

**WAKEFIELD
&
NORTH OF ENGLAND
TULIP SOCIETY**

ESTABLISHED 1836

NEWSLETTER



NO 26

AUTUMN 2014

WAKEFIELD & NORTH OF ENGLAND TULIP SOCIETY

OFFICERS 2014-2015

PRESIDENT	The Duke of Devonshire KCVO, 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 email:
HON TREASURER	Mr J Clements details as above except email:
COMMITTEE	Mrs W M Akers, J Clements, Mrs T Clements, K N Eyre, J Gibson, C. Gill, Mrs J Green, Mrs C Gude, M Hainsworth, Ms J Higginson, T Mitchell, N. Tyers, J Wainwright.
EDITOR	Ms J Higginson email:
SOCIETY WEBSITE	www.tulipsociety.co.uk

The new trophy, the Wakefield Vase, is shown on the cover.

Photo: Jeff Pickering.

Annual Subscriptions – Members are reminded that subscriptions for 2015 become due on the date of the Annual Show May 2015 and are for the sum of £5 per Member, £6 for Family Membership and £50 for Life Membership.

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Editorial

Jean Higginson

It seems so little time since the last Newsletter but welcome once again and I hope this finds you all in good heart. I noticed years ago that if an enquiry after someone's wellbeing was met with the response: 'mustn't grumble', this signified that the respondent was the wrong side of three-score-years-and-ten. It's been a good year for holiday-makers, sports fans, farmers and growers so what about Tulip enthusiasts? Well, mustn't grumble. We do of course. It may be only six hundred miles from Land's End to John O'Groats for an energetic crow but weather variations which favour one member's blooms can and do scupper the chances of another. Despite all this we carry on, a continuing example of the triumph of hope over experience. I hope you enjoy reading about some of the triumphs and experiences of 2014.

Chairman's Report

Malcolm Hainsworth

The trials of the last growing season are behind us and so too I hope is the heavy burden of illness that has fallen on so many of our membership. The loss of our newly re-established second show was a blow to all of us, not least to those with blooms ready to show and the generous donor who presented us with the Wakefield Vase. We hope to find a way to extend opportunities for members to examine each other's collections. This was a feature of earlier periods when members were more familiar with each other's collections. In addition, we would like to set up a reference bench at one or other of the shows demonstrating as many varieties as are available at the time.

With the main show date determined at the AGM we intend to consult members later in the season before settling on a date for the second show. The task of judging our shows is pretty demanding and our judges and their assistants and runners do a fine job, sometimes in difficult conditions. We have decided to restore the regime of quiet isolation for the judging team. This means that during judging, access to the show benches will be restricted and members will be asked to remain as quiet as possible throughout this vital part of the show.

The value of seeing other growers' efforts was made obvious by glimpses of Judy Baker's gardens in Suffolk. It is probably just as well that I had not read Arthur Young's 'General View of Agriculture in the County of Suffolk' before we set off to see them. Young devotes a chapter to Gardens and Orchards in the County, but the chapter amounts only to a single paragraph which begins: '*There*

is nothing in this branch of culture, that has come to my knowledge, that seems to claim particular attention; without doubt there are practices in this county which would be worthy of insertion had they been communicated.'

It's too late to inform Arthur Young of anything but had he known of Judy Baker's tulip beds he would have been as delighted and impressed as was the small party who visited in late April. Young's short chapter contains a reference to another feature of that county, the number of walls built on the 'wavy line' principle. This attracted my attention as I was shown the curious 'crinkle crinkle' wall in Bramfield, Suffolk, by Bill Tear many years ago. I've never planted a straight line of anything and now that I understand the virtues of this structure I feel much more at ease with my erratic planting system.



‘...if only I could grow them like this..’

Photo: Teresa Clements

The loss of Richard Smales has been keenly felt. He and Anne have been conspicuous stalwarts of our Society. I find enormous comfort from knowing that people like them are part of the reason why we have so many members willing to offer so much to our Society. Our new committee members, Neil and Chris, are warmly welcomed. I am grateful to them and of course to the rest of your committee members who, together with those other exceptional members, have helped us through this year.

Secretary's Report

Teresa Clements

Usually so much has happened during the year that there is too much to include everything in the annual report. This year felt different. We didn't have the quiet year that the Chairman craves but we didn't go to Harrogate Spring Flower Show for the first time in many years nor did we manage to hold our second show, as a result of setting a late date in an early season. Something new did happen this year; the Society had a stand at Alnwick Show. It was the first time we had been there and we were made very welcome. David Parker was a good ambassador for the Society and we gained six new members as a result.

At the end of April, Malcolm Hainsworth, John Wainwright and I visited Judy and Tom Baker. I think it's fair to say that Judy is the gardener of the family. It was a beautiful day and it was quite breath-taking to see all of Judy's stock of English Florists' tulips in full bloom. We spent a long time gazing at them before John took photographs while I made notes. All of Judy's tulips were over by the day of the Annual Show and the visit was a privileged view of a magnificent collection, well grown, in peak condition and in bright, natural light. Apart from being a feast for the eyes, it was an opportunity to look and learn. Show days are often so busy that it is impossible for many of us to have a good look at the flowers; seeing them like this made up for some of those missed opportunities. Many thanks to Judy and Tom for their hospitality and for all they do for the Society.

Those were the early highlights of the year but looking back the overwhelming feeling is one of sadness. So many of our members have been ill, some of them really ill, and the loss of Richard Smales came much sooner than expected. There has been so much concern and support from the Society's members and it was uplifting at stressful times to know that people cared. This is one of the strengths of the Society that I hadn't personally experienced before. Thank you.

The wonderful thing about being a florists' society is that we grow things. Tulips are the important link that brings us together and the great thing about that is there is always another season ahead of us, another chance, a new start. Ulf Hansson came to stay with us for the show this year. The limp tulips he unpacked from the box in his suitcase didn't hold much promise but they revived and led to great success at the show. He won the Novice Cup! I had a pretty good show too! Afterwards, Ulf said he had learned a lot - so did I. This is something positive to take from a difficult year. One of the redeeming aspects of growing anything is the prospect of trying something new next year and perhaps doing a bit better! We live in hope.

It has been a difficult year for all sorts of reasons but there have been some high spots. I hope that everyone will be able to pull together during the coming year and achieve our aim of having two shows.

Library Report

Margot Murray continues to take care of our ever-expanding collection of books. Those who came to the AGM will have seen a selection of some of our finest. A new database of books has been created and a listing is now available from the Secretary. Recently, the Society received a generous donation of books from Peter and Anne Turner (see page 50) and these titles will be added to the database in due course. Because the library has now expanded, some volumes will in future be stored in Harrogate.

Minutes of AGM 4 October 2014

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

1. Chairman's welcoming remarks: Malcolm Hainsworth welcomed those attending; 65 members signed the attendance list, approximately 70 people were present. A minute's silence was held for Richard Smales, who died in July. James Akers reminded us of Richard's long association with the Society as a grower, exhibitor, judge, contributor to the newsletter and friend to many. James also spoke of the recent death of Deborah, Dowager Duchess of Devonshire, mother of the Society's President, the Duke of Devonshire. He recalled the Society's visit to Chatsworth in June 2007 when the Dowager Duchess had gone out of her way to welcome us and had spent a while in conversation: '*that was the kind of person she was*'. The Secretary sent condolences on behalf of the Society.

2. Apologies for absence: A printout of greetings from some of the members who had sent their apologies was available for others to read.

3. Minutes of the previous AGM: Harriet Gash proposed that the minutes be accepted by the AGM. Seconded: Tim Lever. Agreed by the members.

4. Matters Arising: None

5. Secretary's Report: See page 3

6. Treasurer's Report: See page 8

7. 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 A Pavord, Mrs W Akers, Mrs A Smales, Ms S Akers, Mrs B Pickering, J. Wainwright, M Hainsworth, J. Gibson, T Mitchell.

Chairman Mr M Hainsworth

Secretary Mrs T Clements

Treasurer Mr J Clements

Editor Miss J Higginson

Auditor Mr Richard Turpin.

The above were re-elected en bloc.

8. Committee:

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

Due for re-election this year were Wendy Akers, John Gibson and Terry Mitchell.

All were willing to remain on the Committee in the absence of new members.

James Akers resigned from the Committee, which left two vacancies as Marguerite Murray stepped down last year. There were two nominations for new members to join the committee, Chris Gill of Halifax and Neil Tyers of Coalville, and the meeting voted unanimously to accept these changes.

The Chairman thanked James and said the Society would have to wait a little longer for a full appreciation of his contribution to the Society during his years as a Committee member.

The Chairman reported that Jean Higginson wished to step down as Editor. She was willing to edit this year's newsletter, which would be her third. It was suggested that the Editor doesn't necessarily need to be a committee member. Also, it might be possible to manage with only two committee meetings a year, one before the Annual Show, the other before the AGM. This would make attendance less onerous for committee members who live further away.

9. Show dates 2015:

180th Annual Show

It was agreed that the Annual Show would be held on Saturday 9th May 2015.

The Small Show.

The Secretary made the following points

1. This year the date was decided upon on the 1st March and was set a week after the Annual Show. For next year, would the members agree to the committee setting the date on the last weekend in March? That is 28th/29th. Once the date is agreed most people could be informed by email, those who don't use email and usually show, could be informed by phone.

2, The likely dates are two weeks before or two weeks after the Annual Show. That is Saturday or Sunday 25th/26th April or Saturday or Sunday 23rd/ 24th May (Spring Bank Holiday weekend). Local halls have been provisionally booked for these dates. East Ardsley Church Hall for Saturday and Wrenthorpe Village Hall for Sunday. If we opt for the first weekend the Small Show will clash with Harrogate Spring Flower Show. This will mean some people may find it difficult to attend, Saturday would probably be a better day than Sunday, when Harrogate Show is being cleared away. As the Daffodil Society is running a full schedule of tulip classes at Harrogate, it is likely that entries in the Dutch classes at our Small Show would be depleted. If it is a late season this clash would be avoided.

3, It is important that people who intend to exhibit at either of the Tulip Society's shows keep us well informed about the stage their tulips have reached. This will help the committee decide on the date.

4, If it looks like your English Florists' tulips will bloom out of phase with either show, would you consider making them available for others to see? Apart from the pleasure of seeing the blooms it would be interesting to see how different people grow their English tulips and how many are in cultivation.

See also 'Dates for Your Diary' page 7

After much discussion it was agreed to leave the final decision to the committee, who will require input from the membership about projected flowering time.

10. Any Other Business

1. John Gibson gave details on how to obtain this year's RHS Daffodil, Snowdrop and Tulip Yearbook 2014 (See page 50).

Harriet Gash asked for a vote of thanks to the committee for their hard work during the past year.

The meeting closed at 1.00 pm.

Dates for your diary - Events 2015

Alnwick Spring Show: Saturday 18 April 2015. 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

The Ancient Society of York Florists: Sunday 12 April 2015. Askham Bryan College, York, with 13 tulip classes. Staging Sat, 5 – 10pm, Sun, 8 – 10am. Viewing, Sun, 11am – 3pm.

For more details: <http://www.ancientsocietyofyorkflorists.co.uk>

Harrogate Spring Flower Show: Thursday 23 to Sunday 26 April 2015. Please note the Society will not be participating. However the Daffodil Society will be including some classes for tulips. For further information: Chris Bone, 7 Royds Close, New Mill, Holmfirth, HD9 1LR. Tel: 01484687153, email: cbone70@btinternet.com

The Midland Show: None this year.

The RHS Tulip Show: Tuesday 28 April to Wednesday 29 April 2015. Wisley.

Constable Burton Hall Tulip Festival: Saturday 2 May to Monday 4 May 2015. Constable Burton Hall, Leyburn, North Yorkshire. DL8 5LJ. The Society will have a stand for all three days.

Burnby Hall Gardens Tulip Festival: Sunday 26 April to Sunday 3 May 2015. Pocklington. YO42 2QF

The 180th Annual Tulip Show: Saturday 9 May 2015. Primrose Hall, Green Park Avenue, Horbury, Wakefield. WF4 6EG. Staging 10am to 12noon. The classes will be called at 12 noon prompt, immediately followed by judging. Open to the public 2.30pm to 4pm.

The Tulip Society's Small Show: date to be announced.

The AGM: Saturday 3th October 2015. Wrenthorpe Village Hall, Wakefield. WF2 0NE. Speaker to be announced.

Keukenhof: dates for next year from 20 March to 18 May 2015.

Further details: <http://www.keukenhof.nl/en/>



Too spotty to show! 2014 was a bad year for Tulip Fire, blooms all over the UK and Sweden were affected. Let's hope 2015 will be a better year.

Photos: Ulf Hansson.

Treasurer's Report

Jason Clements

Statement of Accounts for

Receipts		2014	2013	
Subs & Donations				
	Archive Project	0.00	4500.00	
	Subscriptions	1,264.73	1,179.58	
	Donations	100.00	223.76	
	Total	1,364.73	5,903.34	
Sales				
	AGM	69.30	128.28	
	Harrogate	0.00	153.20	
	Constable Burton	246.85	197.80	
	Main Show	333.75	322.00	
	Other events	96.75	180.75	
	Postal	237.30	420.46	
	Total	983.95	1,402.49	
Bulbs				
	Hortus bulb sales	390.50	524.30	
	Dutch bulbs	195.00	187.54	
	Total	585.50	711.84	
AGM & Shows				
	Raffle	295.00	333.00	
	Refreshments	401.30	941.24	
	Plant sales	144.15	181.60	
	Prize money	0.00	132.25	
	Donations: blooms etc	27.60	33.25	
	Transport on main show day	0.00	325.00	
	Total	868.05	1,946.34	
Bank				
	Interest & Dividends	8.66	30.77	
	Total	8.66	30.77	
Grand Total		3,810.89	9,994.78	
Statement of Assets				
	2014	2013	Change	
Cash Assets				
	Current Account	4,183.45	6,813.63	-2,630.18
	Abbey Account	2,374.08	2,365.42	8.66
	Unpresented cheques		-2,680.50	2,680.50
	Cash in hand	3.13	47.03	-43.90
	Total	6,560.66	6,545.58	15.08
Other Assets				
	Banco Santander Shares	546.02	424.09	121.93
	Sales table stock	1,970.34	2,621.32	-650.98
	Office equipment	848.12	1,680.57	-832.45
	Total	3,364.48	4,725.98	-1,361.51

1. The Society's auditor (Mr R. Turpin) reports "I confirm that I have examined the Receipts, Payments and Statement of Assets relating to the year ending 31st July 2014 and have found them to be in order".

Year ending 31st July 2014		
Payments		
	2014	2013
Administration		
Archive Project	0.00	4495.88
Newsletter (print and post)	946.92	742.46
Insurance	168.00	168.00
Stationery & software	27.96	32.33
Photocopying & printing	0.00	16.70
Postage	260.40	206.90
Internet registrations	0.00	92.14
Total	1,403.28	5,754.41
Purchases		
Harrogate stand expenses	0.00	183.74
Library Books	0.00	52.60
Other	0.00	125.00
Sales table	536.71	10.05
Total	536.71	371.39
Bulbs		
Annual distribution	180.34	112.10
Breeders from Hortus	341.29	408.00
Dutch bulbs for AGM	541.08	181.14
Total	1,062.71	701.24
AGM & Shows		
Hall hire	206.00	275.00
Food, Table Hire etc	222.46	647.29
Trophies: Engraving & Purchase	178.25	348.00
Prize Money	18.00	63.25
Speakers' expenses	75.00	0.00
Transport on main show day	0.00	490.00
Other	40.00	159.60
Total	739.71	1,983.14
Other		
Misc expenses	53.40	0.00
Total	53.40	0.00
Operating surplus/deficit	15.08	1,184.60
	3,810.89	9,994.78

2. I am satisfied with the overall surplus for the year (£15.08), in that our financial position remains healthy without accumulating undue profits, which come ultimately from the members.

3. Subscription income continues to show a slight increase, reflecting buoyant but sustainable membership numbers. Again, I feel this is a good position for WNETS. During 2014, we have lost 21 members and gained 26; current membership stands at 251.

4. Overall income and expenditure has reduced significantly. This is because the previous year was a very active one, including Tulip Heritage day and the visit from our Swedish members.

5. The sudden jump in costs of Dutch bulbs for the AGM is due to 2 payments falling within this financial year: in September 2013 for the 2013 AGM, and June 2014 for the 2014 AGM.

6. The value of office equipment (laptop, printers) shows a reduction due to depreciation. Most of it is in its third year so the value is reduced by 70% of the purchase price.

Obituaries

Richard Smales 1938 -2014



Photo courtesy of Anne Smales.

Richard died peacefully in hospital aged 75 after a long illness. He was a member of the Society for almost 30 years and his widow Anne is one of our Vice-Presidents.

Richard was a very good judge of many flowers including tulips and much sought after by local societies for their shows. He looked for flowers which were well grown, and reaching the optimum size for a cultivar was essential in his eyes. Thus as an exhibitor he preferred the breeder and Dutch flowers because he felt that the randomness of the quality of the broken flowers as a result of the virus was out of the control of the grower. However he grew and showed rectified flowers as can be seen in the photograph. The trophy is a Daffodil Society one but the photographer obviously felt that tulips are more photogenic.

In 2006 the lung disease, probably due to his secular occupation in the metal industry, restricted his mobility and he and Anne were forced to give up the bungalow and wonderful garden at Dodworth where he grew his daffodils and tulips. This garden was opened many times in aid of local heart charities and was featured in articles in garden magazines.

James Akers

Rosa Robinson 1936 -2014

Rosa was born in Crawcrook, Tyne and Wear, the youngest of three siblings. She went to school and started her first job locally and did not travel far to meet future husband, Morris. Their first encounter was at Whitley Bay and they married in 1958 after he had completed National Service. Even in courting days Rosa, Morris and their young circle of friends would go on their motor bikes to events which included floral art competitions and Rosa liked to recall travelling with a large box of flowers strapped to her back so that Morris could show gladioli.

Daughter Patricia arrived in 1964. Family was important to Rosa and she would have welcomed several children but it was not to be and Patricia had to survive a premature birth. Nevertheless Rosa enjoyed a happy and fulfilling life with lots of family gatherings. Fond of music, she played piano, was a member of the church choir and often wrote and directed the annual panto, sometimes appearing as a last-minute stand-in. Rosa and Morris liked to attend concerts by local Male Voice Choirs where floral displays at the sides of the stage were often provided by Morris.

After Morris retired he had more time to spend growing flowers, particularly Sweet Peas. Through this they became involved with the Rosecarpe Horticultural Society and Northumbria in Bloom and were both on the judging panel for a number of years. As Secretary of Rosecarpe Show, Rosa was a tireless fund-raiser and raised over £8K during her time in this role. She was also on hand to help Morris in showing sweet peas, daffodils and tulips and giving talks.

Sadly, Rosa's health deteriorated in recent years and she although she moved to a care home she was able to stay near the village she was brought up in as was her wish. She lived the last year as fully as she could and rarely complained. Despite her love of flowers, Rosa requested donations in lieu to the charity Tiny Lives, which supports premature babies and their families. Donations already total £330 and this act was typical of her, always thinking of others, even at the end of her own life.

This is an extract from Rosa's Eulogy by courtesy of Morris Robinson and family.



The 179th Annual Tulip Show

Jane Green

Every year as the tulips first emerge, pushing through the soil and beginning to spread their leaves to reveal the tantalizing bud, the contemplation starts. Will I need to empty the fridge to make room? I wish it would warm up. Will the weather hold? Please don't let it hail.



Competitors staging blooms. Photo: Jane Green

This year was no exception; it is what makes growing the tulips so exciting. The early spring raced ahead triggering the Dutch tulips into speedy action. As a consequence the Dutch classes were markedly down this year. There were only 84 blooms in the vase classes. Of these, 42 were English and 42 Dutch, whereas last year the entries in the Dutch classes alone numbered 20 vases of six and 31 of three. The new vase classes for different colours of Dutch tulips were introduced for the first time at the annual show, which in better years will no doubt make the judging of these classes easier and give exhibitors more options with their blooms.

The Dutch classes were judged by Keith Eyre aided by Harriet Gash. We had no entries for the Tulip Championship of Great Britain, a class which was formerly held at the Harrogate Spring Flower Show.

There were 38 exhibitors, an excellent number considering the earliness of the season. Collectively the exhibitors managed to stage a total of 400 blooms in classes 8 to 33. Classes 12 (6 rectified), 19 (pair of feathered), 23 & 24 (seedlings) had no entries this year.

The standard of blooms on the show bench overall also reflected the earliness of the season. There were some good blooms but many suffered from the warm weather and displayed signs of age. I had blooms on the show bench that had been in full bloom for over a fortnight, so well done to everyone who managed to get their blooms to the show.

In class 32 (one feathered) there were 4 entries but no award was given due to the poor quality of markings on the blooms. Good feathered blooms are incredibly rare; throughout this year's show there was, as in most years, a lack of feathered blooms with good markings. To the four exhibitors who entered class 29 I say: 'well done and keep going'. As a judge I am looking for the perfect flower and am using a strict set of standards. These are very seldom achieved, especially with rectified blooms. This is why growing and showing the English Florist tulip is frustrating as the tulip has the ability to defy all our expectations and not comply with the desire for that perfect bloom, but it reinvigorates us in the effort to attain perfection next year.



Premier bloom: N H Eyre Flame.
Photo: Margery Walkington.

With the Society's limited number of experienced judges it was very encouraging to have Chris Gill and Neil Tyers accompany me when judging the Open classes so that they could increase their understanding of the judging process, taking their first steps to become the next generation of judges.



Faye Steer prepares the Duke of Devonshire's blooms.
Photo: Jane Green.

It was pleasing to see the blooms on the Show bench from the Duke of Devonshire's new collection at Chatsworth. Faye Steer, the gardener who has been given charge of the tulips, brought a small collection which was entered into the novice classes. The tulips have been planted in the gardens at Chatsworth for the public to admire.

The show was opened and trophies were presented by one of the Society's longest serving members, Keith Eyre, who has had a connection with the

society for over seventy years. He related the account of when his father won the Brook Silver Challenge Cup (for most points in the Novice Classes) to this year's recipient, Ulf Hansson from Halmstad, Sweden. Keith had been in his pram and on the way home from the show had been given the cup to hold but unfortunately he managed to throw it out!



Keith Eyre presenting the Brook Silver Challenge Cup to Ulf Hansson.
Photo: Teresa Clements.

The 179th Annual Tulip Show Results

Vase Classes

Class 1 Tulip Championship of Great Britain, 3 Vases of 9 Tulips (Three different varieties) (No Entry)

Class 2 Vase of 9 Tulips (One variety) (2): 1. Teresa Clements (Harrogate): Roi du Midi. 2. Anne-Marie Knowles (York): Menton.

Class 3 Vase of 3 Tulips (One variety, red, pink or orange) (3): 1. Barbara Pickering (Newmillerdam): *T. sprengeri*. 2. Jean Higginson (Menston): Red Shine.
3. Teresa Clements: Dreamland.

Class 4 Vase of 3 Tulips (One variety, white, cream or yellow) (No Entry).

Class 5 Vase of 3 Tulips (One variety, any other colour) (5):

1. Ulf Hansson (Halmstad): Zomerschoon. 2. Robin Spencer (Pickstock): var. unknown.
3. Teresa Clements: Queen of Night.

Class 6 Vase of 12 English Florist Tulips (1): 1. Teresa Clements.

Class 7 Vase of 6 English Florist Tulips (5): 1. Teresa Clements: Music.

2. Robin Spencer: Mabel. 3. Trevor Myers (Wilmslow): Wakefield.

Open Classes

Class 8 THE EYRE FAMILY TROPHY Stand of 12 Breeders (different varieties) (2) 1. Teresa Clements: Albert Tear, Argyre, Music, Talisman, Airy, James Akers, Lemuria, Sam Barlow, Aonius, Gloria, Juliet, Mabel.

2. Tim Lever (Beachampton): Bessie, James Wainwright, Music, Trefoil Guild, Airy, James Wild, Lemuria, Lord Stanley, Cassius, Judy Baker, Mabel, Solis.

Class 9 NEEDHAM MEMORIAL CUP Stand of 12 rectified English Tulips

(all dissimilar) (2): 1. Teresa Clements: Adonis, Agbrigg, Columbine, N H Eyre, Lord Frederick Cavendish, Lord Stanley, Royal Sovereign, Sir Joseph Paxton, Akers, Gloria, Julia Farnese, Juliet. 2. Trevor Myers: Albert Tear, Bessie, Columbine, Talisman, Dr Hardy, Royal Sovereign, Akers, Wakefield.

Class 10 ROYAL JUBILEE CUP Stand of 9 Breeders (different varieties) (4):

1. Teresa Clements: Albert Tear, Bessie, Music, Goldfinder, Lord Stanley, Sam Barlow, Aonius, Juliet, Mabel. 2. Jean Higginson: Argyre, Bessie, Music, Goldfinder, Lemuria, Lord Stanley, Cassius, Gloria, Mabel. 3. Mike Higgins (Dacre): Albert Tear, Columbine, Talisman, Goldfinder, Lord Stanley, Sulphur. Casius, Lunae, Mabel.

Class 11 LOCAL SILVER CHALLENGE CUP Stand of 9 English Florist Tulips

(all dissimilar) (1): 1. Teresa Clements: Adonis, Albert Tear, Talisman, James Wild, Lord Stanley, Sir Joseph Paxton, Gloria, Julia Farnese, Mabel.

Class 12 SILVER CHALLENGE CUP Stand of 6 rectified English Florist Tulips

(No Entry).

Class 13 THE G. S. HUNTER MEMORIAL CUP Stand of 6 Breeders (different varieties) (4):

1. Bob Taylor (Shipley): Talisman, Wendy Akers, Goldfinder, Sam Barlow, Gloria, Mabel. 2. Neil Tyers (Coalville): Talisman, Goldfinder, James Wild, Mabel, Juliet, Lunae. 3. Teresa Clements: Albert Tear, Music, Lord Stanley, Sam Barlow, Gloria, Mabel.

Class 14 STAGES CUP Pan of 3 stages: one Breeder, one Flamed, one Feathered (5):

1. Teresa Clements: James Wild, breeder, flame, feather. 2. Trevor Myers: Music breeder, Talisman flame, Columbine feather. 3. Linda Chapman (Pickering): Goldfinder breeder, Lord Frederick Cavendish flame and feather.

Class 15 SILVER PLATE Pan of 3 Breeders: one Bizarre, one Bybloemen, one Rose

(12): 1. Chris Gill (Halifax): Talisman, Lord Stanley, Mabel. 2. Bob Taylor (Shipley): Wendy Akers, Goldfinder, Juliet. 3. Trevor Myers: Talisman, Goldfinder, Mabel.

Class 16 Three Flamed (1): 2. Trevor Myers: Columbine, Lord Stanley, Wakefield.

Class 17 Three Feathered (1): 2. Jean Richardson (Leeds): Agbrigg, Sir Joseph Paxton, Wakefield.

Class 18 Pair of Flamed (1): 1. Trevor Myers: Adonis, Wakefield.

Class 19 Pair of Feathered *(No Entry)*.

Class 20 One Breeder (17): 1. Teresa Clements: Albert Tear. 2. Trevor Myers: Juliet. 3. Barry Atack (Morecambe): Juliet.

Class 21 One Flamed (11): 1. Jenny Orrell (Wrenthorpe): Akers' Flame. 2. Judy Baker (Hitcham): Constable Burton. 3. Malcolm Hainsworth (York): Sir Joseph Paxton.

Class 22 One Feathered (6): 1. Chris Bone (New Mill): Adonis. 2. Malcolm Hainsworth: Adonis. 3. Linda Chapman: 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 (21):

1. Trevor Myers: Juliet breeder, Dr Hardy flame, James Wild feather. 2. Ulf Hansson: Lemuria breeder, Lord Stanley flame, Lord Frederick Cavendish feather. 3. Don Palmer (Ashford): James Wild breeder, Wakefield flame, Columbine feather.

Class 26 One Breeder (26): 1. Neil Tyers: Mabel. 2. David Day (Ackworth): James Wild. 3. John Thompson (Morley): Gloria.

Class 27 One Flamed (28): 1. Jan Nystrom (Halmstad): Wakefield. 2. Ulf Hansson: Lord Stanley. 3. Lennart Muller (Halmstad): Lord Stanley.

Class 28 One Feathered (11): 1. Ulf Hansson: Adonis. 2. Eric Wells (Leeds): Wakefield. 3. Teresa Clements: Lemon Paxton.

Class 29 THE GINA ROOZEN CUP Pan of 3 Breeders: one Bizarre, one Bybloemen, one Rose (9): 1. Chris Gill: Music, Goldfinder, Juliet. 2. Don Palmer: Talisman, James Wild, Mabel. 3. Neil Tyers: Talisman, Goldfinder, Juliet.

Extra Open Classes

Class 30 One Breeder (18): 1. David Day: Mabel. 2. Jean Richardson: Sam Barlow. 3. Trevor Myers: Mabel.

Class 31 One Flamed (7): 1. Ulf Hansson: Lord Stanley. 2. David Day: Wakefield. 3. Trevor Myers: Wakefield.

Class 32 One Feathered (4): (*No Award*).

Class 33 Pan of Three One Breeder, one Flamed, one Feathered (2): 1. Trevor Myers: Goldfinder breeder, James Wild flame and feather. 3. Teresa Clements: Bessie breeder, flame and feather.

Points Classes

F. R. HUNTER CUP Most points in Vase classes (2 - 5): Teresa Clements.

JIM AKERS MEMORIAL GOBLET Most points in Open classes (8 - 22): Teresa Clements.

BROOK SILVER CHALLENGE CUP AND GLASS GOBLET Most points in Novice classes (25 -29): Ulf Hansson.

GLASS GOBLET Most points in Extra Open Classes (30 - 33): Trevor Myers.

ELIZABETH SMITH SILVER MEDAL Youngest Exhibitor under 18 years of age: Alice Green (North Ferriby).

Premier Bloom Awards

THE JAMES AKERS TROPHY Best Feather in Show: Trevor Myers: James Wild.

THE WENDY AKERS TROPHY Best Flame in Show: Teresa Clements: N H Eyre.

THE KEITH EYRE TROPHY Best Breeder Tulip in Show: Neil Tyers: Mabel.

PETER EMMETT TROPHY Best Exhibit Classes 2 - 5: Ulf Hansson: Zomerschoon.

COCHRANE OF CULTS VASE Best Bloom Classes 20 - 22:

Teresa Clements: Albert Tear.

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

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

Trevor Myers: James Wild feather.

ALBERT TEAR MEMORIAL TROPHY Overall Premier Bloom:

Teresa Clements: N H Eyre



Alnwick Spring Show

Teresa Clements

Having written about Alnwick Show in last year's newsletter, David Parker persuaded Jason and I to represent the Wakefield and North of England Tulip Society at this year's show. He's a very persuasive chap – while we were there, six people signed up as new members! They only needed a little gentle encouragement and will surely be grateful to him in years to come.

Alnwick is an early show; in 2013 the season was so late that some exhibitors had to withdraw, but this year the warm Spring encouraged them to return and there was plenty to see. Having made the long journey, I thought I should try to enter as many classes as possible and tried my hand at Class 39, 'Bowl of floating flowers', Class 40 'Vase of flowers from 1 variety of shrub' and Class 56 'Lemon Drizzle cake' as well as the seven tulip classes.

There were 24 daffodil classes, some restricted to local residents, and many keen daffodil exhibitors brought along a few tulips too. I admired one such



Tulip classes at Alnwick Show. Photo: Teresa Clements.



Entries for the class of seven tulips displayed in a palette.
Photo: Teresa Clements.

vase of large yellow tulips. Where had the bulbs come from? The supermarket, Lidl! I made a note to look out for some bulbs there myself, but our local branch isn't very close or very big and by the time I looked it was too late.

We enjoyed our day at the show, we met some old friends and made some new ones. There were delightful flower arrangements, fragile sugar flowers, children's miniature gardens, funny vegetable animals and a lot of baking in



addition to the grand displays of daffodils and tulips. It was a feast for the eyes. Local lass, Sally Dodd, won the crystal decanter, the prize for tulip Class 30 (3 Cultivars, 3 stems of each staged in separate vases). This Championship Class is sponsored annually by Her Grace Jane, Duchess of Northumberland, who donates the decanter which the winner is entitled to keep. Paul Holmes won first prize for his palette of tulips and I made up the numbers with two seconds and a third. My lemon drizzle cake, one amongst many entries, came nowhere; in future I'll stick to tulips!

S. Dodd with her prize.
Photo: Teresa Clements.

Constable Burton Tulip Festival

Jean Higginson

The three day festival at Constable Burton has been on the Society's calendar for many years but I had never managed a visit to this lovely North



Yorkshire venue before. I had no idea what I was missing and will make strenuous efforts to re-visit in future. The event always takes place on the three days of the early May bank holiday so there are plenty of competing attractions. Nevertheless it was well attended and some of the

visitors appeared to be regulars. The setting is idyllic; an elegant Palladian house set in terraced woodland together with more formal areas, a stream garden and lily pond. It was warm and sunny enough to take refreshments on the lawn and of course there were tulips, bed after glorious bed of them. Some caught the eye immediately, others had to be sought out which was even more exciting.

We received a warm welcome from owner Charles Wyvill, his family and staff, and set up display boards and tables in a corner of the beautifully proportioned entrance hall. It was too early in the year to have many English florists' tulips on show but most of the room was filled with displays from Bloms Bulbs, who had also provided the tulips planted in the grounds.

However seductive a printed catalogues is, there is nothing like an opportunity to see the colours and shapes of the real thing and to compare how various species behave as cut flowers. This experience may be available at the major Spring shows but what was special here was being able to enjoy tulips growing in a garden setting. Some varieties looked best in sinuous drifts, others as areas of intense colour. Here was a splendid opportunity for the gardener to see how tulips may best be deployed, either singly or in combination.

It was a perfect day and thanks to the fine weather the tulips remained at their best for the entire festival. However, you do not need to be a tulip enthusiast to enjoy a day out at Constable Burton Hall.



Part of the Bloms Bulbs' display at Constable Burton Hall.



Constable Burton Hall and Gardens, the Tulip Festival. Photos: Jean Higginson, Teresa Clements.

The Society's Garden Visits 2014

Easton Walled Garden

Jean Higginson

Several recent visits have been to famous and much photographed venues such as Newby Hall and Levens Hall but this year's event was more about curiosity than expectation. Easton styles itself as Lincolnshire's 'lost' gardens. It was not difficult to find, being but a short distance from the A1 near Grantham, but it was for a period lost to cultivation. Abandoned due to necessity and lack of manpower it lay forgotten for the latter half of the last century.



Easton Hall in the 1800s. A photograph from the History Room.

There has been a garden here since the 1500s, in the continuous custody of the Cholmeley family. It ceased to be a family home after the First World War when many Cholmeleys were lost in action. In the Second World War the estate was requisitioned. The garden became a wreck, troops used the greenhouses for grenade practice and the house was eventually demolished in 1951. Around 2001, Lady Ursula Cholmeley, wife of the Seventh Baronet and regular contributor to *Country Life*, embarked on the monumental task of reinstating the gardens which now had to stand alone as an attraction.

It was raining heavily when we arrived but we have a history of meteorological miracles on garden visits and by the time refreshments had been chosen from the enticing tea room it was pleasant enough to sit outside. Nick Dalby, one of only four gardeners who manage the twelve acres, then took us on a guided tour. Even aside from the daunting task of reclamation, it is not the easiest of sites. Easton is situated in a valley offering some wind protection but it can be a frost pocket. Forming a picturesque feature at the lowest point, the river Witham sometimes floods, although rainfall is relatively low. Nutrient-poor limestone meant new planting had to be carefully considered, but roses and lilacs are thriving in the conditions.



Nick Dalby, our tour guide.

Nick pointed out that it is still early days for a project of this magnitude and it is not a ‘makeover’. Indeed it is not quite a restoration either; we soon came upon a modern feature inspired by American landscape architect, Charles Jencks. The ‘White Space’ garden has traditional white planting but also alludes to the nature of the universe. This sits comfortably in an ancient garden of mature trees, including a hundred year old black walnut which somehow escaped the Victorian desire for this type of wooden furniture. Areas of the gardens have been left as swathes of meadow grass for environmental reasons and this softens the formality which once held sway.

The loudest echo of the original Tudor and Jacobean layout comes in the old walled kitchen gardens. Across the river and at the furthest point from where

the house once stood, they were intended to be seen and were therefore elegant as well as productive. A delightful turreted tool store and a gardener’s cottage are incorporated into the walls. The planting has been reinterpreted with a yew tunnel and shrub roses planted among tall grasses, criss-crossed by



A view across the terraces to the ancient walled garden, with its central spine of yew.

paths mown in a diamond pattern. To the rear, an orchard continues a strong local apple growing tradition. There are also pears, plums, quinces and gages. Some are scions from old trees which survive in nearby villages.

Vegetables are still grown on site but for practical reasons the plot is near the tea room which it supplies. Any venture of this size needs to pay for its upkeep and future progress and there are well thought out attractions, including



A fine bed of lettuce in the kitchen garden.

activities for children. Anyone unable to cope with the steep terraces down to the river could still enjoy a very good view and there are greenhouses and a cottage garden to enjoy. One of the most charming and innovative ideas is ‘The Pickery’. This is a cut flower garden which produces a succession of bulbs, roses, annuals and dahlias. Our visit in mid- July had been planned to coincide with sweet peas. There were around eighty varieties to gaze upon, smell and, if one wished, purchase and pick.



Sweet peas in the walled garden at Easton.

The history of Easton Hall relates that US President Franklin D Roosevelt spent part of his honeymoon here with his bride, Eleanor. He described it as: 'A dream of Nirvana...almost too good to be true'. The delicate colours and perfume of the sweet peas reminded me that, even if times have changed a great deal, a state of bliss is still attainable.



The bridge across the river leads to the walled garden. Photos: Jean Higginson, Teresa Clements.

Norwell Nursery

Jean Higginson

After a picnic lunch in the continuing sunshine at Easton, we had another treat in store. It was no great distance to Norwell Nurseries near Newark and such a pleasure to find a proper nursery with not a china ornament in sight or scented candle within olfactory range. Here was a plant enthusiast's paradise and we were greeted by the owner, Andrew Ward, who has an encyclopaedic knowledge of his stock, which includes rare and unusual herbaceous perennials. He wasted no time in beginning a master class on a selection of plants arranged in front of him. Potential height, spread, growing requirements and positioning were addressed in a practical and straightforward manner. It is always comforting to know what will survive in heavy clay if that is what you have at home.

The garden occupies about an acre and there were probably at least two thousand plants on show in various situations; a large pond displayed marginals, island beds were full of tall, lush specimens, some colour-themed. There were cottage garden areas, borders in hot colours and a woodland area for the quieter and more retiring, most assuredly inspiration for any situation. I was not looking for anything in particular but purchases were inevitable.



Nurseryman
Andrew Ward



A colour themed island bed at Norwell Nursery Garden.

Not only is it exciting to have new plants, but remembering the day you bought them brings back happy memories. I succumbed to Corsican Borage, an even prettier flower than *B. officinalis* with leaves bristly as a hedgehog. I'm a big fan of verbena but the lovely leggy *V. bonariensis* is a bit tall for my little garden so I took home *V.* 'Bampton'. Andrew's honest approach extended to the label: 'Supposed to be a *V. officinalis* var. but looks more like a *V. hastata* hybrid to me'. After trawling the Internet, I think so too.



A charming pair but they won't really mow the lawn for you.
Photos: Jean Higginson

Thanks to Carole Gude for organising an excellent day.

For further information see:

www.eastonwalledgardens.co.uk
Easton Walled Gardens
Easton
Grantham
Lincolnshire
NG33 5AP
Tel: 01476 530063

www.norwellnurseries.co.uk
Norwell Nurseries and Gardens
Woodhouse Road
Norwell
Nottinghamshire
NG23 6JX
Tel: 01636 636337

Gleam

In last year's newsletter (page 29) there was a question about differentiating the cultivars T. 'Gleam' and T. 'Goldfinder'. Here is Bill Tear's view on the subject.

How can anyone name a Gleam? No one has seen it in 80 years. The photos page 29, are variations of Goldfinder Breeder. Sorry to disappoint the growers, the colour and petal shapes are wrong. The colour should be more like Lord Stanley but the base yellow has a slight tinge of green.

If you grow a large bed of the same variety you can see a few variations. Dad, Albert Tear, in 1966 had a large bed of about 200 Columbine Breeders. I found 2 blooms 4" taller than the others, shape and form different from Columbine. I named it Albert Tear. This would never have been found in a small mixed bed.

I have a B/W photo taken at Chelsea in the 1960s showing a Buttonhole made from a feather tulip I believed to be Gleam? Mr Herbert Barr said 'It may be' but would not confirm this as their firm never sold Gleam. I saw Mr Irvine Hewitt and Uncle Bill Beddows but again no one would confirm.



When Dad started with tulips late 1920s, he had to rely on handouts for his bulbs (No money). Mr G Brookes, Uncle Bill, provided bulbs for Dad's small mixed bed. It was 10 years before he won a first prize. Helped by Uncle Bill, he won the new Novice cup in 1938. It was near on 20 years before he won any more prizes. When the Society bought the bulbs from Barrs in 1957, Mr Jim Akers and Mr John Hardman divided the bulbs into £10 lots, but a few members found they were too expensive so they had to make some £5 lots. Dad had a £5 lot. 10 years later (1967) he had 16000 bulbs and was providing bulbs to members who had bought £10 lots in 1957 and to new members. Many won the Novice cup in years to follow.

I think my feathered Gleam? must have come from Dad's old mixed bed. It had vanished by 1970!

MANY THANKS,
WILLIAM D. TEAR.

Gleam (Hall). Of less than medium height, it opens early to a perfect cup, smooth and level on the top. As a breeder it has a wide base and opens early to show a rich glowing scarlet, which dulls a little with age. The petals are a little lacking in substance and the flower

... continued overleaf...

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does not last well. Breaks all too readily, because the broken flower, though nicely pencilled with scarlet, generally just fails to make a feathered flower fit for show. Owing to its habit of breaking the breeder is getting scarce.

Goldfinder (Hepworth). Another scarlet breeder, a little smaller than *Gleam*, and with not so good a cup, but even more brilliant in colour. Breaks badly.

The above extract from: Hall, Sir A. Daniel (1929), *The Book of the Tulip*. (ed.)

Mycorrhizal Fungi

Teresa Clements

What did Father Christmas bring for you last year? He brought me a small bag of mycorrhizal fungi; that was a surprise! Rogers of Pickering still had a few tulip bulbs left in January so I bought ten fine *T. 'Ad Rem'* and collected a bag of 22 *T. 'Angelique'* from Malcolm. On Sunday 12 January, I planted them as follows,

- 5 Angelique – in a pot – with compost mix.
- 5 Angelique – in a pot – with compost mix and MF
- 6 Angelique – in open ground.
- 6 Angelique – in open ground with MF.
- 5 Ad Rem – in a pot – with compost mix.
- 5 Ad Rem – in a pot – with compost mix and MF.

The pots were kept side by side out in the garden and I took care to water them equally. I photographed the tulips as they grew and looked carefully to see if there was any discernible difference in growth.

This wasn't a perfectly controlled scientific exercise but the overall impression I had was that the mycorrhizal fungi had helped with growth; the leaves looked healthier and the new bulbs were more numerous and a little larger. My original small pack was intended for planting with roses but for this season I have bought a much larger pack intended for use with bulbs. I await some spectacular results!



Angelique photographed
on 1 May 2014.
The pot on the left contains
mycorrhizal fungi.



Ad Rem photographed on
1 May 2014.
The pot on the left contains
mycorrhizal fungi.

The Wakefield and North of England Tulip Society Trophies

Keith Eyre

Our Patron, Keith Eyre, has compiled this comprehensive list of the Society's trophies, identifying the donor and the date on which the trophy was given. They currently number 24. Which one would you like on your mantle piece in the coming year? Check the Show Schedule carefully and be inspired! (ed.)

The John Hardman Memorial Vase.
Given in 1996 by the Society.

The F R Hunter Cup.
Given in 1954 by F.R. Hunter (President 1943 — 71).

The Peter Emmett Trophy.
Given in 1980 by Peter Emmett.

The Eyre Family Trophy.
Given in 2013 by The Eyre Family.

Needham Memorial Cup.
Given in 1936 by The National Tulip Society.*

Royles Jubilee Cup.
Given in 2007 by Peter and Beryl Royles.

Local Silver Challenge Cup.
Given in 1932 by The Society.

Silver Challenge Cup.
Given in 1920 by The Society. Replaced in 1924 by Charles Needham.

The G.S. Hunter Memorial Cup.
Given in 1954 by F.R.Hunter in memory of his brother.

Stages Cup.
Given in 1936 by The National Tulip Society.*

Silver Plate.
Given in 1936 by The National Tulip Society.*

Cochrane of Cults Vase.
Given in 1980 by Lord Cochrane of Cults.

The Jim Akers Memorial Goblet.
One given each year by The Society.

The Gina Roozen Cup.
Given in 1978 by Victor Roozen.

The Brook Silver Challenge Cup.
Given in 1937 by Councillor Brook of Normanton.

The Dudmaston Plate.
Given in 1995 by Lady Labouchere.

The Stan Knowles Cup.
Given in 1985 by Stan Knowles.

The Albert Tear Memorial Trophy.
Given in 1975 by W.D.Tear in memory of his father.
Returned in 1996. A new trophy replaced by The Society in 1996.

The Keith Eyre Trophy.
Given in 2013 by The Society.

The Wendy Akers Trophy.
Given in 2013 by Noel and Anne Akers.

The James Akers Trophy.
Given in 2013 by Noel and Anne Akers.

The Elizabeth Smith Silver Medal.
Given in 1996 by Tom McCrea in memory of his mother.

The Perkin Trophy.
Given in 1959 by Perkin's Jewellers, Wakefield.
To commemorate 50 years association with the Society.

The Wakefield Vase.
Given in 2014 by Harriet Gash.

* From money left by the Royal National Tulip Society after it closed in 1935.

Trophies ready for presentation at
the Annual Show.
Photo: Malcolm Hainsworth.



A close look at some breeder tulips.

Teresa Clements

These observations were made when looking at Judy Baker's tulips on 28 April 2014. A light breeze made it difficult to take photographs as the flowers moved about but here are some pictures that highlight features which might help to identify some similar looking breeder tulips.



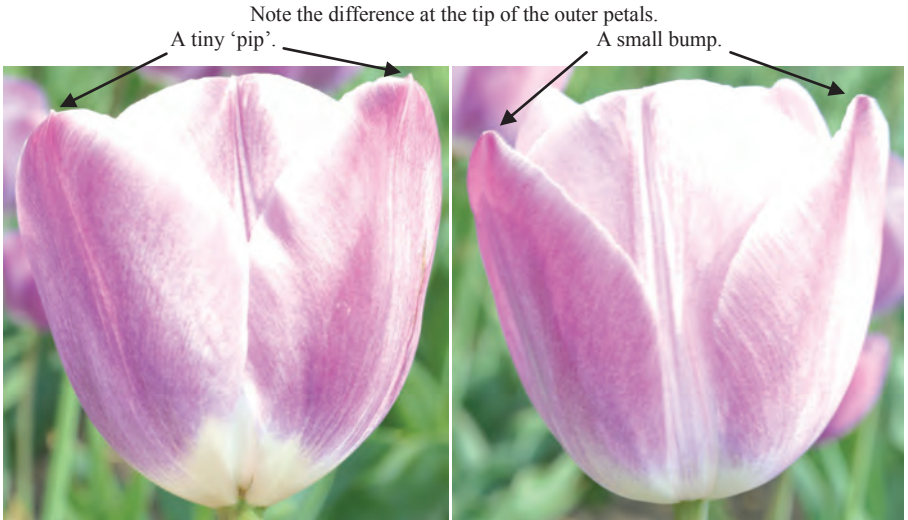
T. 'Cassius'. Look out for very small yellow 'pips' at the tips of the outer petals.
Photo: John Wainwright.

T. 'Wendy Akers' has an even white base. When growing beside *T. 'Trefoil Guild'* the two can look similar but the base of *Trefoil Guild* is smaller and often has a slight yellowish tinge when immature.



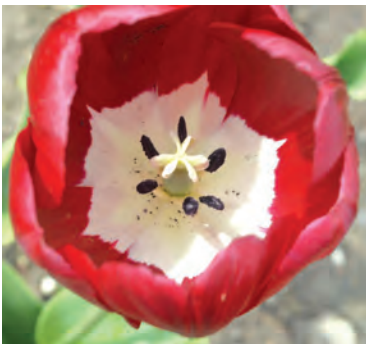
Left: *T. 'Wendy Akers'* Right *T. 'Trefoil Guild'*
Photos: John Wainwright.

T. Trefoil Guild has a small elongation at the mid-point of the top of the outer petals, a slight bump that looks like it could have been made by giving the top of the petal a slight pull or pinch. By contrast the outer petals of *T. 'Wendy Akers'* don't have the bump but do have a small 'pip', a tiny point in the centre of the petals.



Left: *T. 'Wendy Akers'* Right *T. 'Trefoil Guild'*
Photos: John Wainwright.

T. 'Hubert Calvert' and *T. 'Parisii'* have similar coloured petals but the irregular margin between the base and the petal colour of *Hubert Calvert* gives the base a pointed or starry appearance, whereas the even margin of *Parisii* is smooth and circular.



Left:
Hubert Calvert.

Right: *Parisii.*

Photos: John Wainwright.

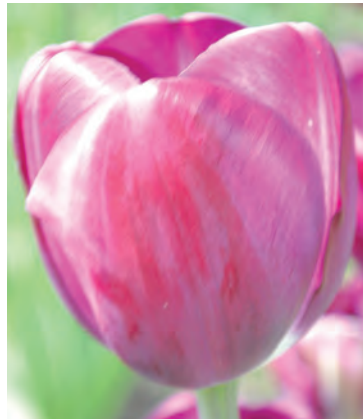


T. 'Argyre' has an uneven pattern to the base, the white section of the inner petals extends further than it does on the outer petals.
T. 'James Wainwright' looks similar in petal colour but has a far more even base, appearing circular rather than stepped.



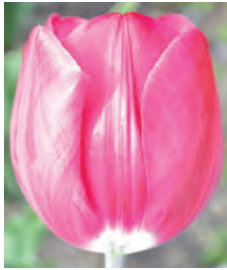
Left: *T.* 'Argyre' Right: *T.* 'James Wainwright'.
Photos: John Wainwright.

Argyre also has a shoulder to the outer petals, giving them a less rounded look than those of James Wainwright, which are rounder by comparison.



Left: *T.* 'Argyre' Right: *T.* 'James Wainwright'.
Photos: John Wainwright.

Three rose tulips with a similar colour are *T.* ‘Judy Baker’, *T.* ‘Solis’ and *T.* ‘Utopia’.



Left: *T.* ‘Judy Baker’



Centre: *T.* ‘Solis’



Right: *T.* ‘Utopia’

Photos: John Wainwright.

The petal shape is slightly different, Judy Baker has a longer petal than the others, Solis and Utopia are relatively shorter. Solis has a rounded top to the petals and Utopia has a more square petal shape.

Looking at the transition between the base and the petal colour, Judy Baker has a slightly speckled look at the margin and Solis has a smoother colour margin.



Left: *T.* ‘Judy Baker’



Right: *T.* ‘Solis’

Photos: John Wainwright.

Looking back at the photographs it is clear that careful labelling is important. Many of the new cultivars are similar and while making these comparisons may make identification easier, we seldom have the opportunity to see the flowers side by side. This underlines the committee’s wish to set up a reference bench at one of our shows this year.

Sam Barlow, J.P. (1825 – 1893), Technologist/Chemist, Businessman, Art Connoisseur, Raconteur, Plantsman and Man of the People.

Mike Higgins

Samuel Barlow J.P. was a big man, both physically and in the life he lived. The very first WNETS newsletter (1988) included an excellent article by Trevor Mills about this eminent Victorian. More recently the extended surviving family have produced an in depth genealogical account of the Barlows. This is a two volume work and we are grateful to the author, Patricia Boulting Hall, for presenting a copy to our Society's library. The family tree, covers the life of Sam Barlow in detail but two other top tulip names appear; James W Bentley and Charles W Needham. Whereas Bentley is well represented in this thorough and complex work, Needham is mentioned only as a football team captain in 1881 and as a presence at the funeral of Sam Barlow . He worked in the Stakehill office and was related to the Barlows/Bentleys but more research is required to fully place him.



An engraving of Sam Barlow from 'The Tulip' by Anna Pavord, 1999, p 17.

The Rev. F D Horner was present at the funeral of Sam at St. Leonard's Church, Middleton, on 1st June 1893. Sam was renowned for his humour and it was probably appropriate that the coffin was too large for the grave, causing the congregation to wait whilst grave diggers worked overtime to enlarge the hole. In earlier days such an incident would have been made central to one of Sam's much appreciated gardening based stories involving local characters. One such tale involved a local grower who felt the earth tremble whilst walking near his allotment and discounted an earthquake in favour of the feed given to his onions having a pronounced effect! A life lived to the full was honoured on the day by his multitude of friends, town dignitaries and officials from all walks of life. Many glowing obituaries were penned.

What more can be added to so much already in print? It is Sam Barlow's life in cotton textiles and his outside interests that are the basis of this article. His life span, 1825–1893, saw great industrial developments particularly in the important cotton textile industry. Sam and his father (also Sam) experienced the full force of the industrial revolution and would appear to have thrived as a consequence. Cotton textiles, particularly bleaching, dyeing and printing, and a fascination with all things natural were central to Sam's upbringing. Apparently when a baby he appreciated his mother's Japanese Primula house plant so much

that he ate it! His father was a manager in a then important though soon to be defunct company which undertook cotton fabric bleaching, dyeing and finishing. Old and new methods existed side by side. Young Sam would have been familiar with the old practice of bleaching cotton fabrics by '*grassing*' which was still in use. It was a time consuming method of spreading the fabric out in a field reserved for the purpose and waiting many months for natural conditions to result in whitening. It is probable that Barlow senior would have overseen the introduction of calcium hypochlorite (bleaching powder) at his place of work, a major step forward which reduced bleaching times from months to a few hours. The company had an associated dairy arm. The milk was a useful by-product but it was the cows' urine that was the primary requirement (in some areas the contents of household latrines served the same purpose – it was called 'taking the p***'). Samuel senior would have introduced Samuel junior to all of these procedures, the basic chemistry involved in the use of natural compounds such as urine (to assist in dyeing), the more modern chemical developments and the mechanical processes involved.

Father and son worked together at Otto Hulme, a firm owned by Sam senior's cousin. This was situated in the same area in which they lived, Medlock Vale, between Manchester and Ashton-Under-Lyne. At the time it was an idyll where natural beauty and industry could co-exist although later it was engulfed by population and industrial expansion. Early days must have left a deep and lasting impression on young Sam and as a result the boy grew to be a very wealthy self-taught chemist and businessman, running with and probably ahead of industrial developments as well as maintaining a strong appreciation of the wider world around him. His antidotes to the pressures of business were his plants, his art, his interest in people and civic duties (he was Mayor of Middleton at the time of his death and might have become a Liberal MP). Woodhouses, where Samuel went to school, became known as Daisy Nook and is still a local beauty spot. The Hulmes had cultivated gardens and hot houses as well as the factory. This was young Sam's world and with his parents' encouragement he supplemented his elementary education with knowledge gained from all that lived and went on about him. At a young age he cultivated a collection of Primulas, Auriculas and Pansies, which seem to have been important to him.

When Otto Hulme's business closed, the family moved to the urban delights of Salford, already an industrialised suburb of Manchester. No garden here, but a chance to broaden knowledge of cotton textile processing. Both father and son were employed by Gisborne and Wilson at Adelphi Dye Works alongside the river Irwell – so polluted that walking on water would have been no special event! Adelphi Works was later occupied by Sir James Farmer Norton, an important manufacturer of textile machinery, which I have visited many times.

On the 12 September 1847, Sam junior married Hannah Grainger at St John's Church, Salford. Hannah came from Warrington where her father was a brewer, which served Sam's requirements well later on. The couple raised a relative's boy and girl but had no children of their own. Hannah could have been acquainted with Dr G W Hardy, also of Warrington, who specialised in midwifery as well as raising tulips, but she had no need of his services. However, tulip names and florists' names do punctuate the Barlow story.

Gisborne and Wilson also had a connection with Stakehill Bleach works near Middleton (between Rochdale and Oldham), an area where cotton and wool textiles rubbed shoulders. Middleton was at an earlier time a silk weaving town but now cotton was king. Samuel senior became manager and a partner at Stakehill in 1847. The family moved back to the countryside and both Samuels developed the cotton textile bleaching business whilst Sam junior also started showing his gooseberries, Peasgood's Nonsuch apples (for which he was particularly famous), tulips, polyanthus and ranunculus. Stakehill House, which was to become Sam junior's home, art gallery, botanical garden and, when required, a pleasure ground for entertaining his workers, was yet to be built.

In 1851 Sam junior is listed as being a foreman bleacher. Sam's father passed away in 1855, his mother having pre-deceased her husband, and Sam Barlow became works manager and a partner with a Mr. Pochin. In 1861 the company name became Samuel Barlow and Company but Pochin was still involved until 1886 when Sam became the proprietor. In this period the business was expanded at Stakehill and another factory near Newton Heath was taken on to do special work. It is my guess that this additional factory might have been used for dyeing black which Queen Victoria made even more fashionable after the death of Prince Albert. Bleaching for white and dyeing black are not good partners under the same roof but black would have been good for business since it is the lowest common denominator for rescuing all other badly dyed shades.

Samuel refused an offer to move his family to the USA and set about making his fortune and cementing his place within his local community. No sooner was he in charge than he had to deal with the serious difficulties that affected all of the Lancashire cotton industry. The American civil war interrupted cotton supplies which starved Lancashire of the key raw material. This was a tough time but Sam Barlow came out of it with credit because he kept his workforce together. In 1875 Samuel sold a number of paintings at auction and raised £5,100. Perhaps he needed cash for either the business or to purchase better works of art – he did purchase a number of French Impressionist paintings in the 1870s from London dealers. He was popular even though he was the boss and his wealth must have been conspicuous.

The time-saving calcium hypochlorite bleaching process mentioned earlier was developed and commercialised in the early 1800s by Charles

Tennant, a Scottish chemist and industrialist. By the 1860s it was standard practice and Tennant accumulated so much wealth that the family dynasty he founded is still spending it! Sam Barlow further contributed to the cotton bleaching process by patenting at least one improvement. The London Gazette, 9 July 1858, p. 3214, no. 1414, records: '*To Samuel Barlow, of Stakehill, near Middleton, in the county of Lancaster, Bleacher, "for the invention of 'improvements in machinery or apparatus for bleaching or cleansing textile fabrics or materials'".* On the same page, number 1420 is a patent to Sir Joseph Paxton.

The bleaching and dyeing company employed about 160 workers including James W Bentley, who was company secretary and manager until Sam Barlow's death and then took over the running of the company. It is highly likely that the company operated as a commissioned bleaching, dyeing and finishing operation, adding value to other producers' fabrics. There is no mention of a weaving facility. A variety of cotton fabric styles were handled with the object of making, as they claimed 'a silk purse out of a sow's ear'. Book cloths were important and Samuel Barlow became a director of the Winterbottom Book Cloth Company, which manufactured in many countries including the USA. After Sam Barlow died his company was absorbed into Winterbottoms and later became part of the Bradford Dyers Association (BDA). Book cloth was big business as most books had a cotton textile covering, some book cloths being very ornate and beautiful.

Sam still found time for cultivating and showing flowers alongside his masonic and civic duties and running a successful business. Money was available to spend on art and Sam Barlow is credited as being one of the first to appreciate French Impressionist painting. He owned paintings by Corot, (one is now in The Walters Art Museum, Baltimore, USA), Pissarro (one in Manchester Art Gallery), and others of a more local origin including an Atkinson Grimshaw, the Leeds artist known for his paintings of moonlight. Sam became President of the Manchester Arts Club in 1879. He appears to have had a hands-on role with every organisation or group with which he was associated. Rev. F D Horner credits Sam Barlow with preserving the Royal Tulip Society by his drive and organisation as well as staging English Florists' Tulips in all classes.

His showing exploits are well recorded, including a visit to Wakefield, when he is said to have arrived like a visiting statesman, his procession making its way on foot to the show venue. Thomas Storer of Derby made the cross between the tulips Dr Hardy and Sir Joseph Paxton that gave us the well-known tulip Sam Barlow. Other florists' flowers also commemorate his name. It is a shame that the broken form of tulip Sam Barlow no longer breaks well for the show bench; it was not always the case. Tulips he raised under the Stakehill name, e.g. *T. 'Glory of Stakehill'*, no longer exist but were successful at the time. There does not seem to have been a flower species that did not interest him,

either from the garden or hot house. He even pampered his cultivars by bringing in soil from his second home *Shimdda Hir* (Long Chimneys) on the Little Orme, Llandudno (apparently now the Craigside Inn). On Sam's death his widow Hannah went to live there for the remaining days of her life. Middleton made him mayor of the town in 1892.

His untimely death came whilst in office as mayor. Whilst leaving his Manchester office with James W Bentley on 2 May 1893, Sam Barlow fell down several steps and broke his left arm. He was said to be in poor health before the fall and passed away at Stakehill House on 28 May 1893.



St. Leonard's Church, Middleton.
Photo: Mike Higgins.

His detailed last will and testament was found in the safe and was clear as to who should get what but a second uncompleted will was found. It was contested at court in a case 'Barlow against Bolton and others'. Mr. Justice Bruce ruled in favour of the second will in that Samuel Barlow died intestate as to the residue of his property. He appears to have been very secretive about writing his will, giving his solicitor strict instructions to tell nobody about his wishes. His wife Hannah and his niece, whom he had brought up as his own, received most of the estate including his bulbs. Did Hannah give his tulip bulbs to J W Bentley or C W Needham? The net value of the will was in excess of £29,000 (circa. £3,200,000 today), plus art works.

J W Bentley continued in the business and made his own claim to fame in the tulip world. What survives of Sam Barlow's once thriving business and the local environment? Stakehill is now an industrial estate near the M62 and A627M but none of the old mill survives. However, between the motorways and urban sprawl, woodland and fields remain. Climb to the top of Tandle Hill to the Royton War Memorial and look across the A627M towards the Stakehill Industrial Estate. The old mill lodges (mill dams in Yorkshire) can still be seen and are used by local fishermen. A way-marked walk, the 'South Rochdale Forest Trail' has been created. Over its 5 mile length are bridle ways and the old honeysuckle hedged lanes that would have been used by mill workers and the horse drawn wagons connected with S. Barlow and Co. Ltd. The buildings of the old bleach works and Stakehill House were demolished in the early 1950s. A painting illustrating Stakehill House exists and is thought to have been painted by the architect. Although the Stakehill tulips no longer exist, *T.* 'Sam Barlow' still does and we should do all we can to nurture it in its breeder and broken forms.



Tulipa 'Sam Barlow' Top left: Breeder. Top right: Feather. Lower left: Flame. Photos: M H Evans. Lower right: Breeder, inner. Photo: John Wainwright.

The Black Hyacinth

Marguerite Murray

Membership of the Tulip Society doesn't have to mean ruling out an appreciation of other flowers, and for many there is a particular affection for the group known historically as 'Florists' Flowers'. Among this group the tulip, the auricula and the pink are perhaps the most notable, but early societies were also founded to promote the narcissus, the ranunculus, the anemone and the hyacinth. Several Florists' societies still flourish today and there are some dedicated enthusiasts who include several species in their collections. One such enthusiast is John Snocken. Some members may recall the talk he gave at The Florists' Symposium at Chatsworth House in 2008.



Historical hyacinths grown by
John Snocken.
Photo: John Snocken.

Following my article in the 2012 newsletter on growing hyacinths in vases, I was offered last autumn, by John, a small collection of nine historic hyacinth bulbs. I was delighted but apprehensive - they seemed to be the equivalent of a limited edition print, but in the bulb world. The only instructions were to treat them just the same as tulips and not to worry! I planted them last November with a bit of grit under each and marked them individually (they were all named). In the spring this year they showed through the soil one after another, but before the flowers had opened fully I had to be away from home for several weeks. When I got back the rain and the slugs had done their worst and there were only remnants of the flowers which had fallen on the earth.

The bud that had been slowest to emerge and was therefore still recognisable as a flower, was *H. 'Menelik'* (1911). There had been eight florets on the stem, widely spaced with narrow petals of deep indigo/violet, with a central stripe of black. It looked nothing like a modern hyacinth and was blacker than any tulip currently claiming that attribute. Who knows what was seen by Monsieur Dumas to inspire his novel 'The Black Tulip' set in 1672?

Menelik is a single hyacinth, difficult to photograph because it absorbs the light. Some of the others were doubles and among them were hints of powerful scent. *H. 'General Kohler'* (1878) is a double and there was enough of it left to be worth sketching as an aide-memoire; of the original five florets four were still intact. Apart from Menelik, the colours of the flowers were very subtle; pale pink, off-white or a variety of light blues in a range of graduated tones, often with a darker central stripe on each petal. On *H. 'Queen of The Blues'*, (1870) this was quite pronounced as cobalt on palest blue.

These historic bulbs are small compared with modern ones but they certainly fulfilled their promise. Next Spring I hope to get better pictures, whether drawings or photographs. The hyacinth is a visually challenging subject, unlike the tulip which poses patiently and symmetrically and to which slugs are somewhat less attracted.



Botanical sketches by
Marguerite Murray.

Left:

H. 'Menelik' (1911) 'Deep indigo. Dark stem, velvety sheen on petals. 8 flowers, long, narrow petals of deep violet with a black central stripe.'

Below:

H. 'General Kohler' (1878). 'Sea lavender. 5 flowers, more bell-shaped but with very turned-back petals and a central group of smaller, curly petals of different sizes. Base of flower mid-blue, inside of petals much paler with a blue central stripe.'



Photo Album



Clockwise from above:
Stained glass in the doorframes at Batley Town Hall;
Circular window at the Royal Hall, Harrogate;
Tin-glazed earthenware bowl and cover, c 1770,
Munden, Germany, seen at the Bowes Museum,
Barnard Castle. Photos: Teresa Clements.





'Still life with Flowers, Artichokes and Glassware', Juan van der Harmen y Leon. 1596 - 1631. On loan to the Bowes Museum, Barnard Castle, from the Prado Museum, Madrid, for the exhibition 'Six Masterpieces of the Spanish Golden Age: Paintings from Madrid, London and York.' 11 October 2014 - 1 February 2015.



Tapestry Panel, late 17th century, Dutch. Attributed to Maximillian Van der Gucht, Delft. The Bowes Museum, Barnard Castle. Photo: Teresa Clements.

Travels in Tunisia



Photographs from Penelope Dawson-Brown, who noted that many of these ancient sites were totally deserted due to the unrest in neighbouring countries.

Above: Baptismal font intended for total immersion.
Below and right: Details of mosaics showing tulip motifs.



Flying Flowers



Above: Colourful postage stamps from Afghanistan, 1963.

Left: Greetings card; note the fusion of Hebrew script and Dutch motifs.

Below: Stamps from the Netherlands without country indicator or nominal value, intended to be used on bulk mail.

Photos: Frazer Henderson.





Labour Saving Methods?

Below is an extract from a letter to the Secretary from Peter Royles of Hawarden in Wales, who has a unique cultivation technique.

‘When Beryl and I bought our house nearly thirty years ago, with it came a good sized garden that had been neglected for over 5 years. The privet hedges were 20 foot high, the garden a terrible mess. On the bright side it came with plenty of wild life. On the down side came badgers.

I was tempted to erect wire netting all round to keep them out but they had obviously been visiting the garden before we occupied the property so being soft hearted and money was in short supply, we decided to tolerate them. This was a decision we soon regretted, when we found out their liking for sweetcorn and then tulip bulbs.

I soon decided that the practice of planting tulips after a crop of potatoes was flawed. There was always a build up of both types of slugs, surface and ground slugs. My practice is now to plant after a crop of sweetcorn. The cobs ripen in mid September. The canes, which grow to about 10 foot high, are lifted and given to a friend who keeps cattle. The bed which measures 30 feet by 4 feet, is then deeply dug making sure any pan is broken up.

It is now that the badgers, or as I like to call them four legged bulldozers, earn their keep. The next morning the bed has been well and truly turned up. The bed is then forked over and raked. Within a week, the badgers are back. This procedure continues until the badgers leave the bed untouched. This is a sign that the bed is devoid of any slugs, it is also devoid of worms but it is not long before the worms are back.’

Opposite page:

Top: Bulb planting the Dutch way (Crocus).

Photo: Carlos van der Veek.

Below: Tulip riddler.

An auction lot at Cheffins (Cambs).

‘Details: Tulip bulb riddler ‘Baby Octr No.367765

De Vries, Heeurwarden’ c/w all sieves

Result: £10.’



Bookshelf

Daffodil, Snowdrop and Tulip Yearbook 2014 (RHS)



In this year's edition there is a fourteen page section on tulips, including 'Growing Tulips at Kew' two beautifully illustrated articles by John Page, who spoke at the AGM in 2013 and a report on the fifth World Tulip Summit, which took place in Istanbul in November 2013.

RHS plant pathologists Jenny and Geoff Denton have written about the fungal disease *Ilonectria*, which has been newly identified on tulips. Also included are obituaries of Ron Blom and Richard Smales and brief accounts of the RHS tulip demonstration at Wisley and the Society's 179th Annual Show.

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 9781907057533.

Donation to the Library

Now they have retired, Honorary Life Members Anne and Peter Turner intend to relocate to Bulgaria, in order to be nearer their family. As a result they are downsizing and the Society is the beneficiary of their collection of specialist books.

Below is a list of magazines and pamphlets. Books are listed on the opposite page. Many thanks to Anne and Peter for this generous gift.

TITLE	AUTHOR	PUBLICATION DETAILS
AMATEUR GARDENING ANNUAL	Amateur Gardening	1952 (paperback book)
BLUE BOOK OF GARDENING - CARTER'S Catalogue	Carter's Seeds	1936 (hardback book)
DE JAEGER BULB CATALOGUE	De Jaeger	1959

AUTHOR	TITLE	PUBLISHER
COATS Peter	FLOWERS	Peerage Books 1970
COLEMAN Cyril F	HARDY BULBS 2	Penguin 1964
de GEX Jenny	SO MANY SWEET FLOWERS - 17 th century paintings by Johann Walther	Pavilion Books 1997
DIX J F C	BULB GROWING FOR EVERYONE	Blandford Press 1957
FISHER John	MRS MARSHALL'S FLOWER ALBUM	Victor Gollancz 1985
GENDERS Roy	BULBS ALL THE YEAR ROUND	Faber & Faber 1954
HARVEY John	EARLY NURSERYMEN	Phillimore 1974
KILLINGBACK Stanley	TULIPS: AN ILLUSTRATED IDENTIFIER & GUIDE TO CULTIVATION	New Burlington Books 1991
PETROVA Eva	FLOWERING BULBS - A CONCISE GUIDE IN COLOUR	Hamlyn 1975
SANDERS T W	BULBS AND THEIR CULTIVATION	Collingridge 1923 (?)
SHEWELL- COOPER W	THE ABC OF BULBS AND CORMS	English Universities Press 1956
SPRY Constance	WINTER AND SPRING FLOWERS	JM Dent & Sons 1951
TAYLOR Geoffrey	THE VICTORIAN FLOWER GARDEN	Sheffington 1952
TAYLOR George M	BRITISH GARDEN FLOWERS	Collins 1946
Various	THE GARDEN MANUAL (from the Cottage Gardener)	Horticulture and Cottage Gardener Office
WITHAM FOGG H G	THE BOOK OF BULBOUS PLANTS	Museum Press

Anne and Peter also donated their collection of framed pictures of tulips which will be offered for sale at the 180th Annual Show in May 2015.

Royal Flowers of the Netherlands

Dennis A-Tjak, Terra, 2009. ISBN 9789058979773

Earlier this year I chanced on a copy of this beautiful book while perusing a second-hand emporium in Dordrecht, Netherlands. I immediately wanted to



transplant it to my own library. Weighing in at over 2kgs, it sorely tested my hand-luggage limit on the return flight! Genuine beauty doesn't fade through familiarity; I have continued to admire this book and the warm, sensuous photographs by Dennis A-Tjak. Essentially the book follows through an idea to represent flowering bulbs which refer in one way or another to the Dutch royal family. In reality the author's idea is merely a publishing excuse to show some of his truly delightful images, for he also includes photographs of Rembrandt or broken tulips which have no royal connections, though I suppose they are associated by many as being quintessentially Dutch.

Within its many pages is a marvellous, colour-rich bouquet of over 180 images of tulips, narcissi, hyacinths and the odd fritillaria. The single and occasional double-page spreads are organised chronologically according to the date of the first record or introduction of the various cultivars, starting with *T.* 'Duc van Tol' (1595) and concluding with *T.* 'Orange World' (2008). Along the way life-size images are presented of such broken beauties as *TT.* 'Zomerschoon' (1620), Keizerskoon' (1750), 'Julia Farnese' (1850), 'The Lizard' (1903), 'Adonis' and 'Mabel' (both of which are shown as 1915 Dutch introductions, though they were known much earlier in the UK) as well as the gold and blood red 'Royal Sovereign' (1916). Not all the photographs show the plants in good bloom; there is also beauty in imperfection and even in the wilted state.

The book also contains short chapters in English by Rien Meijer on the growing and cultivation of bulbs with a short and familiar history of tulips and a useful description of flower events, gardens and cultural institutions containing flower representations (such as flower vases or paintings) in the Netherlands.

I thoroughly recommend this book. New copies are available at 50 Euros (about £40). I was fortunate to obtain a pristine copy for 10 euros. Readers would be well advised to try discount book sites to obtain a substantial reduction on the mainstream ones.

Frazer Henderson

Bas Meeuws: Photographic Flower Pieces

Bekking & Blitz, 2013. ISBN 9789061094753

I have long admired Dutch painting and have often travelled to the Netherlands to study many of the great works of the Golden Age in its galleries, museums and houses. This interest was stimulated in part by the collection of Netherlandish and Flemish art in the National Gallery of Scotland which, in addition to works by Rembrandt, Rubens, van Dyke, Hals (in my opinion the foremost portrait painter), Cuyt and Steen, has a small and exquisite painting by Ambrosius Bosschaert (1573-1621) of a vase with flowers in a niche. It is oil on copper with beautifully executed representations, rendered with great skill and botanical accuracy in vibrant colours, of irises, forget-me-nots, narcissi and tulips adorned with a butterfly, a damselfly and various bugs and caterpillars. The bouquet is



aesthetically pleasing rather than being scientifically accurate, as many of the flowers would not have flowered at the same time. However, realism is not the expressed intention for, in addition to the simple beauty of the flowers, the work seeks to remind us of the transience of life. It is, therefore, also a study of the vanity of life and I was made aware of this when visiting the Whitworth Gallery, Manchester, to review its own collection of Dutch work. There I saw a similar Bosschaert work which had been reproduced electronically in film format so that over a period of three or so minutes one saw the flowers wilt, the caterpillars pupate and the bugs ultimately die. This modern work had taken a digital picture of Bosschaert's work and then by some clever manipulation has caused the work to deteriorate.

I recalled that image when I saw a stunning photographic flower piece by Bas Meeuws in the Westfries Museum in Hoorn, Netherlands. Here was a sharp, well-lit photograph of a sumptuous bouquet which seemed at first glance to be merely an enhanced image of an earlier painted work but in fact it was original art. By taking many separate digital images of individual flowers, manipulating them to form a bouquet and adding a vase and images of shells and insects, Meeuws had created a new work through the medium of digital photography and given fresh life to the essence of Bosschaert, van Huysum and other great flower painters. I cannot praise Meeuws' work too highly for its beauty and skill. Each work takes an inordinate amount of time to produce with close attention to shadow and light as well as composition.

A recent bilingual publication showcases Meeuws' work and enables us all to admire in detail his stunning creations. It contains over 30 images with associated explanation on composition as well as two highly informative essays on flower painting in the Golden Age and how Meeuws discovered digital art. It goes without saying that the flowers – and in particular the broken, bizarre and flamed tulips - are beautifully reproduced. I recommend this book; it is a pleasure to read and engenders joy and admiration.

Further information and images:

www.basmeeuws.com and www.broftvanderhorst.com

This book is currently out of stock in the UK but may be obtainable from the publishers: www.bekkingblitz.com

Frazer Henderson

Tulips in the News

Daily Telegraph, Saturday 3 May 2014.

www.telegraph.co.uk/gardening/gardeningadvice/10801495/Top-tulip-tips-from-Great-Dixter.html

Val Bourne interviews Fergus Garrett, gardener at Great Dixter, about his selection of ten perennial tulip cultivars.

The Guardian, Saturday 9 August 2014.

www.theguardian.com/lifeandstyle/2014/aug/09/gardens-lavender-farm-shropshire-joanna-spencer

Jim Cable talks to Joanna Spencer about her garden.

Which? Gardening, September 2014.

<http://www.which.co.uk/publications/magazines/which-gardening/>

Pages 16 to 20 showcase new bulbs for 2015, which include crocuses, daffodils, hyacinths and tulips. On pages 21 to 23 popular bulb suppliers are put to the test and ranked according to various criteria.

The Garden (RHS), September 2014.

www.rhs.org.uk/about-the-rhs/publications/magazines

www.rhs.org.uk/trials

A brief report on a trial of over 340 tulip cultivars at Wisley and the results of the 'people's choice' when they voted for their favourites.

Gardens Illustrated, October 2014

<http://www.gardensillustrated.com/issue/october-2014>

'Old Masters', an article by Arne Maynard, photographs by Andrew Montgomery. Beautiful romantic images of old tulip cultivars, such as *T.* 'Insulinde' and more familiar names such as *TT.* 'Mabel' and 'Columbine'. The flowers might win prizes for artistic arrangement, however they would not meet the exacting standards of our judges.

**From our President, The Duke of Devonshire KCVO, CBE, DL
in response to the Society's letter of condolence.**



To ck at the waterfield and
North of England Tulip Society

Thank you very much for writing.

As you can imagine so many people have been touched by our Mother's extraordinary personality and life. The very many wonderful letters and cards are enormously appreciated.

The post bag has been overwhelming so we hope you will accept our apologies for not replying by hand - but we do want to let you know how much your thoughtful words have meant to all our family.

Sincerely
Stoker Devonshire

RHS Bulb Committee News



James and Wendy Akers are long-serving members of the RHS Bulb Committee. Both have an encyclopaedic knowledge of daffodils, tulips and other bulbs and have made a huge contribution to the work of the committee. During their time as members they have shared their knowledge of bulbs and promoted planting, cultivation, RHS Awards of Garden Merit, competitive exhibitions and educational displays. Over many years they have also given generously of their time and skills in producing the RHS Daffodil, Snowdrop and Tulip Yearbook. Both have contributed articles and James' technical ability and Wendy's painstaking proof-reading have ensured the finished journal has maintained a very high standard of content and presentation.

James now has a new greenhouse and an enviable new garden 'shed'. (The shed accommodation is comparable to a studio flat in London!) Retirement from the RHS Committee will no doubt mean more time to enjoy these new facilities rather than driving up and down the M1 to meetings. After a difficult year, Wendy will also have a little more time for less demanding pursuits.

James kindly nominated me to join the RHS Bulb Committee as he and Wendy stepped down. Their last meeting was to be my first but unfortunately they were unable to attend and missed the presentation intended for them. The tulips for Wendy and a beautiful, personalised, painted ceramic vase for James and the thanks and good wishes of all the members were delivered the next day. I couldn't match the speech Chairman, Jan Pennings, had written but as the photo shows, James and Wendy were very pleased with their gifts. James remains an official 'friend of the committee' and is always welcome to attend meetings.

Teresa Clements

The Archive Project – An Update.

Teresa Clements

Since the report in last year's newsletter about the official conclusion and evaluation of the Heritage Lottery Fund archive project, work has continued at a steady pace. One aspect of the project was to provide a talk for local community groups and these talks have been well received. 24 talks in total have been given as part of the project, eight of them this year: Carlinghow, Cullingworth, East Ardsley, Durham, Holme and Calder, Pudsey and two different groups at Ackworth. These have raised the profile of the society and the groups have enjoyed looking at slides of tulips and hearing about the florists and their lives and times.

There has been significant progress recently with the Society's archive website. Four minute books covering the period 1909 – 1992, that is around 500 meetings, have been photographed and transcribed and the contents uploaded to an intermediate website. The data can then be transferred from here to the permanent website in a more presentable format. This is a big step forward in what proved to be a laborious task and we all look forward to the day when the pages and the transcripts are accessible online.

Progress has also been made with the sound archive. In February and March 2014 those who had taken part were contacted and asked to sign a consent form to give official permission to allow the Society to deposit the sound recordings at the Borthwick Institute in York. On 17 July 2014 the Keeper of Digital Archives, Jenny Mitchum, accepted 33 sound recordings from the Society. For the technically minded reader, this was done by copying 33 wav files from a USB stick onto the Borthwick database. Jenny assured us of the impressive security and backup systems in place to protect our data.

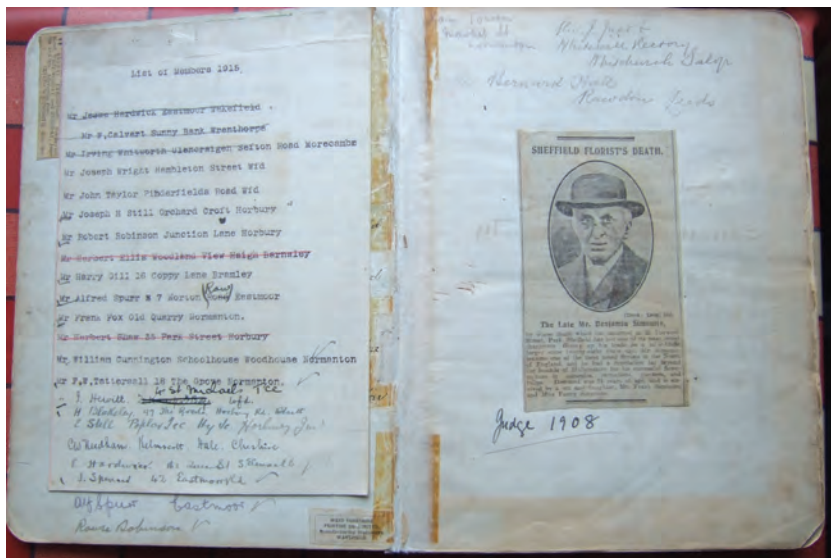


Jenny Mitchum and Teresa Clements at the Borthwick Institute. Photo: Malcolm Hainsworth

The recordings will be available to hear on request but won't be included in a catalogue until the whole archive deposit of documents, artefacts and recordings is complete. Meanwhile, if a request is received from a researcher who knows the recordings are there, the Borthwick will contact the Society to agree on what action to take.

The death of Richard Smales highlighted the value of the sound archive. Richard was readily recognised for talking Barnsley, a language distantly related to the Queen's English, and was known for his mischievous sense of humour. To hear his voice, his comments and his wheezy laughter in the recording, with his wife, Anne, and Keith Orrell interviewing, reveals the man in a way that can't be matched. This recording is one of many which provide an invaluable legacy for future generations.

At a show Richard shared a moment of indecision with John Snocken, they were, according to Richard, 'like two fat men in a pie shop! Heh Heh Heh!'



The opening pages of the 1907 minute book

Delusions of Grandeur

Notes from the Editor's Garden

Don't you love it when you visit an estate so grand that a map is provided? Where do you head first? I am always seduced by a walled garden, statuary or special plant collections. Others may stride through the lime walk to seek out the vista beyond the ha-ha, or literally make a beeline for wild flower meadows. Whatever your interests there are always inspirational ideas to take home, but those wonderful garden 'rooms' are unattainable if your space is on one level and can be taken in at a single glance. Can one be forgiven for indulging in a certain amount of fantasy?

Things on wheels often clutter the front of house but we need them for transport, other kinds of sport, children's play and refuse. Having only the latter to deal with I have no excuse; the garage accommodates (three) wheelie bins and all garden paraphernalia. Its asbestos roof leaked badly so I set about replacing it with look-alike slates. I hadn't reckoned on the cost of a special contractor for hazardous waste removal but in for a penny in for a pound - many, many pounds in fact. I spend little time looking out of the landing window which is a pity, because the pretty new roof can be seen from nowhere else. However, the makeover did seem to justify a dinky little sign (real slate) which reads 'potting shed'.



The dandelion farm (front lawn according to the estate agent's blurb) just had to go. Bit by bit I planted thyme, pinks, and obliging little spreaders whose names confuse me because they are all called poly-something. Certain plants bear the names of the kind friends who donated surplus stock to my project; thus three bun-shaped Hebes are forever 'Christine's cushions'. At long last the low-growers have woven themselves together to become The Tapestry Garden although I don't tell anyone this. I do openly refer to the pots at the side of the garage as The Winter Garden which is equally pretentious, but my evergreens are there for me in all weathers, content with the weakest glimmer of morning sun. They deserve it.



To the rear of the garage The Terracotta Army marches on. A bit of height seemed to be called for here. Old chimney pots are at a premium so I bought new ones in various shapes and sizes to the bewilderment of the builders' merchant. I feel I can get away with The Kitchen Garden because it's a joke. No



tasty edibles I'm afraid but rather a collection of kitchen hardware, buckets, jugs and the like, mostly planted with ever obliging smiley faced violas. The Patio Garden - a few re-cycled paving slabs and some gravel - is too small for an aspirational Lutyens bench and the chairs (Ikea) and table (Argos) rarely make it out of storage. No, it's not snobbery. When did you ever see a Head Gardener sitting down outside?

Things go downhill a bit at the back. On the left hand side under a north facing fence is The Sinister Plot, full of shady characters. Then there are a few thugs which have been given ASBO'S and removed from the front. It seems unkind to boot them out entirely for being too successful. There remains a

rectangle of bare, muddy soil. 'What are you going to do with that?' queried a non-gardening friend, rather critically I thought. She was speaking, of course, of *The Hortus Bulborum*.





***Tulip, or Two Lips, O which love I best?
The latter's much sweeter. It must be confest!
The tulip is grand and gay to the eye,
But Two Lips when prest will electrify!***

From 'The Language of Flowers: a Miscellany'
by Mandy Kirkby.
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'A Victorian comic Valentine card is headed "Tulip a Declaration!" and beneath is an image of a tulip in a pot, its head replaced by the head of a monocle and bewhiskered chump. 'All declare he's a perfect beauty!' reads the inscription beneath.'



Tulipa 'Burning Heart'

