn't explain the cause of the abnormalities, it does give an idea of the likely mechanism behind normal growth and how easily it could be disrupted.

Another of James' correspondents proposed a possible cause; he suspected the likely date for the initiation of the aberrations would be mid-July to mid-August, when the bulbs would be in storage. At this stage the bulbs are maturing to a state called the 'G stage' where the immature organs of the adult plant are formed within the bulb scales as described earlier. Ethylene can have a big impact at this stage, affecting developmental changes which might lead to

abnormalities such as fasciation. It can build up as a result of environmental conditions or the activity of fungi, bacteria and viruses. It could be that some unknown biological agent has been ‘picked up’ by the bulbs. This could explain why in some cases the aberration persists and in others it does not. We can learn more about these tulips by careful observation and I would be grateful if growers would note any unusual growth and send their reports and photographs to me.

## ***Tulipa sylvestris* in Yorkshire**

**Linda Chapman**

*Tulipa sylvestris* is found growing wild in various habitats in the UK. It spreads by underground stolons and generally produces few flowers but often responds to soil disturbance with a flush of blooms. The clear yellow flowers are held on stems up to 15 ins (38 cm) tall. It is tetraploid (having double the number of chromosomes) which may account for its vigour.

It is not native to the UK but is naturalised here, though how it arrived is not known. It could have come with the Romans or later with Cistercian monks as it is known as a weed of vineyards and both incomers brought vines with them. It may have arrived later still, with the Flemish botanist Matthias de L’Obel (generally known as Lobelias), who travelled to London in 1570, or with Flemish, Walloon or French refugees from 1540 onwards. There are few reports of sightings in Yorkshire in recent years.

My interest in *T. sylvestris* began in February 2013 when James Akers forwarded a copy of the Yorkshire Naturalists’ Union Bulletin (No.54, 2010). It lists the Yorkshire sites where *T. sylvestris* had previously been recorded, one of which is near Kirkbymoorside, about seven miles from my home. James’ intention was that the information would give my recently retired husband the ‘opportunity’ to avoid rest, relaxation and boredom by getting out and searching for *T. sylvestris* to try to add a 2013 record. In 1930 the estimated number of plants was 200 to 300; in 1979 there were fewer and in 2009 none at all were found. It was noted that as the land was permanent grassland ‘there is a possibility that the plants are still there’ but try as we did, we found no sign of any plants near Kirkbymoorside.

The YNU article also mentioned *T. sylvestris* growing at Cattal, between York and Knaresborough. Tulips have been recorded growing here since 1881. We visited Cattal on 28th April and to the west of the village, in a field divided by a culvert running down to the River Nidd, we saw about 20 tulips growing on



Buds of *T. Sylvestris* on the culvert side, West of Cattal village, 28th April 2013.

the east side of the culvert. A further 40 tulips were further down the west side, approximately 10 in a hedge bottom and some individual specimens in the field.



It was apparent, from debris in the field, that the area had recently been flooded. We took lots of photographs and were satisfied with what we had seen.

Malcolm Hainsworth called the next day and, during our discussion, we realised that we had not visited what is recognised as the main site for

*T. sylvestris* at Cattal. So, on 30th April, we returned and visited Aubert Ings, a designated SSSI located in a loop of the meandering River Nidd to the east of the village. Here, there were no tulips in the field adjacent to the Nidd, however, as we walked up the levee and looked down the river bank there were tulips as far as we could see, literally hundreds of them. It was a truly remarkable sight.



A clump of *T. Sylvestris* growing at Aubert Ings, near Cattal, 30 April 2013.

At the Annual Show our Swedish visitors Anita Ireholm and Ulf Hansson also had some stories about *T. sylvestris*. Ulf mentioned it growing at Uppsala Botanic Gardens and also at Linnaeus' summer house at Hammarby. Later, he contacted Mariette Manktelow at Uppsala University Botanical Garden and she told him that *T. sylvestris* is found growing wild throughout the garden, but that



*T. Sylvestris* showing 7 petals. It does show a greater tendency than other species to produce flowers with extra petals.

it shows mainly leaves and only the occasional flower. If the flowers are from Rudbeck's original stock they can be dated to the years 1670-1680.

The first botanic garden in Sweden, a small *Hortus Academicus*, was established at Uppsala in 1655 by Olof Rudbeck the Elder, a scientist and professor of medicine, it was originally called Rudbeck's Garden. His son, Olof the Younger, also became a professor and continued his father's studies. One of his best known students was Carl Linnaeus, the man who devised our system of plant nomenclature. Linnaeus would later name a

group of plants 'Rudbeckia' after the father and son. (A modern descendant of the Rudbeck family is Alfred Nobel, the originator of the Nobel Prizes.) Linnaeus described *T. sylvestris* in 1753 in his '*Species Plantarum*'.

Between 1741 and 1778 the garden was under the directorship of Linnaeus, who was then Professor of Medicine. It became known as Linnaeus' Garden and was expanded considerably from Rudbeck's original design. By the end of the 18th century it had become very crowded and as it often flooded, a new garden was established and the old one abandoned. The old garden was eventually restored to Linnaeus' original 1750s' plan in the 1920s.

Linnaeus' summer house at Hammarby is one of the best preserved summer houses in Sweden. It is now a historic monument, museum and a sanctuary for surviving Linnaean plants. Of the 900 varieties that Linnaeus may have had in the garden only about 40 remain today, one of which is *T. sylvestris*; mainly leaves but with an occasional yellow flower in the spring sun. According to Ulf, the *T. sylvestris* here are almost certainly derived from the Botanic Garden at Uppsala.



Photos: Linda Chapman  
Michael Chapman.

## ***Tulipa sylvestris* in Sweden**

### **Anita Ireholm**

Olaus Rudbeck, also known as *Olof Rudbeck the Elder*, (1630 –1702) established the first botanical garden in Sweden at Uppsala and grew the yellow tulip from Bologna among all the other plants in the garden. The tulip became quite common in parks and gardens, mainly belonging to castles and larger estates in Sweden. The first report as naturalized came in 1744. Today you still find *T. sylvestris* especially on grass areas in old gardens and parks but also in forest edges and along verges in southern Sweden, from Skåne to Uppland and on Öland and Gotland. The wild tulip prefers well drained soils with a high content of lime and a sunny spot. Sometimes there is only a large area of grey-greenish leaves which can be mistaken for the yellow Star of Bethlehem, *Gagea lutea*. The leaves are very similar, but the leaves of the wild tulip are larger, wider and more acute, often with a fine red line at the margin. I have been told that when there are only leaves it could be due to too much shade or having to compete with grass but the best way of getting flowers is to disturb the soil. Dig and turn the soil upside down! It makes some sense since it is tulip with a story connected to cultivated grounds, as a weed in the vineyards.

*There is an article by John Page about T. sylvestris in Yorkshire in this year's RHS Daffodil, Snowdrop and Tulip Yearbook. Ed.*

## Advice from the 18<sup>th</sup> Century: two Florists' Guides

### Margaret Maddison

Two guides specifically devoted to growing florists' flowers, including tulips, were published in Newcastle in the 18th century. The later one, 'The Florist's Companion', is mentioned in the Society's publication 'The English Florists' Tulip',<sup>1</sup> but the earlier one is not included. This was 'The Dutch Florist', by Nicholas van Kampen & Son, first published in 1762.<sup>2</sup>

The van Kampens were commercial flower growers at Haarlem in the Netherlands. Among the leading Dutch bulb growers in the 18th century, they traded internationally and originally published their book in French as *Traité des Fleurs à Oignons* in 1760. In 1783 and 1786, John Wesley visited their garden but, sadly, left no description of it.<sup>3</sup> Newcastle had well established trade connections with the Netherlands, including the import of plants and seeds, and had long been in love with florists' flowers, so it is not surprising that the van Kampens' book should have been published there.<sup>4</sup> Isaac Thompson, himself a keen florist, published the English translation.<sup>5</sup> The Translator's Preface speaks of the skill of Dutch and Flemish florists:

'whose industry and skill in this respect have been such, that they have for above a century enjoyed the reputation of being alone possessed of some secret in this business unknown to the rest of the world . . . In this little treatise the whole secret is laid open . . . our countrymen that love and delight in gardening now have it in their power, by pursuing this certain method, to reap the same profit, as well as to enjoy the in-felt satisfaction of seeing their parterres adorned with native beauties, propagated by their own pains, without squandering away English money upon foreigners.'<sup>6</sup>

'The Dutch Florist' has two chapters which describe the different kinds of tulip and their management. The first begins with their origin and a description of the florist's flower, which it divides into spring tulips and 'late blowers' on which it then concentrates. Breeding tulips (Breeders) are of two types *Violettes* (the equivalent of *Roses* and *Bybloemens*) and *Bizarres*. When the *Violettes* break they become *Bybloemens*. *Bizarres* are still called *Bizarres* when broken. Most emphasis is placed on variegated (broken) 'late-blowers' as 'these are beyond dispute the most diversified, beautiful, and perfect of them all'; they are divided into five classes:

1. With a white bottom, striped with brown, called *Baguette primo*.
2. With a white bottom, striped with brown, called *Baguette rigaut*.  
[no explanation of the difference between 1. and 2. is given].
3. With a white bottom, striped with violet, and blackish brown, called *Bybloemen*.
4. With a white bottom, striped with rose-colour, vermilion, and ruby.
5. With a yellow bottom, striped with different colours, called *Bizarres*.

The properties of a fine late tulip are that the stem should be three or four feet tall; the flowers should be large, well-proportioned, not egg-shaped but open at the top, with 6 or 8 petals, which should be rounded, broad and thick. The colours should be lively and bright. 'Tulips whose flowers are finely striped and variegated with three colours, distinct and unmixed, with very strong and regular streaks, without being stained with the colour of the breeder, are the finest bizarres, and may be called perfect tulips.' But the authors confess that this is a counsel of perfection for 'even those which are esteemed the finest, almost always want some of these beauties'. Unfortunately for them as bulb sellers, they had to admit that the flowers might degenerate from one year to the next, which sometimes brought complaints from customers.

The second chapter concentrates on growing, with the utmost care being given to protecting the flowers. In spring the plants should be sheltered from frost, wind and hail by mats made from lime bast supported on posts two or three feet high. When the flower heads start to grow, they will need support to prevent them being broken by the wind. A stick on which rests a tin ring should hold up the flower. When they are almost in full bloom the mats should be taken down and a shade of canvas put up which can be removed on fine days. Instructions for raising from seed follow a section on taking up the bulbs after flowering. There is no mention of competition or standards other than the brief description above.

The second book, by contrast, was specifically about growing flowers for competition. In December 1793, John Hudson advertised proposals for publishing by subscription his 'Florist's Companion'. It would cost 2s.6d. which was quite expensive then as it was much more than a labourer could earn in a day. It would contain advice 'selected chiefly from the writings of the most admired authors on the subject; and interspersed with the original remarks of experienced florists'.<sup>7</sup> He also mentioned that 'a choice collection of the above [florists'] flowers may be seen and purchased at their respective times of blooming' at his garden. From this one might assume that Hudson was a professional gardener or nurseryman, but this was not the case, for he was a wharfinger, part owner of Folly Wharf on the River Tyne. However, as he lived near his work on the Quayside, where there were few gardens, it is likely that he had one of the nearby detached leisure gardens outside the town walls. 'The Florist's Companion' seems to have been an early example of ghost-writing, as it was said to have been put together from Hudson's notes by William Preston, the sub-editor of a local newspaper, the Newcastle Chronicle. Preston also obtained permission from Thomas Bewick to use some of his vignettes as decorations in the volume.<sup>8</sup> The Newcastle Courant<sup>9, 10, 11</sup> has reports of florists' shows in 1791 and 1793; exhibitors may have been subscribers.

'The Florists' Companion' is undated but was probably published in 1794.<sup>12</sup> It is a slim pocket book and aimed to provide advice tailored to the north of England. Because subscribers were local it is now a very rare volume. The section on tulips echoes 'The Dutch Florist' and adds that group 4 (tulips with a

white bottom, striped with rose-colour, vermilion, and ruby) are called 'Incomparable Verports'. Hudson then concentrates on late-flowering tulips which were preferred to the early varieties. But, like the van Kampens, he does not list any varieties. Among the tulips he grew were 'Glory of Holland' and 'L'Aube du Jour'.<sup>13</sup> Other locally-grown tulips named at this period include 'Alexander Magnus', 'Le Grand Salieure' (or Saleur), 'Archduc', 'Reine de France', 'Triumphe Blandina', 'Montferrat', 'Prince of Orange', 'Lamerfalleuge' and 'Rose de Grand Valeur'.

Instructions for growing also differ from the van Kampens'. Hudson claimed that the most successful local method was to dig out a trench 20 ins. deep, add 8 ins. of loam, then 3 or 4 ins. of well-rotted cow manure, then fill with more loam mixed with a little sand. The advice on sheltering bulbs is limited to erecting a canvas awning over a frame when the flowers start to bloom, with mats nailed to the exposed side of the frame in excessively windy weather. The rest of his methods are taken from 'The Dutch Florist' and he expands the section on growing from seed a little.

The next section gives us a new and interesting guide to what competition judges were looking for at that time, with a list of the properties of a fine late tulip.<sup>14</sup> They are that the stem should be strong, elastic, and erect, and about 30 ins. above ground level. The ideal shape is a round-bottomed cup, which suggests shape 1 in the WNETS guide.<sup>14</sup> The flowers should be large:

'of six petals, with the three exterior petals rather larger than the three interior ones. All the petals should have perfectly entire edges, free from notch or serrature; the top of each should be broad and well rounded, the ground-colour of the flower, at the bottom of the cup, should be clear white, or yellow, and the various rich-coloured stripes, which are the principal ornament of a fine tulip, should be regular, bold, and distinct on the margin, and terminate in fine broken points, elegantly feathered or pencilled. The centre of each leaf, or petal, should contain one or more bold blotches, or stripes, intermixed with small portions of the original or breeder colour, abruptly broken into many irregular obtuse points.'

There is then no differentiation between feathers and flames, as these are on a scale of acceptable variation. He concedes that:

'some florists are of opinion that the central stripes, or blotches, do not contribute to the beauty and elegance of the tulip, unless confined to a narrow stripe, exactly down the centre, and that they should be perfectly free from any remains of the original or breeder colour. It is certain that such appear very beautiful and delicate, especially when they have a regular narrow feathering at the edge, but the greatest connoisseurs in this flower unanimously agree, that it denotes superior merit, when the tulip abounds with rich colouring, distributed in a distinct and regular manner throughout the flower, except in the bottom of the cup, which it cannot be disputed, should be a clear, bright white or yellow, free from stain or tinge, in order to constitute a perfect flower'.

It can be seen that the standards for judging were rather different from

today; perhaps some florists were already moving towards modern show standards. Hudson's book included up-to-date advice for growers in the north of England, evidently based on local experience. In the North-East of England, the carnation was the most widely grown competition flower with the auricula in second place from the middle of the century but the tulip was enduringly loved. The hyacinth, which the Van Kampens naturally claimed to 'merit the first place' in the flower garden, since Haarlem was famed for its hyacinths, was never as widely grown here. The existence of these guides and their inclusion of the tulip help to demonstrate the development and continuing popularity of growing this 'species which is the ornament of our gardens, on account of its variety and beautiful appearance'.

References: This is an abridged version of a longer article which is fully referenced and annotated. A copy of the full version including references is available electronically from editor@tulipsociety.co.uk or by mail via the Secretary at the usual address.

These two guides are now rare but Gale ECCO publishes Print-On-Demand copies, available online from Amazon.

## **The Black Tulip Museum, Lisse**

### **Frazer Henderson**

Just a fifteen minute stroll from the Keukenhof Gardens can be found the Black Tulip Museum in the centre of Lisse.

Entry is through a small courtyard, and one is made welcome within a reception room which contains an information centre/gift shop with books, in Dutch, English and other languages, and other tulip-themed items. To the left is the seasonal exhibition gallery. When we visited in May this year we enjoyed a display of millinery inspired by tulip shapes by Hanny Mallekote, set off by Kees van De Wetering's stylized paintings (see opposite page).

A further gallery displayed the history of the tulip in horticulture, augmented by maps and significant documents. A number of exquisite, original objects such as miniature paintings, jewellery, tiles and illuminated manuscripts conveyed the joy and indeed reverence attached to tulips within the Ottoman era. The excesses of tulipomania were also well illustrated with reference to original documentation and drawings produced both in praise of the plant and as a satire on man's misplaced desire. We were also entranced by a wonderful, lustrous collection of hyacinth vases which cast our own meagre assortment into deep shade.

Upstairs there are two galleries which show the history of the Bulb District from its geological start to the present. This is explained in the context of horticultural objects, paintings and films (in Dutch and English). It was fascinating to see the whole cycle from bulb planting through harvesting to





Above: The Black Tulip logo.

Left: Red tulips in an exhibition of work by Kees van De Wetering.

Photos: Frazer Henderson.

packaging and marketing as well as the selection and hybridization process for garden-worthy cultivars. Moving back downstairs one then enters the former sumptuous board room of a brick company where one can enjoy tea/coffee in deep leather armchairs and some truly scrumptious Dutch apple cake whilst perusing gardening magazines or simply watching one of the many videos on the history of the region or the importance of horticulture to the Dutch culture and its economy.

It was certainly a visit well worth making and though we thought, mistakenly, we knew all that there was to know about tulip cultivation we left better informed. We also left with good memories, some splendid tulip pictures and a very pleasing tulip tie for the office!

Details of the museum are available at [www.museumdezwartetulp.nl](http://www.museumdezwartetulp.nl) and it is accessible via public transport. Lisse is worth further exploration as it contains bookshops, art galleries and antique shops with a strong emphasis on horticulture. There is also a weekly flower show for trade growers which alas we lacked the time to visit – next time, perhaps! The Scottish Rock Garden Club's website ([www.srgc.net/forum/index.php?topic=1315.0](http://www.srgc.net/forum/index.php?topic=1315.0)) has a link to postings from the KAVG (Royal General Bulb growers Association).

## The Good Old Days!

**Peter Turner** spotted this Q&A in ‘The Midland Florist’. You certainly got a lot more for your money in those days!

Question by a Poor Operative; What would be the expense of a three light frame and the most economical mode of heating it?

I send you an account of one I constructed last year, of the following dimensions; Width 9 ft; length 6 ft; height of back from the ground, 3 ft 6 ins, height of front from the ground, 1 ft 6 ins; each light is 3 ft wide and 6 ft long. The total cost was as follows:

	£	s	d
Brickwork, including the carting of bricks.....	1	14	0
Woodwork.....	1	10	0
Glass 50 feet at 2d per foot, 6 inches by 4.....	0	8	8
Putty.....	0	1	1
	£3	13s	8d

The glass I put in myself, which is a great saving and easily done.

Theta. 1847.

## Incredible Edibles!



Above: Seen in an Amsterdam cake shop.  
Photo: Teresa Clements.



Right: Sugarwork flowers at Alnwick Show, 2013.  
Photo: Frazer Henderson.



Left: **Trevor Mills** found this recipe for stuffed tulips - yes, really!

Primavera tulips by chef Pascal Aassignac  
<http://www.greatbritishchefs.com/recipes/primavera-tulips-recipe>

## Photo Album



English florists' tulips grown by Harriet Gash at a Scottish Plant Heritage event.  
Photo: Sue Dawson



Stained glass:  
Above: Frans Hals Museum, Haarlem.  
Photo: Teresa Clements.  
Right: Lisse, Holland.  
Photo: Frazer Henderson.



Plant display, classical and modern.  
The good, the bad and the ugly?  
Frans Hals Museum, Haarlem.  
Photos: Teresa Clements.





Backgammon board, seen in an exhibition at Linlithgow Burgh Hall, showcasing the traditional arts and crafts produced by the artisans of Turquoise Mountain Foundation, Kabul. Photos: Lynn Henderson



Above: Examples of marquetry by Herman Doomer (1595 - 1650) Rijksmuseum, Amsterdam.

Left: Tapestry, Kaffe Fassett, commissioned by Burton Agnes Hall.

Photos: Teresa Clements.



## Bookshelf

### Rory McEwen – the colours of reality

Teresa Clements has described in some detail the exhibition held at Kew in May this year, which brought together a very comprehensive collection of Rory's paintings and launched the book which covers his life and work. For me, this combined everything I have looked for since his untimely death thirty years ago. There is no doubt he was a genius (I don't say that lightly) but also a charming, lovely man. We are indebted to Romana, his wife, and to his children for preserving everything so that we can have a flavour of his life and an understanding of what shaped him as such an extraordinary person. The first part of the book by James Fox is followed by three further sections, *the avant garde in Europe* by Richard Demarco, *as a botanical artist* by Martyn Rix and *his legacy and lasting influence* by Shirley Sherwood.

In the first segment by James Fox entitled *his life and music* there is a thumbnail photograph of the frontispiece of a fishing record book which belonged to the fourteen year old Rory. It says a lot about the man he was to become. The previous owner's name is firmly crossed out and Rory's name and address in very creditable italic script is written along with the information 'started in 1946'. There are two detailed drawings of fishing flies; a 'Logie' and 'the blue charm'. The facing page has a drawing entitled 'A MAP of the course of the Blackadder'. This river is drawn and coloured, running from top to bottom of the page to get as much as possible



Rory's fishing record book and painting materials were on display at the Shirley Sherwood Gallery.

of it in. There is a helpful drawing of the direction of north (which I think he invented, see what you think) and a little message 'the dark blue indicates depth'. Then each section of the river has been assessed as to its fishing possibilities. I'll give a few of these to give you the idea; 'too shallow since the great flood', 'here is a very nice little run', 'here lie many big fish', 'black trout run', 'the cold pool' and so on. The level of focus and joy in his work is already there. You have no doubt that the book continued as it had started.

What a joy of a book and a fitting tribute and celebration of an extraordinary life.

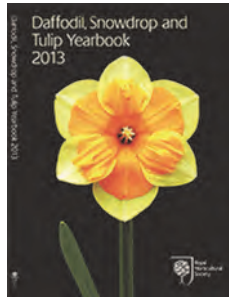
**Wendy Akers**

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## Daffodil, Snowdrop and Tulip Yearbook 2013 (RHS)



In this year's edition there is a ten page section on tulips, which includes an article about *T. sylvestris* by John Page, who spoke at this year's AGM; also an interview with the late Ron Blom on the subject of tulips in the trade. A short article about the Society's archive project appears on page 77. If you wish to obtain a copy of this yearbook, please send a cheque for £10 (made payable to RHS Publications) to John Gibson, 14 Waverley Road, Kettering, Northamptonshire. NN15 6NT. Do not forget to include your own name and address when making your request. ISBN 978-1-907057-41-0

### Tiptoe Through the Tulips..



This is a scientific paper published by the Linnean Society. The investigation is introduced by an account of the distribution of wild tulips and a very accessible summary of the cultural history of tulips. Depending on who was looking at them and what characteristics were used to classify them, the number of tulip species has varied. This study was an attempt to clarify the relationship between members of the genus *Tulipa* by comparing five DNA markers and concludes with a new version of the relationship between the species and a revised alphabetical list of 76 taxa that are currently accepted by the authors. It is an interesting read and an excellent reference.

**Teresa Clements**

Tiptoe through the tulips – cultural history, molecular phylogenetics and classification of *Tulipa* (Liliaceae)

Christenhusz, M.J.M. *et al.* The Linnean Society of London, *Botanical Journal of the Linnean Society*, 2013, **172**, 280–328.

# The Last Swallowtail

## Timothy Clark



Image: ukbutterflies.co.uk

I was staying with my cousin at High Fen Farm, Wicken. For most of my life she had been my favourite person in the whole world. I was eight years old, my cousin two years older. We did not drift apart from our childhood friendship until her school cast her as Eliza Doolittle in *Pygmalion*. Suddenly she was grown up; I remained a child.

The farm on the edge of the fen looked down over Ely Cathedral. The farmhouse had been built slowly; the oldest part, said to date from 1500, remained thatched. There was one room we were forbidden to play in. We were told that the lady whose room it had been gradually became ill and died. It was discovered later that the green-painted walls contained arsenic which she had slowly and fatally absorbed.

We loved to skate, taking great care of our fen runner skates through the summer so they were not rusted when we needed them. This house was once the home of a man who was the skating champion of the Fens. He was known locally as 'King Charles', and his seven beautiful daughters were the stuff of village legend. Some had narrow hips and died in childbirth but the farmers they had married came back for the next sister to keep the land in the family. It remained a working farm. In the early summer we would walk the water meadows leading down to the River Cam looking at the cowslips and cuckoo flowers filling the fields. One day we heard a cuckoo calling. 'Quickly boy, count' said my cousin. I duly did. 'Fifteen', I offered. 'Why did you not count?' 'Better that you do it', she replied. 'That is how many years I might have to wait to be married, and it might be far too many'. I stood in amazement that someone so brilliant and clever treated me as her friend.

One sunny day in May we decided to cycle two miles to see our grandmother. We passed Spinney Abbey where our great grandmother had lived and from where our grandmother had married. Our mothers felt fortunate that our family had not inherited the narrow hips. Spinney Abbey was also once the home of one of the sons of Cromwell and the cellars were reputed to be haunted by monks. On occasion we visited and we children giggled when someone said at table: 'Can you hear the monks calling?' Our uncle said it was only a motor boat on the river.

At our grandmother's house we always went straight to the garden. The bees were thronging the hives. I could never understand why, if there was a death in the family, the bees had to be told; indeed looking after the bees seemed somehow more important than caring for the humans. This was part of

the mystery of the garden, full of tales and tradition. The garden itself was not large but tended with great care. My grandmother had married into a family of some repute but her mother-in-law lost her money in the cattle plague. With no doctor, she helped the people in the village with a Culpeper's Herbal. After we had explored the garden my grandmother got out the wondrous book and over cold lemonade we were allowed to browse through the plants which might have been used.

I walked back into the garden unaware that today would change my life forever. The sun beat fiercely on a Bramley apple tree, old and gnarled but full of blossom. Its white flowers with their pale blush of pink glowing in the sun were complemented by a clump of the tulip 'Picotee'. It was just in its first colouring, the pale pink gradually edging the white flower. One flower had opened ahead of the rest. I stood wondering why, when down flew a swallowtail butterfly out of the Fen and landed on the tulip. I stood astonished at the beauty of the colouring and the length of the spurs on its wings. I did not know then, but the swallowtail that lived in Wicken Fen had been isolated so long that it had developed exceptionally long spurs. I looked around the rest of the garden. The primroses were finishing and the bluebells just beginning but when I returned to the tulips the butterfly had gone. I went into the house to tell my cousin who said: 'If you ever see this again you must tell me immediately'. Many a time I returned to the garden and I walked through the Fen, but I came to believe that never again would I see a swallowtail butterfly in such a perfect setting.

Years later when I was married, my wife and I often sat with my grandmother, now in her nineties, on Sunday afternoons. Grateful for the company, she would recount childhood stories and legends such as the tale of a great battle on the Crooked Drain where a queen was killed. By now the garden was deteriorating, the grass no longer cut, the bees long gone. The apple tree remained, older and more gnarled than ever. One afternoon when harvest was over and the autumn sun was in the west I went into the kitchen. There, warming itself on the windowsill was a swallowtail butterfly. I called my wife and together we gazed, transfixed by its loveliness, before it flew away to the setting sun.

Now the house is sold and the garden has gone. My cousin's beauty brought her a successful marriage. The swallowtail butterfly is extinct in Wicken Fen but every year without fail I plant the Picotee tulip.

*This story is largely autobiographical and explains how the author came to join our Society. Ed.*



Image: from  
'Lost Tulips'  
by Eric Breed  
© 2011  
ISBN:978 946190440 9



# **The HLF Archive Project Evaluation Report**

**Teresa Clements**

At the end of the archive project, the Heritage Lottery Fund asked for an evaluation report. Here is an abridged version of that document.

## **Tulips, Old Flames and Feathers!**

### **Creating an Archive at the Borthwick Institute**

One of the main aims of this project was to conserve the old documents from the Tulip Society. The Borthwick Institute, part of York University, agreed to provide a safe home for the archive and supported our application for HLF funding. We made two visits, had training in conservation techniques and were led in discussion about what to conserve and how we might present archive material to the public.

The project was based on the archive material. Before taking the minute books to the Borthwick, each page was photographed and transcribed, as were old notebooks, letters and reports of shows. Old photographs and slides were scanned or images obtained from other organisations and all this digital information was then available to use for the static display, the presentation and the archive website.

### **The Static Display**

This involved teamwork and volunteers used their skills in research, IT and artistic display and were willing to share their knowledge and learn from each other. The display was seen at:

- RHS Tulip Day in London, 11<sup>th</sup> & 12<sup>th</sup> April 2012, where it was much admired by visitors and won a Silver-Gilt award as an educational display.
- Harrogate Spring Flower Show, 2012, where it won Premier Gold.
- Constable Burton Hall Tulip Festival 2012.
- Stewart Park Open Day (at the conclusion of their HLF project).
- Tulip Heritage Day.

### **Talks**

The presentations were a second showcase for the archive material and were also very popular and well received. All the skills listed above for the development of the static display were required plus communication skills.

Seven people, most of whom had never spoken in public before, gave illustrated presentations to the AGM 2012. A great deal of preparation went into the talks beforehand and people previously unfamiliar with digital presentations spoke on topics they had researched themselves. The sense of individual achievement was high and complemented the interesting talks.

An hour long talk has been presented to 13 groups so far and more are booked. There have been very positive comments after the talks; people are moved by the

story of Albert Tear, a cobbler from Wakefield, whose history has emerged as a result of the archive project. Albert's life with tulips was one of the talks on Tulip Heritage Day.

From a letter after the talk. *'On behalf of all the Goosnargh Gardeners, I should like to thank you so much for giving us all such an interesting presentation on Tuesday. It was good to meet you and Jason, hear about English Tulips and the story behind your Tulip Society, particularly the life of Albert Tear. What a wonderful man.'*

### **The Archive Website**

The archive website can be seen at: [www.wnets.org.uk](http://www.wnets.org.uk)

It will ultimately house the digital version of the archive material.

- Minute books – page by page photographs, transcripts, some with recordings.
- Photographs, names are added if known.
- Letters – transcripts of carbon copies of letters from the Secretary.
- Show Schedules, Tickets and Reports.
- Notes for a talk from the 1930s 'The Romance of the Tulip.'
- Newsletters

### **The Sound Archive**

The sound archive was a completely new venture in response to the need to act quickly to record the memories of people who lacked the time, facility or inclination to write them down. It has been a great success and has exceeded our expectations in both its current value and its potential for the future.

Two friends volunteered to take on the task of making the recordings. Others helped out if they were visiting a particular person or area and could contact a new subject. The recordings cover memories, cultivation methods and opinions. Hearing the voices, it is striking to realise the value of the recordings to future generations. The voice reveals the character of the speaker and there is an intimacy that makes them compelling listening. Despite being completely new to this task our interviewers did a great job.

Excerpts from the sound archive were played at the Society's AGM in October 2012 and again at Tulip Heritage Day. They were very popular and stimulated a big response, with suggestions for questions and how to use our recordings. It was very rewarding to encounter this enthusiasm.

Excerpts from the recordings will be made available on the archive website and, as there is now a 'Keeper of Digital Archives' at the Borthwick Institute, we can store the digital recordings as an addition to the tangible archive.

*Since this evaluation report was submitted to the HLF, Robin Spencer has transcribed many of the interviews and has started a report on the sound archive. The current version is very impressive and it will undoubtedly make an engaging and fascinating document. The purpose, format and publication details are still to be agreed but a great deal of the essential preliminary work has*

*already been done. In a recent discussion, several topics arose that will need our attention before the Society can go ahead and make the report available to members - and ultimately the public if printed or online versions are published.*

*We would need the contributors' permission to publish audio files and transcriptions and to disclose names (or to publish anonymously). It would be helpful to readers if photographs of participants could be included and permission for these too would be required. We already have good photographs of some interviewees but others may wish to contribute a photograph or have a new one taken.*

*To remain sensitive to our contributors' wishes we would need to ask them to approve any edited remarks that might seem to have different meaning if taken out of context. Care would also be needed to avoid jeopardising members by revealing personal details such as locations or infirmity.*

*Looking ahead, we should try to plan further interviews, either as random snapshots from individuals or as a five- or ten-year update on the current sweep of opinion from a wide range of members. Ideas could also be influenced by how the report is received. It would be interesting to know what our membership thinks about this, do let me know if you would like to be interviewed or have any comments on the project.*

*Robin will be speaking about the sound archive at the AGM, Saturday 4 October 2014. Do make a date in your diary, it is sure to be an interesting and entertaining afternoon! Teresa*

### **Tulip Heritage Day**

See p. 37

### **The Successes**

- The conservation of documents.
- More documents came to light; we had more than we thought.
- We learned a lot and are still learning.
- We have been able to tell others what we learned in an entertaining and enjoyable way.
- We encountered a great deal of goodwill and made new friendships.
- We generated interest in the heritage of the Society.
- We raised the profile of the Society, which is good news for the conservation of English Florists' tulips.
- We raised the self-esteem of members, particularly those trying something new such as IT, public speaking, creating a display or sound recording.
- The sound archive exceeded all expectations.

### **The Difficulties**

- Quiz questionnaire. We planned to assess the knowledge of our target audience by asking them to complete a brief, colourful questionnaire,

intended as fun and a chance to sit down and chat to us at shows. We worked hard on the questions, some easy and some requiring a closer look at the display to find the answer. Entrants were to be rewarded with a free postcard. However, we simply couldn't get people to do the quiz. Perhaps about ten people over several events showed an interest. In the end we learned far more by approaching people and chatting to them as they looked at our display.

- IT skills. We wanted to embrace the HLF idea of participation and to be inclusive so the project was open to anyone who volunteered to help. For most tasks having appropriate IT skills was vital and although there was plenty of IT experience within the Society, it took some time to allocate suitable activities. This caused delays in starting longer projects, such as transcribing the minute books. The latter was resolved by asking for help from a local school; a couple of students, with youthful proficiency, took on the job. They were swift and accurate, coped well with unfamiliar words and handwriting and reduced the average age of our volunteers significantly.
- Establishing the archive website was also slowed down by limited IT ability. This was mainly due to the volume of material and decisions on presentation.
- Predicting our spending. We were almost correct in our forecast. We didn't anticipate the cost of software for the laptop, which came as an unexpected expense, but this was offset by not needing to buy a camera or a scanner.
- We did learn that the larger the meeting, the less was achieved. Fortunately, the plan was flexible enough to allow us more meetings with fewer people at each; this proved far more efficient.

Would we do anything differently? With hindsight, having an official photographer to record the events would have been a good idea. Everyone takes a lot of photos now and we relied on that. Even so, it proved difficult to get a complete set of good images for each event.

### **Summary**

'Tulips, Old Flames and Feathers!' has been a resounding success, the Tulip Society archive is safeguarded for future generations and will be made accessible to local gardeners and historians through entertaining talks and displays and in far greater detail to many others via the Internet. This is the result we were working towards. Along the way there have been some individual highlights, some unexpected bonuses and a few pitfalls but we made it in the end. The Wakefield and North of England Tulip Society's archive is an outstanding collection of historic material and represents a unique group of people whose lives are worthy of our attention and respect. The Tulip Society would like to thank the Heritage Lottery Fund for making this project possible, for conserving the Society's archive and for enabling us to raise awareness of a splendid aspect of local heritage.

## What if..?

### Notes from the Editor's Garden

Last year I agreed with my neighbour that we would have our leaky guttering and downpipes renewed by the same contractor on the same visit. In the event, the neighbour decided that a holiday took precedence and decamped to France. I opted for maintenance and stayed home. How boring! What if I had postponed the work and escaped from the dismal weather? This year, still at home but spending more time outside, I noticed a sunflower growing out of the sagging soil pipe of another neighbouring property. It made me smile and I felt more sanguine about my expenditure.



Attempting to claw back some savings, I began to explore discount shops. My first experiment was a bumper pack of ladies' tights. The packaging stated: 'One size, fits all'. It should have read: 'One size, fits



no-one'. I couldn't even give them away. What if my Orang-utan hosiery could be recycled? The tights did convert rusting wire baskets into cosy cloches but these were insufficiently translucent for long term use. Plant pot overcoats were a greater success; the waist band stretched comfortably over large tubs and the legs were easy to knot like a pudding-cloth.

They provided some frost protection and deterred slugs, snails, mice and those misguided felines inclined to mistake an outdoor container for some kind of pussy Portaloo.



I continued my thrift research. Plastic table knives don't actually cut



anything but they are much less expensive than plant labels. The blades offer plenty of writing space and the hollowed out handles thrust easily into compacted clay without snapping. What if I have found the secret of thrift? Buy cheap items but don't use them for their intended purpose.

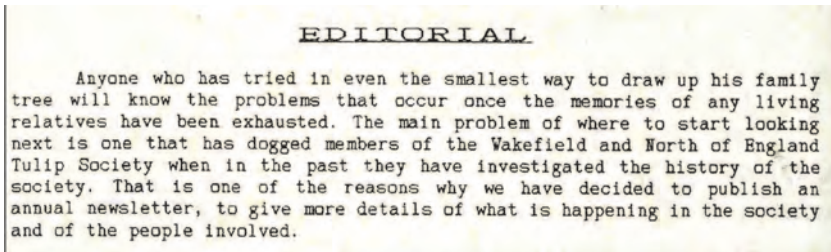
The wet summer of 2012 did make it easier to dig up grass to make room for more flowers. In November, I marked out a row for each colour of breeder bulb and listed, planted and labelled them in alphabetical order. Alas, first to flower in the bizarre row was a bybloemen. In the midst of the bybloemen section, ‘Mabel’ blushed prettily. At least the roses were as expected but when I offered my newly acquired ‘Rosie Wainwright’ bloom to John Wainwright for photography, he emailed me to say: ‘It is almost certainly ‘Aonius’. I had a Donald Rumsfeld moment. The ex US Defence Secretary was famous for his unintelligible pronouncements:

**‘...as we know, there are known knowns; there are things we know we know. We also know there are known unknowns; that is to say we know there are some things we know we do not know. But there are also unknown unknowns – the ones we don’t know we don’t know.’ Donald Rumsfeld Feb. 2002.**

What if we apply his thesis to tulip identification? The known knowns are fine. If you know you don’t know, take the flower to the show and one of the experts will help you identify it. The unknown unknowns are the problem. These are the blooms which you confidently place on the show bench bearing the wrong name. At best they will cause you embarrassment. At worst even the experts will disagree with one another; then you truly have a weapon of mass argument. Does Mr Rumsfeld make sense now?

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Do you remember the first Newsletter? It was only twenty five years ago!



In 1988 James Akers, then Hon. Treasurer, edited and produced 24 neatly typed pages, see editorial above. With the exception of 1990 there has been a Newsletter each year since. James, ever alert to new technology, introduced many improvements, notably colour, which we now take for granted, in 2003. We are often reminded that increased activity decreases weight but in the case of our publication the opposite is true and by 2008 there were 48 pages to distribute. In 2011 we reached 60 pages and this year a record-breaking 76. However, 2013 was a very high calorie diet and we would expect to slim down a little next year. I wouldn’t bet on it though...

**Jean Higginson**

# A quarter century of Newsletters



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**No 2 1989**



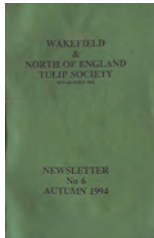
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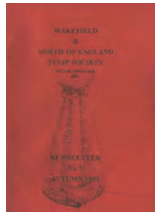
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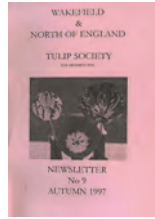
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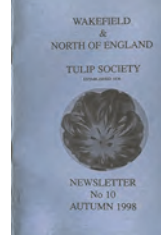
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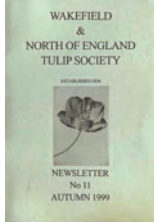
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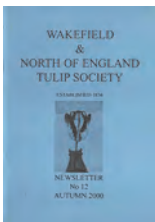
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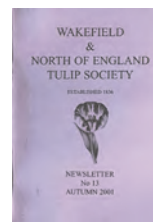
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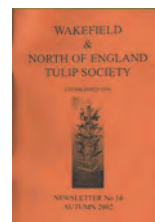
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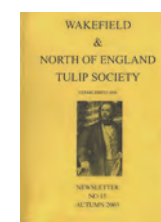
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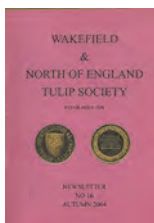
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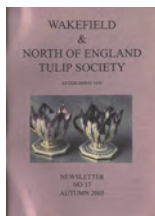
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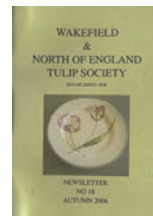
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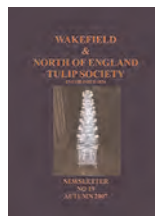
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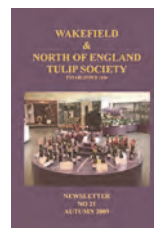
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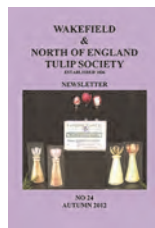
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**No 22 2010**



**No 23 2011**



**No 24 2012**



**No 25 2013**

