

WAKEFIELD & NORTH OF ENGLAND

TULIP SOCIETY

NEWSLETTER

NO 29 AUTUMN 2017



Established 1836

WAKEFIELD & NORTH OF ENGLAND TULIP SOCIETY

OFFICERS 2017-2018

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, Kate Swift, Jane Green,
Bob Bingham, Anna Pavord, Sarah Akers,
Anne Smales, Carole Gude, Barbara Pickering,
Malcolm Hainsworth, John Wainwright,
John Gibson, Terry Mitchell, Jan Pennings.

CHAIR Mr Christopher Gill

HON SECRETARY Mrs T Clements

HON TREASURER Mr Jason Clements

COMMITTEE Mr J L Akers, Ms S Brooks, Mr J Clements, Mrs T Clements, Mr K N Eyre,
Mr J Gibson, Mr C Gill, Mrs J Green, Mrs C Gude, Mr M Hainsworth, Mr N Tyers, Mr J Wainwright.

EDITOR Ms Tonnvane Wiswell
email: editor@tulipsociety.co.uk

SOCIETY WEBSITE www.tulipsociety.co.uk

Annual Subscriptions – For details of how and when to pay, please see page 9

CONTENTS

Retiring Chair's Report	Malcolm Hainsworth	2
Hello from the new Chair	Chris Gill	5
Secretary's Report	Teresa Clements	6
Treasurer's Report	Jason Clements	10
The AGM	Teresa Clements	12
An amendment to the show rules	Teresa Clements	19
The 182nd Annual Tulip Show	Teresa Clements	22
Annual Show Results		26
The Small Show	Teresa Clements	30
The Small Show Results		32
The RHS Tulip Competition 2017	Teresa Clements	34
Top Dutch tulips for exhibition	Jason & Teresa Clements	36
The Dawson Brown Trophy		37
Journey to Uppsala	Linda van Lopik	38
Garden visit: Holden Clough & Gresgarth Hall	John Wainwright	44
Tulips at the Natural History Museum	Teresa Clements	46
Classes at the Annual Show - a history	James Akers	49
The Royal Greenhouses of Laeken	Beryl Whidden	52
Bees and Bulbs	Teresa Clements	54
Jottings of a novice grower	Dave Bonser	57
The Classification of tulip cultivars	Teresa Clements	60
Turkish Tulips	Linda Chapman	62
The Turner Memorial Trophy	Teresa Clements	65
My year of tulip mania	Susan Christopher-Coulson	67
Book Reviews	Teresa Clements	70
Obituaries		72
Dates for your diary		75

Retiring Chair's Report

Malcolm Hainsworth

We must have felt at times that this year has been overshadowed by the loss of our dear members Wendy Akers and Beryl Royles. Nonetheless, despite our sadness, we can be certain that they had us in their hearts. Amongst their wishes would have been those for our continued welfare and for happiness in the Society they treasured and to which they gave so much. This Newsletter contains a record of our gratitude to each of them.

I attempt to thank everyone for their efforts to support our Society. Though I have never succeeded, I will continue to try. I am especially grateful for the wise and willing support of our committee members who have maintained a watch over our Society's progress. The combination of wide experience and thoughtful

“The combination of wide experience and thoughtful consideration that they have brought to our meetings has been impressive”

consideration that they have brought to our meetings has been impressive. I am sure members share my appreciation. We are sorry to note Terry Mitchell's retirement, he has been both prominent and steadfast in supporting us. His commitment to the Auricula Society has accompanied his loyalty to us. Florists are indebted to him.

Similarly, Margo Murray has relinquished her post as our Librarian. This was a role she virtually created in response to our accumulation of often rare books on florist flowers. These had been cared for by earlier Society Secretaries and have been augmented by generous gifts from our membership. Margo had already offered her artistic abilities in the design of many of our most ambitious displays. Her wide cultural knowledge and sensitive and respectful curatorial ability has maintained the integrity of our collection. We are very grateful to Lynn Gill for taking on this responsibility for which she is indeed well qualified. I look forward to learning of her proposals for our collection.

Harriet Gash has very kindly paid for the restoration of “Flowers - Tulips, Hyacinths, Narcissi”, drawn by Arlette Davids and with an introduction by Princess Bibesco. Arlette was the daughter of Herbert Asquith and his second wife Margot Tennant. She led a colourful but short life, which is intriguing. This book was published in Paris in 1940 which also attracts questions. Our copy

came from the Wakefield Paxton Society but we do not know the original donor. Asquith was born in Morley so there could be a further connection. Our library certainly offers plenty of sources of diversion as I have recently discovered.

Warm hospitality, offered and shared, has become a tradition of our Society. Over recent years Carole Gude has led the team that prepares our refreshment table. She is very ably assisted by her mother Vera, Anne Fogg, Ellie Turpin, Margo's daughters Caroline and Bridget and Alice her granddaughter. They do a splendid job under pressure and have never failed to deliver an attractive, appetising and sustaining feast that is always very much appreciated. This inspirational team includes the Main Man - Bob Bingham - who toils on our behalf behind the scenes. The team starts work early and some occasionally leave exhausted before our meeting is over so our thanks to them might appear tardy. But they are indeed true members of our Society and I'm proud to record our gratitude to them. Our stall-holders, raffle and garden visit organisers have also made our meetings so enjoyable, thank you to you all.

The journey to Gresgarth Hall for our garden visit this year was as enjoyable as the garden itself. It was the first time I'd crossed the Forest of Bowland and I was surprised and impressed by the countryside. (An account of the garden visit is provided by John Wainwright on page 44)

I made two visits, one with my wife, Maggie, and another with James Akers, to the Turkish Tulips exhibition at the Bowes Museum. I went mainly to see Rory McEwen's two paintings of English florists' tulips that are part of the display. With my rather narrowly focused expectations I was initially slightly disappointed but there is so much else at the Bowes that attracts attention. By the end of the first visit I was convinced of the merits of the curator's efforts. The much wider cultural impact of the tulip, historical and contemporary, is brought forward in a manner which is likely to engage the curiosity of those with perhaps less acquaintance with the flower. In retrospect I was very impressed by the thought behind this exhibition. It was only after the visits that I learned that it had been curated by Gavin Turk, who with his wife Deborah Curtis set up the charity 'The House of Fairy Tales'. The HOFT has published a newspaper, freely available to exhibition visitors, that has a fascinating and accessible range of articles on the tulip. I suspect our Secretary made a contribution to it. If only the exhibition had coincided with our season.

The reasons for the rule change announced at our AGM may seem arcane to some members (including me). Resistance to the change was motivated by two genuine and persisting concerns; firstly, that those few members (like me) with larger collections would dominate the show to the discouragement of those establishing their collections; secondly, that allowing double entries in the

smaller classes would reduce the incentive to enter the larger classes. In support of the change was the view that if only one prize could be awarded to an exhibitor making two entries into a class, then in principle and practice it would follow that if their blooms qualified for 2nd or 3rd prizes those blooms would be denied the recognition they deserved. This latter opinion won the day. If any adverse consequences follow the change, members can be assured of the committee's close attention. The outcome will be discussed and the policy may be further modified or reversed.

Within living memory English Florists' tulips were bought and sold as well as being gifted. At our AGM I repeated my view that the free exchange of tulip bulbs within the Society, a virtue that now characterises it, was initially one of the Society's main attractions for me. I was influenced by a book by Richard Titmuss, "The Gift Exchange", in which he argued that the NHS system based on voluntary donations of collecting, storing and distributing human blood was inherently safer than systems that relied on payment to donors. The dreadful catastrophe unfolding as haemophiliacs amongst others die as a result of the distribution of contaminated products from private blood markets offers a sorry vindication of his thesis. I do not consider the comparison with our tradition either irrelevant or trivial.

Over the years we have benefited from the remarkable generosity of our membership. This year has seen two further spectacular gifts. We have been offered a fine silver bowl by Penelope Dawson-Brown, President of The Ancient Society of York Florists, which will be presented to the Society later this year. It marks the 250th anniversary of the ASYF and the close connections between our two florists' societies. Those attending our AGM were delighted to see and hear Professor Jonathan Seville, who, on behalf of his family, presented a splendid trophy, the Turner Memorial Prize, to our Society. Jonathan's mother was related to Sam Barlow who had won this cup for Florists' tulips in 1889 & 1890. She had cherished it for many years and her family considered us the appropriate guardians of this precious trophy. Jonathan offered us fascinating information about Sam Barlow and showed us further beautiful artefacts associated with him. We are truly grateful. James Akers has already begun productive research on the background of this handsome cup and in celebration of this gift the committee has decided to award this cup to the exhibitor of the best 'Sam Barlow' in our main show.

The year has been filled by gifts tangible and intangible and we are the richer for them and fortified for the coming seasons. Two further examples are the superb service our Secretary has offered the Society. As well as keeping the show on the road she has made countless talks on our behalf, often travelling long distances in poor weather. I have heard from two non-members who en-

joyed Teresa's presentations immensely. She and Jason have made an art of bulb distribution, recording requests then selecting, filling and wrapping parcels and posting them. I am thankful for all they do for us as indeed I am to Chris Gill for agreeing to the Chair our Society. We all wish him well. I look forward to supporting him and our Committee and competing against him on the bench. I assure him that I will not attempt to drive from the backseat. (I'm not very good in the front seat either as my passengers on Society outings will confirm.)

I am beginning to work out where my tulip beds will be. Whichever site on my allotment I chose members are very welcome to visit it in the season or out if they fancy some hard digging! I have already tried the elegant pen which was presented to me. It is very kind gift but places further pressures on me- I must learn to write and spell.

Hello from the new Chair

Chris Gill

It has been a pleasure to work with Malcolm for the last year as his Vice-Chair, picking up his idiosyncrasies. He has worked tirelessly as Chair for 15 years, both in public, and especially behind the scenes. At the AGM Malcolm gave notice of his intention to step down. I was privileged to be accepted as the new chair, to be following in the footsteps of esteemed colleagues.

The Wakefield and North of England Tulip Society is a vibrant society with many energetic, enthusiastic, hardworking members, all of whom make the Society a success. It's fantastic to be part of this team.

Florists' flowers have been a favourite of mine for over 25 years. Auriculas, gold laced polyanthus and latterly English Florists' tulips. The tulip show is the highlight of the Society's year. I implore you to participate, even if you only show one bloom.

Next year we have two new trophies to contest. The Turner Memorial Trophy, for the best 'Sam Barlow' bloom in the show, breeder or rectified. The Dawson-Brown Bowl for a collaboration between two florists' societies, the Ancient Society of York Florists and The Wakefield and North of England Tulip Society, for the highest amalgamation of points.

I wish you every success with your growing season and look forward to meeting you at the shows.

Secretary's Report

Teresa Clements

The Secretary's report is an opportunity to review the year's events and this year there seems to be such a lot to report. We had two successful shows, there are accounts of those later in this newsletter. We also had a very enjoyable trip to Sweden. Then there was such sad news, first was the sudden death of Beryl Royles, many who would have attended her funeral were unable to go as we were in Sweden. Following that came the shock of losing Wendy Akers, who died less than seven weeks after returning from the Swedish trip.

The committee met three times this year, as they usually do, and decided to try a change to the schedule that has raised both positive and negative comments. We have two splendid new trophies to sharpen the competition at our shows. There were significant changes to that list of familiar names we have seen as officers and committee members over many years. By the time this newsletter goes to print the bulb distribution will be completed: it seems to improve year on year.

One of our Vice-Presidents, Anna Pavord, and one of our two Patrons, James Akers, have been awarded the Order of the Tulip by the World Tulip Summit Society that met in Ottawa at the same time as our AGM was underway in Wakefield. The Society's mission is to celebrate the tulip as a symbol of peace and international friendship.

Those are the headlines. To keep the report brief, any topics that do not appear here will be covered elsewhere in the newsletter, here are a few observations rather than an extensive report.

For me, all other news has been overshadowed by our loss of Wendy Akers. She was a towering figure in the life of the society. She was Secretary 1989 to 1999 and for several years was Editor of the newsletter, she was a committee member and one of our Vice-Presidents. This doesn't fully acknowledge her influence on so many other aspects of the Society, as an exhibitor, setting up displays, talks, shows and her tireless provision of hospitality and good company. Whatever we were working on; the archive, the new book, writing, printing or preparing for events there was always a welcome in Wrenthorpe. However many of us turned up there would be food, drinks, laughter, encouragement and kind words. We have had so many happy times together and will miss her so much. We were lucky to have her and will be eternally grateful for all she did.

Returning to the Society's year, one highlight was the trip to Sweden. 24 people went as a group from the UK and The Netherlands. It was fantastic! We saw some wonderful sights and the weather was great! We asked our hosts if the weather was always so warm and sunny and bright, the answer was an emphatic 'No!' (See page 38 for more about this wonderful trip.)

The tulip show season started with the Ancient Society of York Florists' (ASYF) Spring Show on 8th April, and finished with our own Small Show, held only a week after the Annual Show, on 21st May. Only six weeks, but it was packed with much to see and do. Malcolm won the Needham Cup at the Annual Show, on accepting the trophy he told us of his 'forty years of failure'. He said it wasn't the winning but the trying that had given him pleasure over that time. Spoken like a true florist! I looked back at the newsletter archive and saw Malcolm won the Brook Silver Challenge Cup, the Novice Cup, in 1987, so it was exactly 30 years on that he won the Needham. However, I then noticed he also won it in 2008 and 2009 but such was the pleasure of failure that he had forgotten his success. I still applaud his positive attitude to failure, there lies contentment!

There were some weighty topics for the committee to discuss. Keen exhibitors will have noticed a couple of lines at the very bottom of the show schedule that say 'Exhibitors may enter up to two blooms in single bloom classes but may not take more than one prize in classes 8 – 33'.

After some discussion the committee decided to continue to allow up to two entries in classes 8 to 33, but to allow both to be eligible for awards. This is something that was cautiously approved, we can give it a try in 2018 and review it afterwards, it is not irrevocable and we can revert to the original rule if the committee decides to do so.

Another slight change to schedule relates to the Small Show, currently there is no weighting of points in the Small Show, so that points are awarded as three for a first prize, two for a second and one for a third for all classes, including Class 11, a stand of nine English Florists' tulips, all dissimilar. The committee members unanimously agreed that points in the Small Show should mirror the Annual Show, which means doubling the points currently awarded in Class 11 at the Small Show.

The committee had the pleasant task of discussing how our new trophies should be awarded.

Penelope Dawson-Brown, the President of the ASYF, donated a silver bowl to us to reaffirm the links between these two old florists' societies. 2018 is the



Members explore naturalist Carl Linnaeus' gardens at Hammarby. Read more about WNET's journey to Sweden on page 38. Photo: Michael Chapman

250th anniversary of the ASYF and it seems an appropriate year to make the award for the first time. The committee agreed to attempt an unprecedented way to link the two societies with this trophy. It will be awarded to an exhibitor who has shown florists' flowers, or those grown and judged to a similarly high standard (daffodils, Dutch tulips), at the ASYF Spring show and has also exhibited English Florists' tulips at our Annual Show. The trophy will be presented to the winner at our Annual Show. It may take a while to work out the details of how this can be made to work but the intention is to encourage exhibitors and to support both societies.

The other new trophy is the Turner Memorial Trophy, liberally engraved with the name Sam Barlow! There was one suggestion for awarding this cup that stood out from the other options. It should be awarded for the best *Tulipa* 'Sam Barlow' in the Annual Show. It could be a breeder or a broken flower. It could be from a set or a single bloom. There won't be a separate class for this, the winning flower will be chosen in the same way as the Premier Blooms. Now is the time to look at your stock and see if you have a bulb and look after it. Anyone could win the magnificent Turner Trophy, and it is hoped that this will encour-

age novices as well as well as established exhibitors to compete. For more about Sam Barlow, and the history of the trophy, see the article on page 65.

Neither trophy will necessitate introducing a new class to the schedule, the Dawson-Brown Trophy should encourage keen florists and the Turner Trophy is within the scope of anyone showing a Sam Barlow, including novices.

This has been a year of notable changes for our Society. While we had a busy year, local members were sorry to see the recent demise of the Wakefield Paxton Society, another long-established florists' society. They had funds and members but no one that could take up a place on the committee or as an officer so they agreed to fold. For us it is a both a warning and a reminder of how fortunate we are to have growers, exhibitors and support from all those that work to keep the Tulip Society thriving. As I always like to say at the end of these reports, long may it last.

A note about subscriptions...

Newer (and some older) members are sometimes unsure when and how to renew their membership of the Society. Traditionally, subscriptions are paid at the Annual Show in May, but the Treasurer is happy to accept them at any time.

If not paying in cash, cheques should be made out to 'Wakefield & North of England Tulip Society'. For those abreast of 21st-Century technology, payments by online bank transfer are very welcome, as they reduce paper work and save postage. The Society's account details follow, but don't forget to include your name as reference:

Bank: Yorkshire Bank (Northgate, Wakefield)

Sort Code: 05-09-64

Account Number: 12273858

Account Name: Wakefield & North of England Tulip Society

To avoid having to remember to pay each year, you can set up a Standing Order with your bank to make an annual payment, giving the same details as above. May 1st is a good date for this.

We are sometimes asked if we can take payment by Direct Debit; alas, the answer is no.

The annual subscription remains, as it has for many years, £5 - remarkably good value, we hope you agree! (There is an additional one-off joining fee of £5 for new members.)

Treasurer's Report

Statement of Accounts Year ending 31st July 2017

Receipts	2017	2016	
Subs & Donations			
Subscriptions	1054.65	1308.50	
Donations	187.00	82.00	
Total	1241.65	1390.50	
Sales			
AGM	138.25	103.25	
Constable Burton	124.76	198.40	
Main Show	226.40	239.50	
RHS Harlow Carr	52.00	129.00	
Other events	153.75	52.30	
Postal	96.42	132.50	
Total	791.58	854.95	
Bulbs			
Hortus bulb sales	242.92	25.60	
Dutch bulb sales	548.50	425.00	
Total	791.42	450.60	
AGM & Shows			
Raffle	511.10	351.00	
Refreshments	390.83	373.50	
Plant sales	305.10	121.65	
Donations, blooms etc.	13.00	9.60	
Total	1220.03	855.75	
Grand Total	4044.68	3551.80	
Statement of Assets	2017	2016	Change
Cash Assets			
Current Account	8223.21	7347.07	876.14
Cash in hand	129.37	86.24	43.13
Total	8352.58	7433.31	919.27
Other Assets			
Sales Table stock	1276.03	1569.74	-293.71
Office equipment	151.74	172.55	-20.81
Total:	1427.77	1742.29	-314.52

Payments	2017	2016
Administration		
Newsletter (print and post)	697.85	677.10
Insurance	230.00	230.00
Stationery, office kit, software	140.74	41.98
Postage	159.12	158.06
Internet site services	105.47	271.91
Total	1333.18	1379.05
Purchases		
Display stand	5.58	192.17
Library Books	0.00	0.00
Other	78.03	36.00
Sales table	226.36	180.88
Total	309.97	409.05
Bulbs		
Annual distribution	179.76	122.20
Breeders from Hortus	203.81	146.47
Dutch bulbs for AGM	336.34	213.54
Total	719.91	482.21
AGM & Shows		
Hall hire	276.00	276.00
Food, Table Hire etc	193.15	160.92
Trophies: Engraving & Purchase	249.30	442.45
Speakers' expenses	22.90	85.60
Other	21.00	49.50
Total	762.35	1014.47
Operating surplus/deficit	919.27	267.02
Grand Total	4044.68	3551.80

Treasurer's notes:

1. The Society's auditor (Mr R.Turpin) reports:

I can confirm that I have examined the Receipts, Payments & statement of assets relating to the year ending July 2017 and have found them to be in order.

2. "Internet site services" comprises domain name registrations (11 names similar to tulipsociety.org.uk) and maintenance of the growing archive web site - a 3-year payment for the latter was made in the year ending July 2016.

3. Subscription receipts are somewhat down, but membership remains healthy - currently at 264.

4. Most of our office equipment (laptop, printers etc) was bought in 2011 and is now valued at a nominal 5% of its purchase price.

Minutes of AGM 7th October 2017

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

1. Chairman's welcoming remarks: Malcolm Hainsworth welcomed those attending. He spoke of our sadness at the deaths of Beryl Royles, in June, and Wendy Akers, in August. We remembered them during a minute's silence. James Akers spoke about the life of Beryl Royles, noting that it was at the AGM last year when he spoke in memory of her husband Peter Royles. Malcolm reminded us of the life of Wendy Akers and invited people to send their memories of Wendy to him, to be included in an obituary in this year's newsletter. He also pointed out a book of condolence that was available for anyone who would like to contribute. James Akers said that he had received over 200 letters, cards and messages following Wendy's death and the collection in lieu of funeral flowers amounted to £1400 for Wakefield Hospice. As it was impossible to respond to everyone individually, he thanked all who had written to him.

Malcolm introduced Professor Jonathan Seville to the meeting to make a presentation to the Society. Prof. Seville explained that he and the florist Sam Barlow are distantly linked via a complicated family tree. He inherited the Turner Memorial Prize, which Sam Barlow won on at least two occasions, and was here to present it to our Society. He told us about Sam Barlow, a self-made man who, when he died, was the wealthy owner of the Stakehill Bleach Works. In addition to his capacity for hard work there was much to admire in his life. He was a philanthropist and was liberal in his politics. He became rich enough to indulge his taste for beautiful objects, he was a patron of artists and his collection included works by Pissarro, Corot, Fantin-Latour and the British artist F W Jackson, who came from Middleton where Barlow was mayor for a short time before his death.

Sam Barlow had a house in Llandudno that Prof Seville had visited as a boy, at the time he was more impressed by two magnificent Samurai swords than by the artwork, these and other treasures were dispersed when the house, now a Premier Inn, was broken up.

There were two delightful items that were passed round for us to see, a small ivory case, intricately carved and containing Samuel Barlow business cards, and a key with an exquisite enamelled picture of three broken tulips: a rose, a

Professor Jonathan Seville presented the Society with the Turner Memorial Trophy, once owned by Victorian industrialist and florist Sam Barlow, an ancestor of the Professor. Photo: John van Lopik



WRENTHORPE ENVIRONMENTAL SOCIETY

WRENTHORPE ENVIRONMENTAL SOCIETY
WORKING TO IMPROVE OUR COMMUNITY

What do we do?
WRENS activities have included...

How can I (we) help?
Julia
Committee

TOPAL

bizarre and a bybloemen. Professor Seville then presented the Turner Memorial Trophy to the Secretary, who accepted it on behalf of the Society and gave Prof. Seville a gift of tulip bulbs and books as a token of our gratitude. The trophy was placed on a table with a photograph of a portrait and some information about Sam Barlow and Turner, who is commemorated by the award.

The meeting continued with:

2. Apologies for absence: 22 members sent individual apologies before the AGM, the Chairman read out the list of names. Apologies and friendly greetings came from the group of Swedish members. 65 members signed the attendance list, approximately 70 people were present. The Chairman asked that our best wishes be conveyed to Patron Keith Eyre and Auditor Richard Turpin, both of whom were ill.

3. Minutes of the previous AGM:

That the minutes be accepted by the AGM. Proposed: Harriet Gash, Seconded: James Akers. Agreed by the members' show of hands.

4. Matters Arising: None

5. Secretary's Report: See page 6

6. Treasurer's Report: See page 10

That the meeting accept the accounts. Proposed: Tim Lever, Seconded: Trevor Myers. Agreed by the members' show of hands.

7. Election of Officers: The Chairman read the list of officers and committee members as they stood at the start of the meeting,

President The Duke of Devonshire KCVO CBE DL

Patrons Mr Keith Eyre, Mr James L Akers MBE

Vice Presidents Mr P Emmett, Mr T Mills, Mr T Clark, Mr J Ollerenshaw, Dr A K Swift, Mrs C Gude, Mrs J Green, Mr R Bingham, Mrs A Pavord, Mrs A Smales, Ms S Akers, Mrs B Pickering, Mr J Wainwright, Mr M Hainsworth, Mr T Mitchell, Mr J Gibson, Mr J Pennings

Chairman Mr M Hainsworth

Vice-Chair Mr C Gill

Secretary Mrs T Clements

Treasurer Mr J Clements

Editor Mrs Tonnvane Wiswell

Auditor Mr R Turpin

8. Committee Sarah Brooks, Jason Clements, Teresa Clements, Keith Eyre, John Gibson, Christopher Gill, Jane Green, Carole Gude, Malcolm Hainsworth, Terry Mitchell, Neil Tyers, John Wainwright.



This elaborate golden key decorated with tulips which once belonged to Victorian grower Sam Barlow was one of the many objects Professor Seville made available during the meeting. Photo: Tonnvane Wiswell

We have already lost Wendy Akers, who was a Vice-President and member of the committee.

The Chairman announced the following changes,
Malcolm Hainsworth is retiring as Chairman.
Margo Murray is retiring from her position as the Society's Librarian.
Terry Mitchell is retiring from the committee.

The following were nominated to take up newly vacated positions,
Christopher Gill was nominated as the Chairman
Lynn Gill was nominated as the Librarian.
Malcolm Hainsworth and James Akers were nominated as committee members.

Malcolm asked that the members agree on these changes as one item and have one vote.

That the changes be accepted by the AGM. Proposed: Harriet Gash, Seconded: Elaine Lever. Agreed by the members' show of hands.

Malcolm thanked those standing down from their posts and welcomed those taking on new roles. He reflected on his time as Chair and said he was initially drawn to the Society by the beauty of the tulips and he wholeheartedly approved of the way bulbs were freely distributed between members of the Society. He said he was happy to have fallen in with such a nice group of people.

Malcolm then handed over to the new Chair, Chris Gill, who thanked him.

9. Show dates 2017:

Chris Gill's first task as Chair was to read out the list of show dates for 2018. (See Dates for your Diary, Page 75).

10. Any Other Business

1. Valerie Eyre raised some points on behalf of her husband, Keith Eyre, who was too ill to attend the meeting. Keith is a long-standing judge of tulips and his comments were about a proposal made by the committee to allow exhibitors up to two entries in the English Florists' tulip classes at the Society's shows and that both be eligible for an award. Keith said he didn't understand why anyone would want to make more than one entry in any other than the single bloom classes. However, he proposed that anyone who did so should do it by taking an additional exhibitor number so that any points gained could be totted up separately.

This was an option that had not been thought of at the committee meeting and the Secretary said it would be noted and would be raised and discussed at the next committee meeting, which would be before the show schedules were sent out to the members.

2. Valerie Eyre also commented on the problems that might arise from an increase in the number of entries, space would be limited and it would take longer for the judges to complete their work.

3. The committee had discussed whether it was acceptable for exhibitors to re-exhibit flowers at a second show when they had previously been shown and won awards. The decision was that it was acceptable. Valerie Eyre relayed the comment from her husband that he thought this was not acceptable although he would give his approval to these blooms being on display at a second show.

The Chairman assured the meeting that these matters had been discussed, deferred and reconsidered by the committee. Decisions about changes to show rules had not been made lightly. The committee had made the decision to try the changes and would then review the outcome before the following show. There would be plenty of opportunity to reconsider the changes and revoke them if necessary. He thanked Valerie Eyre for conveying Keith's views.

4. James Akers said that, like Keith Eyre, he didn't agree with the proposed changes and thought it appropriate that the committee review the outcome after the show. He disputed a comment in the Secretary's Report, she said the committee had decided to 'continue to allow' more than one entry in classes other than the single bloom classes. In his opinion this had never been allowed and he could not recall an instance of anyone ever putting up more than one entry in a class for multiple blooms.

The Secretary replied that the wording on the schedule is ambiguous. It was the committee's opinion that exhibitors were less concerned about winning more than one award and more interested in their tulips being seen on the show bench and the blooms being credited with the merit they deserved.

5. Trevor Myers said the meeting should vote on the changes.

The Secretary replied that it was up to the committee and the committee had decided.

6. James Akers said he had looked back over previous schedules and show reports and recalled how the classes had changed over the years since the points

structure of 9:6:3 for collections was established in 1932. (This is explained in more detail in James' article on page 49). He also recommended the archive website (wnets.org.uk) where members could see minutes, show reports and much more of interest regarding the history of the Wakefield Tulip Society.

The Chairman thanked James for his research and his comments.

7. Jan Pennings. As Chair of the RHS Bulb Committee, Jan thanked members of the Society for their entries in the RHS Late Daffodil and Tulip Competition held at RHS Harlow Carr Garden on 29th April 2017. The RHS was impressed with the number and quality of exhibits. This was the second year the competition had been held in the North of England and Jan asked members for their support in 2018 to help keep the competition at the same location. The RHS had viewed the move to Harlow Carr as a three year trial but might be persuaded to keep the show there if there was sufficient interest.

8. Tonnvane Wiswell. An appeal for contributions to the newsletter, it would be good to have more people represented. Please send articles, comments. letters and photographs to editor@tulipsociety.co.uk

9. John Gibson. The Secretary has been using a microphone to enable everyone to hear her, in future could there be a microphone to be handed round the hall for members to use to make their questions and comments heard? Some of the exchanges had been hard to hear or to follow.

The Chairman thanked everyone for attending and closed the meeting for lunch at 1.10pm.



Tulip decorated pot excavated at the ancient Hellenistic city of Pergamon, now Bergama in Turkey. Photo: Penelope Dawson Brown

An amendment to the show rules

At the last two meetings the committee discussed a subject that has raised some controversy; in the English Florists' tulips classes at our Annual and Small shows, should we restrict exhibitors to one entry per class except in single bloom classes?

Remarks at the recent committee meeting included,

1) It is better to put a single entry in a class for six flowers than make two entries in a class for three flowers. Allowing double entries will discourage exhibitors from 'moving up' the schedule.

2) If exhibitors have enough blooms to make double entries we should not discourage them from showing.

3) Restricting exhibitors to one entry allows for greater competition and encourages those with smaller collections by giving them a better chance of winning.

4) Do those making double entries want to win two prizes or to see which tulips are the best? Should it be up to the exhibitor choose the best blooms to stage or leave it to the judge?

5) Allowing double entries puts the emphasis on the best tulips rather than the best exhibitor as it avoids either leaving good flowers on the staging table or, if they are shown, having them set aside because they are the exhibitor's second entry.

6) The change will affect the points total for trophies awarded on points gained over several classes.

7) If we agree on a change it could be tried for a year and be revoked if it doesn't work.

After much discussion, and with the last comment in mind, the committee voted to allow exhibitors to make two entries per class and that both are eligible for awards.

This decision was not taken lightly. The committee's interest lies in supporting the Society's members to grow and exhibit English Florists' tulips. The current statement on the schedule is: 'Exhibitors may enter up to two

blooms in single bloom classes but may not take more than one prize in classes 8 – 33'. This has been interpreted as restricting exhibitors to only two entries in the single bloom classes (to avoid a plethora of entries making the class difficult to judge, and to encourage exhibitors to 'move up' the schedule and exhibit their tulips in multi-bloom classes) but is ambiguous as to the other classes.

Any exhibitors making two entries and gaining a prize with one would have the other set aside as it would be ineligible for a prize, even if it were superior to other exhibitors' entries. In this situation, which the Committee found unsatisfactory, those who come to see the shows are left wondering why an exhibit is not given the recognition it deserves.

Those who are able to show competitively, do so when they can, if not at the Annual Show then at the Small Show. They move up the schedule as their flowers are available and in recent years we have usually had some competition in the classes for 12 blooms. As florists, the purpose of showing is to have the flowers judged. We show our best flowers and learn from the judges' decisions. The best bulbs are kept, propagated and distributed to ensure continual improvement.

One of the joys of showing is to see a fine display of tulips on the showbench. If an exhibitor can put up two entries it makes good sense and seems only fair to judge them and award the cards according to merit. It seems unlikely that we will (in our lifetimes at least) get to the stage of anyone showing two sets of 12. However, we may be more likely to see an increase in the number of entries in classes for smaller sets of flowers. This is particularly relevant at the Small Show, where there are far fewer English classes and fewer options for making up a set.

On a personal note, the reason I supported this change is because should mean we are able to see more good tulips. In contrast to the depressing situation in the past, we now have some years when there are six entries in the class for 12 breeders, which is a very encouraging sign for the status of the English Florists' tulip. In one year we had four entries for the Needham. Efforts to improve the bulb distribution have helped growers to build some good collections. The Society has adjusted to the show rules and schedule in response to changing circumstances throughout its long history. Today, we are fortunate to have exhibitors who are capable of making double entries and the committee's decision, which is only for a trial period in 2018, is a response to the current situation. The decision is not irrevocable, it will be reviewed after the shows in 2018 and we can revert to the original rule if the committee decides to do so.

Another slight change to the schedule relates to the Small Show, currently there is no weighting of points in the Small Show, so that points are awarded as



**The Dudmaston Plate, and the Habit de Noce bloom that took the prize in 2017.
Photo: Dave Bonser**

3 for a first prize, 2 for a second and 1 for a third for all classes, including Class 11, a stand of 9 English Florists' tulips, all dissimilar. The committee members unanimously agreed that points in the Small Show should mirror the Annual Show in that points are doubled for the largest classes, which means doubling the points currently awarded in Class 11 at the Small Show.

Teresa Clements

The 182nd Annual Tulip Show

13th May 2017

Teresa Clements

Looking back over show reports from the past there was an almost comical succession of complaints about the weather. “1879 ‘Unusually bad season’; 1881 ‘severe winter weather retarded growth’; 1888 ‘good weather up to last minute gales’; 1889 ‘worst weather ever?’; 1894 ‘fickle May weather, growers in despair’; 1901 ‘3 day show, blooms won’t last,’; 1905 ‘recent hot weather, many blooms over’; 1907 ‘wretched season’.”

However, there was one outstanding year, the show on May 27th 1922 was held at the Brunswick Hotel in “Brilliant Sunshine” with “Tulips generally just right for exhibition”. This was so unusual that the Secretary underlined his comment in the minute book, “This is a very peculiar Incident ...A real grand Show. Good Flowers.”

The 182nd Annual Show didn’t quite match up to that, but it was a ‘peculiar’ year for tulip growers. Following a mild winter we had a hot spell in March and then a prolonged period of cool, overcast, dry days and cold nights that preserved the early blooms in an extended flowering period. I used to think I would never compete against Judy Baker in the Annual Show as Judy’s tulips enjoy a warmer climate and a lighter soil than mine and usually flower much earlier as a result. On a cold hilltop in Harrogate, my tulips are generally late to flower. If Judy has flowers to show, mine are not ready, if I have flowers to show, Judy’s are over. This year was the exception and we both brought flowers to the show, as did 44 others, from Northumberland to Kent and Hampshire.

A look at the stats in the table below reflects the season. This year we had a slight increase in the number of English Florists’ tulips at the Annual Show but

A look at the stats: English vs. Dutch varieties

Show	Number of Exhibitors	English Florists' Tulips	Dutch Tulip
2016 Annual Show	52	538	498
2017 Annual Show	46	574	210



Blooms awaiting the judges, presented in the Society's traditional beer bottles at the Annual Show. Photo: Tamaris Lever

the number of Dutch tulips was less than half of last year's total. Most of the Dutch tulips were over long before both of our shows but it proved a better year for English Florists' tulips, which usually flower later than Dutch cultivars.

Harriet Gash judged the Dutch tulips, assisted by Joanna Spencer. Class 1 is the 'Tulip Championship of Great Britain'. This is for 3 vases of 9 tulips (3 different varieties), only Eric Kendall and I managed to put up three vases in such a late season and my flowers just beat his to win the championship.

Prior to the Society's visit to Sweden I bought some bulbs of *T. 'Uppsala'*, it was hard to resist the name! They grew well in a pot and a vase of nine won Class 2 and the Peter Emmett Trophy. Bought for sentimental reasons they



A vase of *Tulipa* 'Uppsala' grown by Teresa Clements proved to be a double prize-winner this year. Photo: Tamaris Lever

turned out to be very beautiful with substantial and long-lasting flowers that would be good in the garden or in pots as well as for exhibition. When the time came for the petals to fall, they did so in a very neat and clean way. They looked perfect to the point of falling rather than shrivelling or turning into an unsightly, soggy, brown mass on top of the stalk. This is a bonus for a garden tulip, it is a flower that looks good from first to last.

James Akers officially opened the show and presented the trophies. He recalled first showing aged ten years old and the prize being awarded to 'Master Akers'. His father, Jim Akers, had grown, shown and raised English Florists' tulips and both have a long association with the Wakefield and North of England Tulip Society, having held various offices over the years. James was able to give an outline of the history of the Society and the significance of the trophies as he presented them, which added much interest for the many people watching.

The show results are listed below and two names stand out, Trevor Myers and Malcolm Hainsworth. Trevor was awarded six trophies including the Wendy Akers Trophy for the best flamed tulip in the show with a flower that went on to win the Albert Tear Trophy for the overall premier bloom in the show. This flower a *T.* 'Lord Stanley' flame, is a bizarre, meaning it has red to dark brown



Staging for the annual show. Linda Chapman prepares the blooms to look at their best for the arrival of the judges. Photo: Tamaris Lever

markings on a yellow base colour, and it was a worthy winner for its form, condition and fine markings.

Malcolm won the coveted Needham Memorial Cup for ‘A Stand of 12 rectified English Florists’ Tulips (All dissimilar)’. It is a great achievement to have a suitable set of tulips to enter this class and it is many a florist’s ambition to win it. Malcolm was gracious in victory, his exhibits included the other two premier blooms; the best feather was his *T.* ‘James Wild’ and the best breeder was his *T.* ‘Goldfinder’. Once again, the three premier blooms were bizarres.

Keith Eyre and Jane Green judged the English classes, assisted by Judy Baker, John Wainwright, Chris Gill and Neil Tyers. Their consideration of so many tulips meant the crowds of visitors had to be held back until the judging was completed. Some visitors were so keen they were leaning over the rope that keeps the area clear for the judges to do their work. Thank goodness there was plenty of tea and cake, stalls and the raffle to keep them busy while they waited.

Many thanks to those splendid volunteers who help set up, run and clear away after the show. It is a fantastic team effort and a wonderful day.

The 182nd Annual Tulip Show Results

13th May 2017

Vase Classes

Class 1 Tulip Championship of Great Britain, 3 Vases of 9 Tulips (Three different varieties) (2): 1. Teresa Clements (Harrogate): Dordogne, Menton, Roi du Midi. 2. Eric Kendall (Heckmondwike): Pink Diamond, Maureen, Menton.

Class 2 Vase of 9 Tulips (One variety) (6): 1. Teresa Clements: Uppsala. 2. Teresa Clements: Roi du Midi. 3. S John Gibson (Kettering): Maureen.

Class 3 Vase of 3 Tulips (One variety, red, pink or orange) (7): 1. Wendy Akers (Wrenthorpe): Dordogne. 2. Linda Van Lopik (Pickering): Menton. 3. Susan Christopher-Coulson (Barnoldswick): Rosalie.

Class 4 Vase of 3 Tulips (One variety, white, cream or yellow) (8): 1. Hilary Day (Osmotherly): Maureen. 2. Eric Kendall: Maureen. 3. Cynthia Day (Ackworth): Maureen.

Class 5 Vase of 3 Tulips (One variety, any other colour) (7): 1. Linda Chapman (Pickering): Van Gogh. 2. Susan Christopher-Coulson: Dordogne. 3. Wendy Akers: World expression.

Class 6 Vase of 12 English Florist Tulips (2): 1. Teresa Clements: Lord Stanley. 2. Trevor Myers (Wilmslow): various.

Class 7 Vase of 6 English Florist Tulips (2): 1. Teresa Clements: Music. 2. Linda Chapman: Music.

Open Classes

Class 8 The Eyre Family Trophy, Stand of 12 Breeders (different varieties) (5): 1. Teresa Clements: Casius, Wendy Akers, James Wild, Lord Stanley, Albert Tear, Parisii, Aonius, Bessie, Airy, Juliet, Music, Goldfinder. 2. James Akers (Wrenthorpe): Airy, Talisman, Aonius, James Wild, Albert Tear, Parisii, Sam Barlow, Gloria, Lord Stanley, Columbine, Mabel, Music. 3. John Gibson (Kirkburton): Rosie Wainwright, Music, Sam Barlow, Lord Stanley, Columbine, Utopia, Aonius, James Akers, Wendy Akers, Juliet, Goldfinder, Talisman.

Class 9 Needham Memorial Cup, Stand of 12 rectified English Tulips (all dissimilar) (3): 1. Malcolm Hainsworth (York): Akers fl, Wakefield fl, Mabel fe, Juliet fe, Columbine fl, Talisman fl, Habit de Noce fe, Adonis fe, Lemon Paxton fl, Sam Barlow fl, Royal Sovereign fe, James Wild fe. 2. Chris Gill (Southowram): Casius fl, Wakefield fl, Aonius fe, Wakefield fe, Bessie fl, Talisman fl, Wendy Akers fe, Adonis fl, Lord Stanley fl, Lord Stanley fl, James

Wild fe, James Akers fl. 3. Judy Baker (Hitcham): Juliet fl, Akers fl, Utopia fe, Judy Baker fe, Albert Tear fl, Habit de Noce fl, Adonis fe, Rory McEwen fe, James Wild fl, Dr Hardy fl, Lord Stanley fe, Royal Sovereign fe.

Class 10 Royles Jubilee Cup, Stand of 9 Breeders (different varieties) (5):

1. S John Gibson: Judy Baker, Juliet, Gloria, Talisman, Argyre, Music, James Wild, Sam Barlow, Goldfinder. 2. Teresa Clements: Rosie Wainwright, Casius, Aonius, Albert Tear, Music, Wendy Akers, Sam Barlow, James Wild, Goldfinder. 3. John Gibson: Aonius, Gloria, Juliet, Argyre, Talisman, Music, Lord Stanley, Jack Taylor, Goldfinder.

Class 11 Local Silver Challenge Cup, Stand of 9 English Florist Tulips

(all dissimilar) (2): 1. Malcolm Hainsworth: Judy Baker, Wakefield fl, Julia Farnese fe, Music, Talisman fl, Habit de Noce fe, Goldfinder, Lord Stanley fl, Royal Sovereign fe. 2. Judy Baker: Casius, Juliet fl, Solis fe, Talisman, Agbrigg fl, Rory McEwen fe, Jack Taylor, Lord Stanley fl, Lord Frederick Cavendish fe.

Class 12 Silver Challenge Cup, Stand of 6 rectified English Florist Tulips

(5): 1. Malcolm Hainsworth: Wakefield fl, Julia Farnese fe, Talisman fl, Wendy Akers fe, James Wild fl, Lord Frederick Cavendish fe. 2. Chris Gill: Wakefield fl, Solis fe, Talisman fl, Columbine fe, James Wild fl, Sam Barlow fe. 3. Trevor Myers: unknown fl, Akers fe, Columbine fl, Columbine fe, Lord Stanley fe, James Wild fl.

Class 13 The G.S.Hunter Memorial Cup, Stand of 6 Breeders (different varieties) (8):

1. S John Gibson: Gloria, Juliet, Argyre, Talisman, Jack Taylor, Sam Barlow. 2. Teresa Clements: Aonius, Rosie Wainwright, Albert Tear, Wendy Akers, Sam Barlow, Lord Stanley. 3. James Akers: Mabel, Aonius, Music, Columbine, Sam Barlow, Airy.

Class 14 Stages Cup, Pan of 3 stages: one Breeder, one Flamed, one Feathered

(8): 1. Chris Gill: James Wild. 2. Teresa Clements: Lord Stanley. 3. Trevor Myers: James Wild.

Class 15 Silver Plate, Pan of 3 Breeders: one Bizarre, one Bybloemen, one Rose

(12): 1. John Gibson: Mabel, Talisman, Airy. 2. S John Gibson: Juliet, Argyre, Jack Taylor. 3. David Day (Ackworth): Gloria, Talisman, Lord Stanley.

Class 16 Three Flamed (8):

1. Chris Gill: Casius, Columbine, Sir Joseph Paxton. 2. Trevor Myers: Akers, Columbine, James Wild. 3. Malcolm Hainsworth: Lord Stanley, Talisman, Wakefield.

Class 17 Three Feathered (2):

1. Alice Green (North Ferriby): Wakefield, Jane Eyre, Lord Stanley. 2. Judy Baker: Judy Baker, Lord Stanley, Columbine.

Class 18 Pair of Flamed (9):

1. Malcolm Hainsworth: Lord Stanley, Casius. 2. Trevor Myers: Lord Stanley, Akers. 3. Chris Gill: Bessie, Lord Frederick Cavendish.

Class 19 Pair of Feathered (5):

1. Chris Gill: Adonis, Sam Barlow. 2. Natasha McEwen (Northumberland): Habit de Noce, Royal Sovereign. 3. Alice Green: Juliet, Lord Stanley.



Visitors to the Annual Show saw a fabulous array of blooms.
Photo: Tamaris Lever

Class 20 One Breeder (18): 1. S John Gibson: Juliet. 2. David Day: Mabel. 3. Jane Green (North Ferriby): Juliet.

Class 21 One Flamed (18): 1. Trevor Myers: Lord Stanley. 2. Mike Higgins (Dacre): Lord Frederick Cavendish. 3. Keith Eyre (South Cave): Wakefield.

Class 22 One Feathered (8): 1. Alice Green: Agbrigg. 2. Mike Higgins: Julia Farnese. 3. Keith Eyre: Habit de Noce.

Seedling Classes

Class 23 Seedling Cup, One Seedling Breeder or Rectified raised by the exhibitor (1): 1. S John Gibson: G1B 60L.

Class 24 Three Seedling Breeders (one from each colour class) (No entries).

Novice Classes

Class 25 Pan of Three One Breeder, one Flamed, one Feathered (8): 1. Trevor Myers: Goldfinder, Lord Frederick Cavendish fl, James Wild fe. 2. David Bonser (Craster): Lord Stanley, Mabel fl, Casius fe. 3. Neil Tyers (Coalville): Lord Stanley, Lord Frederick Cavendish fl, James Wild fe.

Class 26 One Breeder (36): 1. Neil Tyers: Juliet. 2. Jyll Thompson (Morley): James Wild. 3. Margaret Christian (Denby Dale): Judy Baker.

Class 27 One Flamed (31): 1. Janet Butlin (St Neots): Talisman. 2. David Day: Lord Stanley. 3. Christine Brooks (Belper): Lord Stanley.

Class 28 One Feathered (7): 1. David Day: James Wild. 2. Neil Tyers: James Wild.

Class 29 The Gina Roozen Cup, Pan of 3 Breeders: one Bizarre, one Bybloemen, one Rose (10): 1. Trevor Myers: Goldfinder, Albert Tear, Mabel. 2. Neil Tyers: Sam Barlow, Music, Mabel. 3. Christine Brooks: Airy, Wendy Akers, Mabel.

Extra Open Classes

Class 30 One Breeder (21): 1. Trevor Myers: Albert Tear. 2. Teresa Clements: Casius. 3. Christine Brooks: Sam Barlow.

Class 31 One Flamed (12): 1. Marjorie Butlin (St Neots): Talisman. 2. Natasha McEwen: Lord Stanley. 3. Trevor Myers: Dr Hardy.

Class 32 One Feathered (4): 1. Trevor Myers: James Wild.

Class 33 Pan of Three One Breeder, one Flamed, one Feathered (3): 1. Trevor Myers: Sam Barlow, Lord Stanley fl, James Wild fe. 2. Teresa Clements: Lord Stanley, Lord Stanley fe, Lord Stanley fl.

Points Classes

F R Hunter Cup, Most points in Vase classes (2 - 5): 1. Teresa Clements:

Jim Akers Memorial Goblet, Most points in Open classes (8 - 22): 1. Malcolm Hainsworth:

Brook Silver Challenge Cup & Glass Goblet, Most points in Novice classes (25 -29): 1. Trevor Myers:

Glass Goblet, Most points in Extra Open Classes (30 - 33): 1. Trevor Myers:

Bloom Classes

Elizabeth Smith Silver Medal, Youngest Exhibitor under 18 years of age: Alice Green

The James Akers Trophy, Best Feather in Show: Malcolm Hainsworth: James Wild.

The Wendy Akers Trophy, Best Flame in Show: Trevor Myers: Lord Stanley.

The Keith Eyre Trophy, Best Breeder Tulip in Show: Malcolm Hainsworth: Goldfinder.

Peter Emmett Trophy, Best Exhibit Classes 2 - 5: Teresa Clements: Uppsala.

Cochrane of Cults Vase, Best Bloom Classes 20 - 22: Alice Green: Agbrigg.

The Dudmaston Plate, Best Bloom in Novice Classes 25-29: Gill Starkey (Craster): Habit de Noce.

S Knowles Cup, Best Bloom in Extra Open Classes 30 - 33: Trevor Myers: James Wild.

Albert Tear Memorial Trophy, Overall Premier Bloom: Trevor Myers: Lord Stanley.

The Small Show

21st May 2017

Teresa Clements

The Small Show was held on Sunday 21st May 2017, only a week after the 182nd Annual Show. It was the very last tulip show of the year and only a few flowers remained for the ten classes for Dutch tulips. There wasn't a single entry for Class 1, the John Hardman Memorial Vase for which 18 tulips (one variety) are required, so the prize was not awarded this year.

John Gibson, of Kirkburton, has been unwell recently and James Akers and Terry Mitchell picked and staged his tulips for him at the Annual Show, where he won the Silver Plate for a pan of three breeders, and the Small Show where he came second in Class 2, a vase of nine tulips, and won Class 3 with three T. 'Maureen'. Congratulations and best wishes for a speedy recovery to John and thank you to James and Terry.

Barbara Pickering won Class 9, a vase of five species or small-flowered tulips, with *Tulipa sprengeri*, usually the last tulip of the season to flower. My vase of nine T. 'Sky High Scarlet' won Class 2 and the tulips that had been lingering for weeks in our garage were the only entries in Classes 5, 6 and 7. Between them they gained enough points to win the Billy Tear Cup, newly reinstated for the winner of the most points in the Dutch classes at the Small Show.

The show stats reflect the early season. At the 2016 Small Show 19 exhibitors displayed 196 English Florists' tulips and 113 Dutch tulips. This year, 17 exhibitors showed 159 English Florists' and 51 Dutch blooms. As we saw at the Annual Show, the Dutch entry was less than half that in the previous year but at this show there were fewer English Florists' tulips than last year too.

Thank you to the judges, Keith Eyre and Jane Green, who have had a very busy season this year, and to Carole Gude, who assisted them, and to Jason Clements at the computer for the results. I managed to hang on to the Wakefield Vase, for most points in the English classes at the Small Show, for a third year but can foresee some serious competition next year.

As on previous occasions the quiet atmosphere of the Small Show allowed us a welcome opportunity to have a good look at the tulips. John Wainwright set up a reference table in addition to the show tulips and sought out anything rare or unusual for visitors to see. He also set up reference sets of tulips with more



At the Small Show this year growers entered 159 English Florists' tulips and 51 Dutch blooms. Photo: John Wainwright

familiar names. *T.* 'Talisman' and *T.* 'Bessie' were easy to recognise by their distinctive form and colour, but how could we distinguish two more recently named cultivars, *T.* 'Halmstad' and *T.* 'James Wainwright'? The colours are very similar, but closer inspection of the individuals we had that day revealed that *T.* 'Halmstad' had a round base and the tips of the anthers were shorter than the height of the stigma, whereas *T.* 'James Wainwright' had much longer, larger anthers that even in the young flowers extended above the stigma. In addition, the outline of the base was more angular, looking hexagonal rather than round. Both flowers of *T.* 'Halmstad' were larger than the four flowers of *T.* 'James Wainwright', which made a direct comparison slightly more difficult, but might indicate that *T.* 'Halmstad' flowers a little earlier than *T.* 'James Wainwright'.

We also compared several rose breeder tulips *T.* 'Juliet', *T.* 'Judy Baker' and *T.* 'Rosie Wainwright'. One curiosity was a very pale breeder tulip labelled *T.* 'Nectar' that could have been an unnamed sister seedling of the darker cultivar we expect to see. Another puzzle was a *T.* 'Goldfinder' that was much paler than all the others in the show, how had that happened?

This is just a brief snapshot of a very interesting and absorbing examination of a range of English Florists' tulips. Many thanks to John for organising the display and sharing his expertise. The reference table gave us a fascinating close-up of our favourite flower and was much appreciated and enjoyed.

The Small Show Results

21st May 2017

Vase Classes

Class 1 The John Hardman Memorial Vase, Vase of 18 Tulips (One variety) (No entries).

Class 2 Vase of 9 Tulips (One variety) (2): 1. Teresa Clements (Harrogate): Sky-High Scarlet. 2. John Gibson (Kirkburton): Menton.

Class 3 Vase of 3 Tulips, Darwin hybrid or Single late (One variety) (2): 1. John Gibson: Maureen. 2. Teresa Clements: Roi du Midi.

Class 4 Vase of 3 Tulips, Lily flowered (One variety) (No entries).

Class 5 Vase of 3 Tulips, Parrot (One variety) (1): 1. Teresa Clements: White Parrot.

Class 6 Vase of 3 Tulips, Fringed (One variety) (1): 1. Teresa Clements: Swan Wings.

Class 7 Vase of 3 Tulips, Double (One variety) (2): 1. Teresa Clements: Black Hero. 2. Teresa Clements: Green Lake.

Class 8 Vase of 3 Tulips, Multi-headed (One variety) (No entries).

Class 9 Vase of 5 Tulips (species or small-flowered) (3): 1. Barbara Pickering (Newmillerdam): *T. Sprengeri*. 2. Malcolm Hainsworth (York): *T. Sprengeri*. 3. Teresa Clements: *T. Batalini* 'Bright Gem'.

Class 10 A pot or pan of species or small-flowered tulips (No entries).

English Florists' Tulips Classes

Class 11 Stand of 9 English Florist Tulips (all dissimilar) (3): 1. Chris Gill (Southowram): Lord Stanley, Talisman, Juliet, James Wild fe, James Wainwright fe, Julia Farnese fe, James Wild fl, Talisman fl, Casius fl. 2. Teresa Clements: Jack Taylor, Wendy Akers, Casius, Sam Barlow fe, Music fe, Akers fe, Lord Stanley fl, Columbine fl, Wakefield fl. 3. Mike Higgins (Dacre): James Wild, Albert Tear, Mabel, Royal Sovereign fe, Habit de Noce fe, Julia Farnese fe, Lord Stanley fl, Talisman fl, Akers fl.

Class 12 Stand of 6 rectified English Florist Tulips (2): 1. Teresa Clements: Lord Frederick Cavendish fe, Columbine fe, Akers fe, James Wild fl, Talisman fl, Akers fl.

Class 13 Stand of 6 Breeders (different varieties) (4): 1. Teresa Clements: Wendy Akers, Judy Baker, Casius, Argyre, James Wild, Goldfinder. 2. Sarah Brooks (Sheffield): Bessie, James Wainwright, James Wild, Goldfinder, Juliet, Solis. 3. John Gibson: Argyre, Bessie, Lord Stanley, Goldfinder, Mabel, Utopia.

Class 14 Pan of 3 stages: one Breeder, one Flamed, one Feathered (5): 1. Teresa Clements: Sam Barlow, Sam Barlow fl, Sam Barlow fe. 2. Trevor Myers (Wilmslow): Goldfinder, Sir Joseph Paxton fl, James Wild fe. 3. Mike Higgins: Talisman, Talisman fl, Habit de Noce fe.

Class 15 Pan of 3 Breeders: one Bizarre, one Bybloemen, one Rose (6): 1. Teresa Clements: Solis, Argyre, Airy. 2. Chris Gill: Nectar, Talisman, Hubert Calvert. 3. John Gibson: Goldfinder, Argyre, Utopia.

Class 16 Pair of Flamed (6): 1. Chris Gill: Talisman, James Wild. 2. Trevor Myers: Lord Stanley, Akers. 3. Mike Higgins: Talisman, Lord Stanley.

Class 17 Pair of Feathered (4): 1. Chris Gill: Habit de Noce, Royal Sovereign. 2. Trevor Myers: James Wild, Albert Tear. 3. Teresa Clements: Columbine, Airy.

Class 18 One Breeder (18): 1. Teresa Clements: Goldfinder. 2. David Bonser (Craster): Goldfinder. 3. David Day (Ackworth): Mabel.

Class 19 One Flamed (16): 1. Mike Higgins: Lord Stanley. 2. Teresa Clements: Albert Tear. 3. Gill Starkey (Craster): Mabel.

Class 20 One Feathered (9): 1. Teresa Clements: Sir Joseph Paxton. 2. Chris Gill: Columbine. 3. Trevor Myers: James Wild.



Visitors discuss the blooms at this year's Small Show. Photo: John Wainwright

Points Classes

The Wakefield Vase, Most points in Florists' Tulip classes (11 - 20): Teresa Clements

The Billy Tear Trophy, Most points in Dutch Tulip classes (1 - 10): Teresa Clements

The RHS Tulip Competition 2017

Teresa Clements

The RHS Tulip Competition was held at Harlow Carr Gardens on 29th – 30th April 2017. This was the second time the competition was held at the Bramall Learning Centre, which is situated at the top of the garden and has easy access for organisers and exhibitors.

Class 1, ‘Nine Blooms of one cultivar’ (The Walter Blom Trophy), was won for the second year running by John and Jean Gibson with their vase of *T.* ‘Maureen’. The identity of the flowers was briefly in doubt as the petals retained a cream-coloured central beam, but that disappeared as the flowers matured and their characteristic smell confirmed they were correctly identified. It was a good year for white tulips, of the nine entries in Class 1 it was interesting to note that four were white, with *T.* ‘Hakuun’ and *T.* ‘Clearwater’ also in the running. John and Jean Gibson won this class last year with a vase of *T.* ‘Angels Wish’, also white, which reflects what a good range of white tulips is now available and suitable for exhibition.

The trophy for ‘Best Vase’ went to Colin Cochrane for his winning entry in Class 3, ‘White Tulips, 3 of 1 cultivar’, which he won with *T.* ‘Hakuun’, a cultivar raised in Japan. A vase of three *T.* ‘Honeymoon’ took the first prize in Class 8, ‘Fringed Tulips, 3 of 1 cultivar’, Both being further examples of white tulips doing well in competition.

There were 17 entries in Class 6, ‘Tulips of any colour, not eligible for other classes’, which attracted many of the darker colours in the purple to black range. The RHS show organisers may consider creating a new class for these colours and separating them from the ‘Rembrandt’ and bi-coloured tulips. Since the story of the ‘black’ tulip, these dark colours have a certain gothic or romantic appeal and are sought after. There are many new cultivars with dark flowers and establishing a class for them would reduce the number of entries in the ‘any other colour’ class and make the competition fairer with similar colours being judged together in separate classes.

The first prizes were well spread amongst seven of the eleven exhibitors, with Barbara Pickering earning most with four of the thirteen awarded, well done to Barbara and to everyone who took part in a good competition.

There were lots of visitors to see the tulips and they also enjoyed a display by the Wakefield and North of England Tulip Society about judging tulip competi-



***T. 'Honeymoon'* and *T. 'Pittsburg'* at the RHS Tulip Competition at Harlow Carr.
Photo: Teresa Clements**

tions. Many had a go at judging three vases of three tulips, this was fun for the visitors and it was interesting and amusing to hear their comments. Apparently most people grow tulips not for close examination and exhibition but for the sheer pleasure of having these beautiful flowers in the garden, who would have thought that!

Next year, the RHS Late Daffodil and Tulip Competition will be held for the third time at Harlow Carr in Harrogate. After that, the three year commitment to holding the show there will be over and it is not known whether the competition will remain at Harlow Carr or if it will move to another RHS Garden. The tulip competition has been well attended here in the North of England and this may encourage the RHS to extend this trial period. If you are able to exhibit at Harlow Carr in 2018, please do, not only will you enjoy taking part in the show but exhibitors are allowed free admission to the lovely garden where there is a Plant Fair with tempting horticultural delights and a magnificent display of tulips and other Spring flowers to enjoy.

Top Dutch Tulips for Exhibition

Teresa and Jason Clements

At the RHS Late daffodil and Tulip Competition at Harlow Carr this year the Wakefield and North of England Tulip Society put up a display about exhibiting and judging tulips. It led to some questions from visitors about which tulips were best for exhibition. Following the show, we looked back through the archives to see which of the Dutch tulips had done well over the last few years. The table below shows not just the top ten but any that had won more than four times, which was a convenient cut-off point on the list. There are some names that we don't see very often these days and some old favourites that you will probably recognise.

Variety	No. of Wins	Earliest Year	Latest Year
Maureen	36	1989	2017
Menton	21	1992	2017
World's Favourite	13	2002	2013
Toyota	12	2006	2016
Vivex	11	1996	2009
Big Smile	10	2002	2013
Golden Parade	9	1992	2016
Orange Princess	7	2003	2010
Dordogne	6	2005	2017
Hilary Clinton	6	2001	2006
Ad Rem	5	2007	2017
Bright Parrot	5	2012	2016
Olympic Flame	5	1996	2014
Pink Impression	5	1999	2016
Purissima	5	1996	2010
Spring Green	5	1992	2017
World Peace	5	2009	2016
Angelique	4	1994	2017
Angel's Wish	4	2012	2016
Ballade	4	1992	2015
Burgundy Lace	4	1989	2004
Golden Oxford	4	1997	2005
Mrs J T Scheepers	4	1994	2011
Pieter d'Leur	4	2002	2010

Data sources: WNETS 27 shows between 1989-2017; Harrogate Spring 14 shows between 1997-2013; RHS Late Spring 11 shows between 1992-2017; York Florists 1 show in 2006.

The Dawson-Brown Trophy

Penelope Dawson-Brown, President of the Ancient Society of York Florists, has donated a new trophy (pictured below) to the Wakefield and North of England Tulip Society. It has been given to mark the ASYF's 250th Anniversary in 2018 and to reaffirm the links between these two old florists' societies. The WNETS committee proposes to award the Dawson-Brown trophy to an exhibitor who has shown in the florists' classes (or their near equivalent, such as daffodils and Dutch tulips, which are grown and judged to a similarly high standard) at the ASYF Spring Flower Show and has also shown English Florists' tulips at the WNETS Annual Tulip Show. A calculation will be made taking account of the contenders' scores in both shows. It is hoped this will encourage exhibitors to show at both shows and to support both societies.

Contenders' results from sections A to D (Classes 1 to 80) at the ASYF show and the English Florists' tulips section (Classes 8 to 33) at the WNETS Annual Show will be aggregated to give a final total. The committee will decide on the details, which will then appear in the show schedule.



Journey to Uppsala

Linda van Lopik

Having installed ourselves in our hotel, kindly arranged by Ulf Hansson, we were ready for the start of the tour where we were to learn much about the life and work of naturalist Carl Linnaeus (1707 - 1778), arguably Sweden's best known scientist.

Our first venue was Uppsala Cathedral. A young theology student gave us an introductory talk and several of us jumped as he told us we were standing on the gravestone of Linnaeus; he and many members of his family were buried at the West end of the cathedral and his pupils had erected a monument to him, "the flower King", nearby. The cathedral was also a Royal burial site. Gustav I and his queens were buried here alongside several famous scientists, notably Olof Rudbeck, as well as Carl Linnaeus.



It took 200 years to build the Cathedral and it was consecrated in 1435. A comprehensive restoration was carried out at the end of the 19th century and this characterises the building today. Beside its immense stature and ornate architectural features, the cathedral houses many treasures. These include the reliquary shrine of Erik the Holy and a pulpit from the Baroque period. The Skattkammaren (Treasury) museum is situated in the cathedral's north tower and is home to one of Europe's finest collections of medieval church fabrics. In addition to the unique textiles and gold and silver objects used in the Cathedral's worship services, there are a number of unique objects: Queen



Left: Uppsala's amazing mediaeval gothic cathedral took two centuries to build. Above: Members in the gardens of the Linnaeus Museum, devoted to 18th century botanist and zoologist Carl Linnaeus. Photos: Michael Chapman

Margareta's golden dress is the world's only preserved evening gown from the Middle Ages and the so-called 'Sture Clothes' are the only complete collection of men's wear that survives from the Renaissance.

On leaving the cathedral we walked across the town in search of the Linnaeus Museum and gardens. Here was Linnaeus' former home where he lived from 1743 with his wife and children. During the 35 years that he lived there, the house and garden were to be an international centre for scientific research. This was where Linnaeus taught, made scientific observations and wrote his pioneering books. The house today paints an intimate portrait of the man through objects, furniture and furnishings. On display are his medicine cabinet and desk, together with household objects such as a tea service and wine glasses. The tea service, which had been specially commissioned and ordered from China, is decorated with Linnaeus' favourite flower the Twinflower, *Linnaea borealis*, which he had encountered in ancient forests during his travels in Lapland. Today, the Twinflower is the floral emblem of the Southern Swedish province of Smaland, where Linnaeus' family originated.



Above: Examining rare botanical manuscripts at the Carolina Rediviva Library at Uppsala University. Right: Visiting Carl Linnaeus' home and gardens at Hammarby. Photos: Michael Chapman

The Linnaeus garden was originally laid out in 1655 by Rudbeck the Elder, who was a scientist and professor of medicine. His son was later to supervise Carl Linnaeus as a student. In the garden the medical students could learn botany and study medicinal plants. By the end of the 17th century there were more than 1800 plant species in the garden, many grown for the first time in Sweden. Olof Rudbeck's botanic garden was badly damaged during the great Uppsala fire of 1702, unfortunately the university lacked resources to restore it and the garden entered a period of decline. In 1741 Carl Linnaeus was appointed as director of the, by then, dilapidated botanic garden. He transformed it into one of the foremost gardens in the world. Through his world-wide network of contacts he was able to bring in thousands of plant species. They were grown in a particular order determined by Linnaeus, according to his ground-breaking new taxonomic system or in natural ecological plantings. Today, Linnaeus' botanic garden has been reconstructed according to his original plan from 1745. It is now called the Linnaeus Garden and is a living memorial to the great naturalist.



On a tulip note, *Tulipa sylvestris* is found throughout the garden, flowering only sparsely but it is thought that these plants date back to Rudbeck's original plantings when he first laid out the beds.

After lunch we reconvened at the University Library, the magnificent Carolina Rediviva, where we were taken on a tour through areas not usually accessible to the public. The Library was founded in 1620 by King Gustav II. Over the years its archive has increased and more floors have been created by rejigging the levels. There are now three floors of basement storage with low ceilings but on the fourth floor some areas retain the full height and elaborate decoration that characterised the grandeur of the original building. It was here that our privileged visit was centred. Precious books dating back to 1639 with fabulous illustrations pertaining to our interest in tulips had been chosen, bookmarked and set out for our perusal: books illustrated by Rudbeck and family, books of hand-painted prints, books of black and white prints. All of them were rare and treasured items; only a few hundred copies of each had been made and they were, in their time, seen as status symbols to enhance the libraries of 17th and 18th century noblemen.



On the next day we set off by coach for Linnaeus' Hammarby garden and house. It was a perfect June day and we could have spent the whole of it in this lovely place. We explored the garden and then had a conducted tour of the house. The garden was set out to fit its contours with orderly neat beds intersected by pathways and patches of meadow which were dominated by moon daisies. Elsewhere Peonies were in flower. The talk in the house gave us a lively and thorough picture of the life and times of Carl Linnaeus.

Linnaeus' father, in training as a priest, had been allowed to choose his surname and gazing out onto a grove of lime trees (Linde in Swedish), gave the name a Latin twist and came up with Linnaeus. Carl was the first son of the marriage and was expected to follow his father into the priesthood but he had no academic inclination; he used to truant from his studies, preferring to be outdoors. He was sent to train as a doctor, eventually studying in Holland. Taking up the chair in

Medicine at Uppsala University in 1741 he married and inherited the house at Hammarby from his in-laws. It is fifteen miles from Uppsala and he would often walk the journey across the fields to the University. He was minutely observant and had an intense curiosity about the plants and animals around him and this fuelled his pioneering work on taxonomy.

The walls of Linnaeus' upstairs study in the house are wallpapered with botanical prints sent to him from friends all over the world, many from the Caribbean. There are more very special coloured prints and originals in the adjoining bedroom from a German friend, whom he had met in Holland. Linnaeus' wife was an excellent manager. Alongside her general domestic duties in two households she supervised work in the fields, organised the farmhands and tended the sheep as well as educating one son and five daughters and entertaining numerous visitors. She started her chores at 4am and roused the household, a stalwart support for this great man. Portraits and relics of clothing show Linnaeus as a man small in stature, at home wearing a red velvet skull cap and at the university, wigged, wearing his green and gold graduation cap from The Netherlands.

Linnaeus' son Carl inherited the directorship of the house and garden at Uppsala when his father died but he only survived his father by a few more years. The Linnaeus family's botanical, zoological and library collections were subsequently bought up by an English scientist and botanist, James Edward Smith where they were archived in Burlington House in London and remain to this day. This collection became basis of the Linnaean Society, founded in 1788.

From here we travelled on to Skokloster Castle where we enjoyed a delicious lunch al fresco, followed by a conducted tour of the castle interior. Set in beautiful parkland, the construction of the castle began in 1654, it was built to house exquisite collections from Europe and beyond. It was commissioned by Count Carl Gustaf Wrangel but when he died in 1676 the final phase was unfinished and work stopped on the Great Banqueting Hall. Occupying two floors, it was an arresting sight to come upon this unfinished project at the end of the tour; everything abandoned as if the workman had just laid down their tools and left. Elsewhere there was plenty to delight the eye. This is one of the world's best-preserved 17th century castles, containing fine furniture, art, books and an impressive armoury. For us, the fascination was the tulip connection. Dubbed "the Tulip Castle" the tulip motif was used in so many contexts: there were tulips in the armoury decorating the gun handles, tulip designs in the wallpapers, ceilings, door panels, plasterwork, and paintings and notably in the famous and curious artwork 'Vertumnus', 'the vegetable man' by Arcimboldo, which boasts one of the earliest ever depiction of tulips in art (1591).

The weather continued to be kind to us and after the castle visit we gathered with our Swedish friends at the home of Ulrika where we sat out in the garden overlooking the river. We were served a delicious meal of Swedish speciality and entertained by traditional Midsummer music and songs. The evening concluded with an idyllic boat trip down river back to Uppsala.

Our thanks and gratitude to Ulf Hansson and all his friends who organised and made this memorable trip possible for the Tulip Society.

Left: guides at Skokloster Castle. Right: 17th century paintings of tulips in a window of the castle. Photos: Linda van Lopik



Garden Visit: Holden Clough and Gresgarth Hall

John Wainwright

Gresgarth Hall is located near Lancaster in the Forest of Bowland, an area of outstanding natural beauty. Our stop *en route* was Holden Clough Nursery, one of the country's leading Alpine nurseries, in the heart of the Ribble Valley. The nursery's slogan is 'If it will grow at Holden Clough, then it will grow anywhere', as it is well known for its high rainfall and low temperatures. We weren't disappointed. We saw beautiful plants and had drizzly rain in equal measure! After hot tea and a bacon sandwich we headed to Gresgarth.

The skies cleared and we approached the garden over Grit Fell with spectacular views out over the Morecambe Bay, this is a stunning part of the country. Our party included approximately 30 Society members and friends and was the Tulip Society's planned garden visit in 2017.

Gresgarth's garden is situated on both sides of Artle Beck, and when first approaching the house and garden you immediately get the feeling of being set low in the landscape surrounded by a bowl of woodland gently rising to each side. The park and plain formal frontage to the house is soon passed to reveal the more complex and natural setting within the main part of the garden.

The garden is spread over a 12 acre site and has several parts. Favourite old roses and Mediterranean plants surround the terraces around the house, stepping down to a stunning lake with the woodland garden beyond. Throughout the garden there is a large number of trees and shrubs, some very rare and collected from wild seed. Some of the best herbaceous borders I have seen!





Gregarth Hall began as a mediaeval fortified manor house, it's older inside than out. Photo: John Wainwright

We had time to explore the stunning walled kitchen garden before arriving at the old water mill across the river and another chance for refreshments, tea and cake.

The garden is only open to the public one day per month, but this provides the opportunity to experience the garden at its best and at different times and seasons of the year. My first time in this part of the country. A very enjoyable day!

Tulips at the Natural History Museum in London

Teresa Clements

Mary Somerset (née Capel) was the Duchess of Beaufort. Her husband, Henry, First Duke of Beaufort died in 1699, she outlived him and died fifteen years later in 1714, aged 84 years. She had two gardens, one in Chelsea and the other at Badminton, Gloucestershire, both held in great esteem by her contemporaries, with whom she regularly corresponded. Her neighbour in Chelsea, Sir Hans Sloane, was a great collector and she exchanged plants with him and donated some to the Chelsea Physic Garden, which was established by Sloane and remains a popular attraction in London today.

Mary grew rare plants in both of her gardens and by pressing and preserving them she created a valuable reference collection. She engaged artists to draw the plants, one with the striking name of Everhardus Kickius. In due course her collection was obtained by Sir Hans Sloane and remains as part of the Sloane herbarium in the Natural History Museum, London, to this day. Sloane had the loose pages bound into several large books bearing the name 'The Duchess of Beaufort's Plants'

One particular volume contains the single tepals of several tulips. It is a great insight to see the names of the tulips listed with the price of the bulbs. Tulips would have been worthy of a place in the collection as rare, interesting and attractive plants, but they were also very fashionable and expensive so only single tepals were sacrificed to be preserved as a record of the flowers alongside their price.

There were some famous names, such as *T.* 'Semper Augustus' (2 shillings) and less famous but quite intriguing, such as *T.* 'Eagle de Noire', (6 shillings). It was fascinating to see how similar the tepals are to those of the English Florists' tulips we grow today. Some were annotated with the abbreviation 'Bez', an abbreviation of 'Bezard' or 'Bezzard', similar to our current term 'Bizarre'.

Right: Mary, Duchess of Beaufort's plant books contain samples of the many rare plants she studied and grew. Each pocket on this page holds a tepal from one of her tulips. Photo: Teresa Clements

Tulips from the Clifford Collection are also held in the NHM Herbarium. George Clifford, who originated in Lincolnshire, settled in the Netherlands in the 1640s. His son, George Clifford II (1657-1727), bought the Hartekamp, an estate near Haarlem in

287

Triumph

27

Bez' dea flama reg' flou

272

Triumph of Europe

290

the long coat
back purple
underneath

286

Triumph le Europe

276

Bagott people rav' fust

275

Castle de noce

280

288

Triumph of Europe

277

Groot Vistier verbered

280

Bez' semper Augustus

275

Scale
81

284

... from China,

Bez' le portuguez

275

9

Bagott Espoone

275

280



18th century painting of *Tulipa Gesneria* in the Clifford Collection. Photo: Teresa Clements

1709. The family's wealth increased and George Clifford III (1685-1760), a director of the Dutch East India Company, was able to indulge his enthusiasm for the Hartekamp estate with elaborate additions housing tropical plants and animals.

Clifford met Linnaeus early in his career and invited him to the Hartekamp, where Linnaeus impressed him with his botanical knowledge. For a short time Linnaeus worked as Clifford's physician, at the same time using material from the Hartekamp to produce a herbarium called the *Hortus Cliffortianus* in which the plants are labelled according to his new binomial system. When his famous work, *Species Plantarum*, was produced in 1753, he based many entries on the *Hortus Cliffortianus*, which still contains some of the Linnaeus type specimens.

In 1788, 28 years after George Clifford III died, the estate was sold. In 1791, the herbarium was bought by Joseph Banks (1743-1820) and was added to his own, already extensive collection. After Banks died, the collection passed to his assistant, Robert Brown and from him to the NHM. The pages at the NHM have plant specimens beautifully presented mounted on paper, often with ornate and out-of-scale paper pots at their bases, as was fashionable in Dutch Herbaria of the 1730s.

It was a great pleasure to see both collections and to marvel at the extent of the herbarium, many thanks to the Curator, Dr Mark Carine, for his time, expertise and patience in allowing us our look into the past. We even had a good look at the new NHM exhibit, the skeleton of the Blue Whale in the great hall, it too is magnificent!

Classes at the Annual Show: a history

James Akers

I am constantly amazed and delighted at the number of new faces that I see at our Annual Show each year. Having attended most of the shows over the last 70 and more years, it is pleasing to see how, after a serious decline 20 to 30 years ago, the attendance has re-grown to equal, if not exceed, that of the immediate post Second World War years. Why do these new visitors come? Usually because they have read, or been told by friends, about this strange Society (Up-North) which has for almost 200 years shown a flower, which cannot be bought commercially, and shown not in vases but in beer bottles. Having become hooked, many return again and again, grow the tulips themselves and become not just visitors but exhibitors.

There is a lot to learn. First of all, a new dictionary - rectified, broken, breeder, bizarre, bybloemen, flame and feather... Secondly, how can I get some bulbs; when do I plant them; when do I dig them up; how do I store them? Then the first show. Where can I put this flower; is it a flame or a feather; why can't I put it in this class; is it a rose or a bybloemen; what's its name? By the end of that day you will be lucky if in addition you haven't already been caught out by at least one of the old unwritten traditions and put your exhibit on the show bench before the classes were called or talked too loudly while the flowers were being judged.

Yes, there is a lot to learn, but how does one go about it? When, as a very young lad, I attended the shows with my exhibiting dad, it wasn't easy. Most of the information rested with a number of grumpy old men; there are still one or two of us around. The only written information provided by the Society was the text of three lectures given in Regents Park in 1897 by two long dead former Presidents, J W Bentley and C W Needham and by Rev F D Horner. In 1973 this was republished with just an additional three and a half pages of text written by Hubert Calvert and four pages of his photographs. Since that publication there have been three further booklets (2002, 2006 and 2012), the latest one, *Flames and Feathers*, can be purchased from the Society. This book of 128 pages is very comprehensive and includes good colour photographs of most of the available cultivars.

In addition, in 1987, the Society produced its first Newsletter, which is now an annual, this edition you are reading being number 29 in the series. It is intended to make all these publications available online shortly. In 2004, the

Society set up its first website, www.tulipsociety.co.uk and in 2011 obtained funding from the Heritage Lottery Fund to place its archives at the Borthwick Institute at York and create an additional website www.wnets.org.uk to allow public access to historical information about the Society. In addition to having the text from all the existing minute books from 1907 onwards this latter website has reports of almost 100 tulip and other florist flower shows held in Wakefield before 1907. Also included is the ongoing research into the origins of the Society, which has always claimed to have been established in 1836, but is now known to have been founded in 1807. The search facilities on this website are extremely powerful, as was demonstrated very recently when discussion took place regarding the number of entries which an exhibitor could make in classes at the Annual Show and whether or not this applied to single bloom classes only.

Some of the results of this research follow, as an example of what can now be discovered online.

The Society held its 182nd Annual Tulip Show this year, based on the traditional 1836 year of establishment. However, although the Society was formed in 1807, the earliest report of a tulip show was on 1 June 1829 (www.wnets.org.uk/1-june-1829/). Research continues, as the text suggests that this was not the first tulip show held.

All the classes were single bloom classes with exhibitors allowed more than one entry in a class. In the Feathered Bizarres (Bizarres), Mr Shillito won three prizes. The emphasis was on Rectified (broken) flowers with additional classes for Breeders, Selves (all white or all yellow flowers) and Doubles. At the show in 1830, Parrot tulips were also shown, as well as fruit and vegetables. In 1847 a show was held in Wakefield which cannot be definitely attributed to the Florists' Society. It appears to have been one of the first shows organised by the exhibitors who eventually formed the National Tulip Society. It included a collection class of seven blooms. Possibly the seven dissimilar blooms were feather and flame of each of the three colours together with a breeder.

Classes at the Florists' Society shows continued with classes for single blooms only, until the report for 1851 shows a class for a pan of six blooms. From the names of the cultivars it can be determined that this was for feather and flame for each of the three colours. It is interesting that for the Feathered Bizarres and Flamed Roses, where J Gill won five and six prizes respectively, each of the prizes was for a different cultivar, suggesting that this was a condition for entry. As J Gill also won enough prizes in the single bloom classes



Varieties, and sometimes the rules, have changed over nearly two centuries of the Annual Show. The quality of the blooms and the skill and dedication of exhibitors remain the same. Photo: John Wainwright

to have entered a further entry in the six bloom class, this also suggests that multiple entries in that class was not allowed. For the first recorded time the breeders were also split into individual classes for the three colours. In 1858 is recorded the first show where a collection class for three breeders was included. Other significant changes to the rules for entries in single bloom classes were made in 1912. Although there was no limit to the number of entries an exhibitor could make, the number of prizes they could take was cut to two. In 1943, as a result of a shortage of bottles during WW II, the number of single bloom entries was reduced to four. In 1950 the nine single bloom classes for breeders, flames and feathers for each of the three colours was cut to three, ie a breeder, flame and feather of any colour. In 1968, the rule became no more than three blooms per exhibitor with a maximum of two prizes

I have been unable to locate when the current rule of two blooms per exhibitor, but only one prize, was introduced, but a search through the copies of schedules of the shows may provide the information.

I have also not found any occasion when an exhibitor has been awarded more than one prize in a collection class, nor any reference to multiple entries ever being allowed.

Our archive website is a mine of information, please use it freely.

The Royal Greenhouses of Laeken

Beryl Whidden

I had always wanted to see the Royal Greenhouses of Laeken in Belgium. So last year (2016) I went with a friend and stayed in Ghent for a few days. A very beautiful city, not crowded, but only 30 minutes by train from Brussels. Beautiful canals, lovely buildings and streets, good walks, churches and museums plus boat rides! What more could one want!

The Royal Greenhouses in Laeken were built in 1873 by King Leopold II of Belgium. They are enormous – huge pavilions, glass cupolas and wide galleries run through them. Every year, in Spring, the Greenhouses of Laeken are open to the public for about 3 weeks – but do try to go early rather than later. We went within the last 3 days – on a Sunday – and there were long queues and very crowded. But still worth the effort. They are breathtaking!! There is a short video on the Internet if you want to see more, which can be found at www.brussels.be.

We also went to the tulip festival at the Castle of Groot-Jijgaarden. 14 hectares of spring bulbs – bliss! What a joy of the imagination. Creation of this is thanks to the participation of the Dutch bulb producers and exporters. This garden is open for a month with hundreds of varieties of tulips – divided into early, mid and later flowering. It is an absolute sea of colour and less formal than Keukenhof.

Do go – it took less time to arrive in Ghent from London by Eurostar – than it took me to travel from Exeter to London. We went everywhere by public transport – and the Internet provided opening hours etc!

Top: the massive domes of the Royal Greenhouses. Bottom left: inside the Greenhouses. Bottom right: blooms in the grounds. Photos Beryl Whidden





Bees and Bulbs

Teresa Clements

Some time ago, I was asked to raise a question at the RHS Bulb Committee Meeting, do the tulip bulbs we buy from the Netherlands contain systemic insecticide? It is often difficult to get a simple answer to this kind of question as no one can speak for the whole of the Dutch Bulb Industry. Although there may be a recommended practice for treating bulbs that are sold commercially, there is bound to be variation between growers who will have their preferred routines.

There will also be commercial reasons for keeping quiet about practices that we might find un-ecological. Apparently many bulbs do contain systemic insecticide, as they grow it is translocated within the plant so it suffers less physical damage from the various bugs that might bite it. Aphids that puncture the plant to feed on its sap will receive a dose of insecticide that prevents them transmitting disease, which seems a good idea. The problem is that beneficial insects are

“The problem is that beneficial insects are also affected...”

also affected, including all the friendly pollinators and especially bees. Many growers would be dismayed at the thought of their tulips contributing to the demise of bee populations.

Recent research in which honey from around the world was analysed revealed neonicotinoid insecticide in 75% of the samples, with North America having the highest incidence at 86% and South America the lowest at 57%. The contribution towards this from the tulip bulb industry is likely to be only a very small fraction. However, no one wants to harm insects that are vital to our countryside.

In a similar vein, members growing bulbs from the *Hortus Bulborum* have asked if the bulbs could have had some chemical treatment that has caused the unusual growth such as multi-headed and fasciated stems. Once again, there seems to be no simple answer; some people say their bulbs have been fine and have done well, others that over successive seasons the abnormal growth was less evident and the tulips grew normally; yet others say the unusual growth continues, year after year. The oft-repeated answer has been that the bulbs have been stored incorrectly at some point; the wrong temperature then a build-up of ethylene gas has affected the formation of the embryonic stem and bud while the bulbs were being stored or transported. This would explain the apparent ‘recovery’ of the tulips in their second season.



Widespread use of pesticides is putting bee populations in danger. Photo: Teresa Clements

correspondence with long-standing member and botanist, Dr Frank Cusick, he suggested that systemic chemicals were unlikely to persist indefinitely in any plants. In the tulip, bulbs containing insecticides, fungicides or other treatments affecting growth or defending against pests and diseases, the chemicals might be evident in the early stages of growth but the concentration would fall as the plant grew. The normal biological processes in the cells of the plant would eventually inactivate the chemicals by breaking them down and rendering them ineffective. It could take more than one season of growth to completely clean up the bulbs but that would happen eventually.

If commercial chemicals have been the cause of the problem it could take several seasons for the bulbs to return to normal growth. In an exchange of

A persistent change in growth could indicate permanent damage to the genetic material in the tulip. Occasionally a persistent change happens naturally; there is a chance mutation of a gene, that individual tulip shows a different characteristic to the identical plants that surround it and if the change is attractive to the grower the plant is kept and propagated. These 'sports' are the origin of



Maintaining a close eye on insect populations in one's garden is becoming essential for growers. Photo: René Mensen/Wikimedia Commons

den Heuvel of Dümme Orange. This would mean using genetic engineering to raise tulips with inbuilt resistance to pests and diseases, thus reducing the use of chemicals for ecological and financial benefits.

Meanwhile, what can we draw from the information currently available to us? Some bulbs may contain systemic chemicals, though it is difficult to find out which ones do. If there are chemicals in the bulbs, it is unlikely that they will persist for very long. Some companies sell 'green', organic bulbs that are chemical-free, look out for those if you want to make a stand about the issue. Don't keep any tulips that are persistently abnormal, discard them and obtain fresh stock. Label your plants, keep good records and maintain a watchful eye on the insect life in your garden. We can all contribute in a small way to help minimise the use of chemicals and to care for the environment.

many new cultivars. Whether natural or artificially induced, most of these random mutations will be detrimental to the plant and it will die or be thrown away but a few will represent a lucrative lucky break for the grower.

A very recent development (31 October 2017) has come from a consortium of three Dutch companies, BaseClear, Generade and Dümme Orange, who have sequenced tulip DNA using Oxford Nanopore Technologies and the TULIP algorithm (The Uncorrected Long-read Integration Process). It seems the tulip has the biggest genome that has ever been sequenced. Its size is estimated to be nearly 11 times larger than that of humans. Far more work lies ahead to analyse the data but the intention is to link gene sequences to particular characteristics that can be manipulated to "transform tulip breeding, making it faster, more predictive and above all 'greener' because we will focus on varieties that can be grown sustainably", according to Hans van

Jottings of a novice grower

Dave Bonser

I joined WNETS in Spring 2014 when Teresa and Jason came to Alnwick Spring Show which Gill, my partner, and I help organise. It slipped my mind until that October, when a beautifully wrapped Yorkshire Tea packet arrived containing six bulbs, three breeders and three broken. These were planted in pots so that I could keep a close eye on them. After a promising start, two broken developed tulip fire and one breeder was leaf only. The remaining broken, a Mabel Flame, and a Judy Baker breeder were ready by show day. We persuaded a fellow member and his wife to accompany us and we left Craster at a very early hour with our few English Florists' Tulips and some Dutch and species tulips. Having mastered the show preliminaries, we waited with some trepidation to be called and then scrutinised by the beady eyes of Keith Eyre. Imagine my delight when our Mabel won Class 27!

We were hooked, and having bought Flames and Feathers, which we read and re-read, we were ready to submit a - no doubt optimistic - wish list for more bulbs. This was further informed by the 2013 and 2014 Newsletters - this subscription just got better and better. From the outset we were taken with the Society's ethos, the friendliness of everyone we met, and their willingness to share knowledge and know-how. Our ambition already was to grow and return bulbs for distribution.

Although unable to attend the Small Show we were determined to attend the AGM and enjoyed Frazer's talk on Kyrgyzstan, the raffle and another splendid buffet. This was topped off when Teresa handed me a large bag of bulbs mainly donated by Judy Baker. There was only one thing for it, a quick conversion to family membership and a further subscription and another copy of Flames and Feathers for my brother's Christmas present!

2016 saw us organise a short trip to Keukenhof and our favourite, the *Hortus Bulborum*. Although Gill's main interest is daffodils I could sense her wavering! We still had few enough bulbs that they could be pot-grown, but a little knowledge was now a dangerous thing and as show day neared I worried about the blooms not being covered. My neighbour had just retired from keeping racing pigeons and his loft was empty... in went the pots, breeders in the young birds' end, broken in the former home of the adult hens.

Next, how to transport this expanding selection? A beer crate and some empty lager bottles provided the answer. Teresa was trying to reassure me that it was

OK to cut blooms early, but with no surplus fridge space and a small house they had to go in the spare bedroom with the heating off.

This was rewarded on show day with a second in Class 25 (Gill); a third in Class 27 and, astonishingly, the Gina Roozen Cup (me). After helping clear-up, we were invited to help ourselves to some unwanted entries. These unexpected treasures also went into the lager bottles and caused much interest at the nearby B&B as the owners and fellow guests came to admire them. The blooms lasted well over a week, and so we invited members of our local gardening club round to admire the mini-show on the kitchen table. Everyone was impressed with their beauty.

Another generous response to our latest wishlist meant planting in open ground, prey to deer, rabbits, mice and the adjacent North Sea. The latter was thwarted by upturned pallets with attached windbreak netting. We now had sufficient bulbs to follow James Akers' advice and destroy sub-standard ones. A very full crate was taken to 2017's Show. We weren't confident that many had prize-winning potential but wanted to help put on a good show and were astonished when Gill's Habit de Noce won the Dudmaston Plate.

We'd been told how relaxed the Small Show was, so decided to take our remaining blooms and hope to have the opportunity to talk to more experienced growers when they were less busy. We were very fortunate to spend time with James Akers; John Wainwright who explained the subtle differences between some varieties and then the judges, Keith Eyre and Jane Green offered to walk us around and explain how they reached their decisions. Fascinating insights for which we were very grateful.

So, three years on, what have we learned?

Firstly WNET's DNA involves various committee members having time and enthusiasm for newcomers. Several people commented on this at 2017 AGM and for us, Teresa has shown friendliness and encouragement from the outset.

Secondly, it's thrilling to know the provenance of some donated bulbs (eg from Judy/Keith/Teresa) and encourages the desire to grow them well and do their donors justice.

Thirdly, there are members everywhere. We spent an enjoyable day at Dower House last year and in conversation with the owner, Katherine Swift, mentioned WNETS. She said that she was a member and had had "some success" prior to flooding and then rats devastating her bulbs. I later discovered she was one of our Vice-Presidents and a former winner of the Gina Roozen Cup!



Dave and Gill's T. "Mabel" won Class 27 at the 2015 Annual Show, their first entry to WNET's shows. Photo: Dave Bonser

Fourthly, it's so interesting talking to other members, but opportunities are limited for those geographically remote from the Yorkshire heartland. Wouldn't it be good to have a Facebook page or similar where we could share news and photos? I'm always wondering in the growing season how things are going for those in other parts of the country or other countries. Maybe someone reading this has the necessary aptitude or enthusiasm for creating this?

Finally, thanks to everyone for making us feel such a part of WNETS, it's very special and you never know who you might end up chatting to over the buffet. I would encourage all newish members to get fully involved and come to the Little Show and AGM.

In four words, Grow, Show, Share, Enjoy!

The Classification of Tulip Cultivars

Teresa Clements

Johan van Scheepen has written a timely article in the RHS Daffodil, Snowdrop and Tulip Yearbook about improving the classification of modern tulip cultivars. This is not an easy task. In 1996 tulip cultivars were classified into 15 groups, not on any botanical basis but according to their appearance and these official groups were slightly updated in 2005. Since then we have become familiar with descriptive titles such as ‘Lily Flowered’ and ‘Parrot’ tulips and can bring a general image to mind. What about ‘Single Early’ or ‘Darwin Hybrid’, do those classifications help the gardener deciding what to buy from the catalogue or the garden centre? The Species group isn’t descriptive at all, it gathers up some leftovers; the natural varieties and their modern cultivars.

These classes are now 20 years out of date. In that time so much hybridization across the classes has taken place that the distinctive differences have almost disappeared. New cultivars can have any combination of attributes; they can be fringed, double, multi-headed, lily-flowered, tall, short, early, late, plain or multi-coloured and so on. We now have a wide range of new hybrids, some that are of questionable merit to the traditionalists amongst us, but that’s another story.



Who has an interest in classifying tulips? What information do we expect from the system? Gardeners and landscapers will be interested in the colour, height and flowering time. Professional growers of cut flowers will consider the aesthetic qualities of the flowers but the length of time in cultivation will be just as important to them. Would it be possible to classify tulips by colour or height? The answer is probably ‘yes’ but far more useful would be to classify on the basis of flowering time.

In March, I chose 12 different named cultivars of potato to grow on the allotment. There were so



How should one classify these very un-traditional tulip cultivars? Photos: Teresa Clements

many to choose from, all with different attributes but they were loosely grouped into First Early, Second Early and Maincrop. I took care to select a spread across the whole season. Is it time to organise tulips in a similar way? It is impossible to be specific with regard to the actual month as each year the season varies according to the weather but there are certain cultivars that could act as markers to give early, mid and late season indicators. Among my potato purchases there was a further subdivision, Early Maincrop. It is impossible to be precise as growing conditions vary but surely a new revision based on time would be far more useful than what we have now.

Turkish Tulips - an exhibition at the Bowes Museum 29th July-5th November 2017

Linda Chapman

The Bowes Museum, near Barnard Castle in County Durham, is named after its founders John and Josephine Bowes. This beautiful French château style building opened to the public in 1892 and houses outstanding collections of fine European and decorative art.

An exhibition, named Turkish Tulips, curated by Gavin Turk, is being displayed as part of the 125th anniversary celebrations of the museum.

Turkish Tulips is organised as a 'flower treasure trail' around the galleries of all three floors of the museum. To accompany the exhibition is a quirky newspaper called 'The Hoft Examiner' which contains facts and trivia about tulips, also a pamphlet named 'The Great Turkish Tulip Expedition' which shows the location and lists the names and creators of the 75 exhibits. In this pamphlet a question is posed next to each listing – in a quest to learn the hidden secrets of the tulips 'planted' around the Bowes Museum. Each exhibit has a numbered information card correlating to the listing in the pamphlet. The exhibition takes you on a journey with 'tulip' exhibits being displayed in a main gallery or on a corridor wall or 'hidden' in a display cabinet along with regular exhibits. It is certainly a fun way to access art and find out about each exhibit.

The exhibits themselves are an eclectic collection with contemporary art works, some by well-known artists, juxtaposed with antique artefacts, showing the importance and influence of the tulip in different cultures and throughout different centuries.

It is always a pleasure to see works by Rory McEwen and there were two of his works in the exhibition. *Tulipa* 'Helen Josephine' is a red tulip that has become the

Left: 'Five Tulips in a Wan Li Vase' by Rob and Nick Carter creates an Old Master still life using stop-motion. Photo: Linda Chapman





Left: Tulip 'Helen Josephine' painted by Rory McEwen. Right: Tulip 'Sam Barlow', by the same artist. Photos: Linda Chapman

face of the exhibition. Old English Striped *Tulipa* 'Sam Barlow' is the other exhibit. Both are exquisite watercolours on vellum.

I was fascinated with Rob and Nick Carter's 'Five Tulips in a Wan Li Vase'. At first this looked like an old masterpiece in a traditional frame but is actually a stop frame video of five tulips slowly drooping and wilting. The overall duration of the video was 32 minutes and its aim is to inspire visitors to look at a work of art for a longer period of time. It is beautifully done. The tulips are presented in a Wan-Li vase that was an original piece of Chinese porcelain imported along the Silk Road.

I loved the 'Gilt and Wilted' tulip by Philippa van Loon, which was an up-rooted wilted tulip that had been dipped in a gold bath. Evidently this follows a



Golden tulip created by Philippa van Loon, created using a traditional Dutch method of dipping things in gold to preserve them. Photo: Linda Chapman

Dutch tradition of dipping precious objects in gold and silver for remembrance and is a metaphor for the opulent esteem in which the tulip has been held throughout history. It is a way of preserving the tulip forever but you no longer have its natural beauty, but instead it is trapped in a sarcophagus of Midas' gold.

'Tulip Varieties' by Damien Hirst is an image that echoes a seed packet and is delightful in its simplicity. 'iTulips' by Sarah Staton brings the tulip forward into the digital era with an emoji print, while a delightful pair of Delftware china clogs, with blue painted tulips, are an example of a 'tulip' exhibit from the museum's wider antique collection.

The curator Gavin Turk is also an exhibitor. His bronze facsimile of a red tulip delivery box greets visitors at the top of the entrance hall stairs and is an arresting piece. I'm sure everyone has to touch it to determine that it is not cardboard.

The exhibition was well worth the visit. It initiated some interesting conversations, it was at times thought-provoking and at other times quite entertaining.

The Turner Memorial Trophy

Teresa Clements

As you can read in the AGM minutes, Professor Jonathan Seville has given The Turner Memorial Trophy to our Society. It is a generous gift and we are honoured to be entrusted with such a splendid, historical item. The trophy is magnificent silver cup with decorated with foliage and rope swags supported by bosses. Between the ornamentation it has been engraved with a record of the occasions on which it was awarded to Sam Barlow.

On one side is:

“Turner Memorial Prize 1889 FIRST PRIZE For a collection of exhibition tulips, Exhibited at the Temple Gardens, London, May 30. Won by SamL Barlow, JP, Stakehill House, Nr. Manchester”

On the other side is:

“Turner Memorial Prize 1890 FIRST PRIZE For six dissimilar rectified tulips, and six dissimilar breeder tulips FIRST PRIZE For six seedling Tulips, three rectified & three Breeder Flowers, EXHIBITED at the Royal Manchester Botanical Gardens on May 28th and both won by Sam Barlow, JP, Stakehill House, Nr. Manchester”

Charles Turner, in whose memory this trophy was named, died on 9th May 1885. He was a nurseryman, philanthropist and a keen florist, who grew other florists' flowers in addition to tulips. At the time of his death there were many tributes paid to him, “There was no branch of the art which he did not adorn and no flower which he too under his fostering care ever left his hand without being improved by the skill he bestowed upon it.’ The Salisbury Times, 16th May 1885.

Right: Sam Barlow, winner of the Turner trophy. Photo courtesy of Prof Jonathan Seville





The magnificent Turner Memorial Trophy, entrusted to the Society by the generosity of Professor Seville. Photo: Jeff Pickering

orate both of them. The committee's decision to award the trophy to the person exhibiting the premier *Tulipa* 'Sam Barlow' in the Annual Show is a tribute and memorial to both men. It should encourage novices and experienced exhibitors alike to take part in the show. Anyone could win this grand trophy with just a single bloom, either a breeder or a broken flower, exhibited as a single bloom or from a set. There won't be a separate class, the winning flower will be chosen in the same way as the other Premier Blooms. Now is the time to look at your stock to see if you have a bulb and 'foster it under your care'!

Thank you to Jonathan Seville and his family for their generous donation. Thank you to James Akers for his research and his discovery of archive material relating to Charles Turner and Sam Barlow.

'..was well known as an exhibitor and judge at the Oxford Flower Show, and had long since earned the title of "The King of The Florists"' Oxford Journal, 16th May 1885.

'The Globe' 31st May 1889 includes the following as part of a report about a 'Flower Show In The Temple'.

'The summer flower show of the Royal Horticultural Society was opened yesterday at the gardens of the Inner Temple. All the well-known nurserymen and florists have contributed to the exhibition, which, as the day wore on and the weather became brighter, was largely attended by members of the Bar and others' ... 'Mr S. Barlow, Stakehill House, Manchester, has obtained the first Turner Memorial Prize for show tulips.'

Both Charles Turner and Sam Barlow were notable florists of their time and we are indeed privileged to have this cup to commemorate both of them.

My Year of Tulip Mania

Susan Christopher-Coulson

I am a botanical artist and have not been a member of WNETS for long. This year was the first where I was able to bring my tulips to the annual show as, for once, there was no timing clash with the Society of Botanical Artists (SBA) annual open exhibition in London.

As usual I planted most of my Dutch and English Florists' tulip bulbs in fresh pots as I find this generally is better for drawing, since it avoids the problems of working from cut flowers and it may also produce better flowering prospects in a wet area. Inevitably, exhibiting the flowers caused some conflict because the stems would have to be cut. Waiting for the bulbs to flower was quite an anxious process – would all the bulbs be productive? In fact most flowered but three of the English Florists' Tulip bulbs produced only leaves. As the show drew closer, the small fridge I use to store subjects I am working from gradually filled up with cut tulips to retard the more eager flowers from ripening too quickly.

Preparing for my first show was quite a bafflement in terms of which classes to enter with what and how to transport blooms undisturbed - how would they behave on the journey, particularly if the weather was going to be hot? An abandoned milk crate, which had also served as a platform to elevate some pots from the ground, provided a perfect stable solution when packed with cut flowers in saved-up milk bottles part filled with water – Bob Flowerdew would have been proud! Well aware of my novice status I was not expecting to even approach the standards of winners on the show bench. However, I was delighted that most of my bulbs had flowered in time so that I could take part - but I also had another agenda this year....

In 2016, the SBA was invited by the Royal Botanic Gardens in Madrid to exhibit contemporary botanical images of tulips to illustrate an exhibition to be held in spring 2018. This meant artists had to select their choice of subjects from a long list of possibilities in good time for the bulbs to be ordered and planted in readiness for illustrating in spring 2017. As well as some of the historic varieties listed, I also opted to draw some English Florists' varieties (which did not appear on the list) and am very grateful to Teresa Clements for her help in directing a useful selection of the bulb distribution my way to supplement previous bulbs I had. I sent a copy of *Flames and Feathers* to the exhibition organisers to explain the background of English Florists' Tulips, which was appreciated because it seems their history is largely unknown in Spain.



English Florists' tulips painted by Susan Christopher-Coulson. Photo: Susan Christopher-Coulson

Spring arrived and mixed blessings followed. The botanical tulip varieties - the first to flower on my list of possibles were all rather disappointing on opening and short lived because of rain, so not ideal specimens to draw. Then, just as my historic tulip varieties were beginning to flower, there was a slight distraction from the drawing board. Following my enthusiastic babble on return from last year's AGM talk about the Keukenhof, my husband had planned a surprise visit for my birthday present. It was to be a short break and, despite my misgivings about what might befall my tulips at home, it was an unforgettable experience. The weather was very warm and sunny on the day of our Keukenhof visit and, being a Sunday, it was

unbelievably busy with long queues for the bus transport from the airport, but on arrival the bulb displays were in magnificent condition, with fantastic scents wafting from the Hyacinths. The sheer volumes of bulbs planted could not fail to astonish and the intense blue 'river' of Muscari running through a wooded area remains a spectacular memory. Something that particularly struck me, on seeing the massed, much denser plantings of tulips than we normally see, was never to underestimate the value of the different leaf greens to enhance the flower shapes and colours.

Our break also included some time in Amsterdam, which of course had taken full advantage of the season with tulip filled planters throughout the city and a spectacular mixed display of tulips in Baroque colours just ripening in front of the recently renovated Rijksmuseum. The Tulip Museum on picturesque Prinsengracht, though small, is also worth a visit. The displays cover the history of tulips as well as their commercial cultivation and - inevitably - there is a shop selling a variety of Dutch bulbs where you can also indulge yourself with stylish products adorned with tulip images to be taken away in a covetable souvenir carrier bag - resplendent with historic broken tulips in an attractive repeat print.

On return to work, it was clear that the composition I'd had in mind for the historic varieties could not be as hoped. Wapen Van Leiden produced a flower with a petal fasciated with stamen, Lac Van Rijn produced one flower with seven petals - something I noticed in several different cultivars this year - and Joost Van der Vondel produced its beautiful carmine red flower but without any of the characteristic white flames, so sadly could not be included. Happily, my English Florists' tulips fared better with a reasonable selection of Breeders and some random breaks, though, as anticipated, none were up to award standards!

However, I was fortunate to be able to take home some superior blooms from the show bench to work from for the Madrid exhibition – so thank you to those who wittingly, or otherwise, contributed to this!

I work mainly in coloured pencil so progress is slow, especially as there is a lot of pattern detail in the broken flowers and complex colour mixes in the Breeders. Although I always prefer to work from life, inevitably because the flowers are only available for a short season and I had several cultivars to complete, I have had to rely to some extent on the photographic records I had amassed during flowering. As my tulip mania year comes full circle and it is time to order new stock for next year, completion continues on my final pieces as the delivery deadline looms in September.

The Madrid tulip exhibition, “Tulipa, Tulipae: El Tulipan Ilustrado,” takes place from 20th March – 20th May 2018 at the Villanueva Pavilion at the Royal Botanic Garden of Madrid. The exhibition begins with a historical journey through the techniques of printing and drawing with images from the archive and library of the Royal Botanical Garden and continues through the botany of the tulip, to the illustrations by over 50 members of The Society of Botanical Artists (www.soc-botanical-artists.org). It is proposed to have demonstrations by some artists during the exhibition and there will be some step by step tutorials of tulip illustrations available. During the exhibition there will also be a display of many of the illustrated tulip varieties flowering in the garden from early to late spring.

Muscari river at Keukenhof. Photo: Ian Coulson



Book Reviews

Teresa Clements

Tulip Diseases

Cor Conijn, ISBN 978 90 8740 311 9

I was given this book as a gift. The family verdict was that as gifts go, this would rank amongst the most depressing! However, how wrong they are, I was very pleased and grateful to receive it. As stated on the back cover, ‘Solving a problem starts with recognising it’. This is true and the comprehensive range of photographs of tulips at every stage of their life-cycle with symptoms of over 40 diseases certainly helps with that. You are unlikely to be much cheered by riffling through the pages of this book, but when disaster strikes you can dip into the vast amount of knowledge it contains.

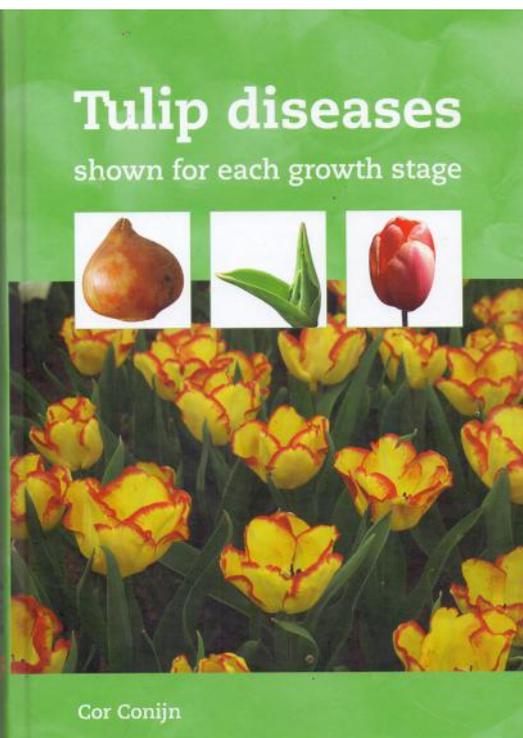
The book is divided into three sections, bulb, growth and flowering. Each disease that is prevalent at these stages is listed separately and for each there are photographs, the likely cause, a description of the symptoms and suggested methods of prevention or treatment. I have found it (morbidly) fascinating to read of ‘nose rot’ (of bulbs), Tulip Breaking Virus (sounds familiar) and ‘cracking flowers’ (a physiological disorder) amongst many other problems.

If only it could give a definitive answer to ‘How can I stop mice eating my bulbs?’ but even this wonderful and long-awaited book, that brings much recent scientific research to hand, can’t provide that.

The RHS Daffodil, Snowdrop and Tulip Yearbook, 2017

RHS, ISBN 978 90 8740 311 9

The team of writers and editors that work on the RHS Daffodil, Snowdrop and Tulip Yearbook have produced yet another gem this year. My interest is, of course, in the tulip section and there is so much here to enjoy. John Page has written about the



Tulip Festival at Arundel Castle, one of the festivals featured in the talk he gave at our AGM, which is generously illustrated with his colourful photographs. Also included are two excellent articles by Simon Wallis and Frazer Henderson. The former gives an account of growing species tulips in Cambridge University Botanic Garden and has a wealth of tips on cultivation. The latter tells of an adventure in Kyrgyzstan in search of tulips growing in the wild and has superb photographs of tulips that were found there.

Rounding off the tulip section is an article by Johan van Scheepen, who is Librarian, Taxonomist and Registrar at the Royal General Bulbgrowers Association, the KAVB, at Hillegom in the Netherlands, which acts as the International Cultivar Registration Authority (ICRA) for many types of bulbs, including tulips. The title of the article is 'Towards an improved classification of modern tulip cultivars'.

The classification of tulips has become a topic for much debate in two areas, in last year's RHS yearbook there was an article by Maarten J M Christenhusz and Michael F Fay about classifying wild and naturalised tulips and the complicated nature of the task resulting from the tulip's natural capacity for physiological variation, its tendency to hybridise and its popularity with generations of people who have selected, crossed and raised new cultivars that may become naturalised far away from their native lands.

Johan van Scheepen has an equally unwieldy group of commercial cultivars to organise in a way that is meaningful and useful to gardeners and those in the retail business. His article is fascinating. He considers how to approach this task, who is to benefit from it and how to establish a system that will last without needing to be continually reviewed and updated, which presents him with an unenviable task. We would probably all deal with this in a different way depending on our own interests and it is surely impossible to please everyone. It will be very interesting to see how this story develops. I heartily recommend this article as a rare insight into a subject most of us take for granted.

If you wish to obtain a copy of the 2017 yearbook, please send a cheque for the discounted price of £9.50 (made payable to RHS) to John Gibson, 14 Waverley Road, Kettering, Northamptonshire. NN15 6NT. Do not forget to include your own name and address when making your request. If you prefer to order it online, you can pay by PayPal, to John's email address, gibbo.john@ntlworld.com. which overseas readers in particular may find is more convenient. PayPal payments are £10 for delivery to UK Addresses. To EU addresses it costs £14.70 and to the rest of the world the price is £17.30 the slightly increased prices are to cover the PayPal charges.

Obituary

Wendy Akers

Wendy was Secretary to our Society for the decade 1989-1999. For many years before that she had been both a member and exhibitor. Throughout her long membership she has contributed to the Society in countless ways. She was editor of our newsletter, inspired and helped design the series of award winning displays illustrating the artistic, botanical and floricultural history of the tulip and our Society's particular role in maintaining the English Florist's Tulip. Equally significant was the part she played in the Society's production of a succession of colourful and informative publications. She had intimate knowledge of our archival records and took a prominent role in ensuring their proper preservation. She prepared and offered talks and represented the Society's interests with grace and authority. Wendy used all her talents to benefit our Society, she was always ready to help with setting up and clearing up and augmenting the Society's traditional hospitality with her own very special generosity.

Wendy was born in Sharlston, close to Wakefield. She was the eldest of four and enjoyed a happy childhood. She attended Normanton High School for Girls where her love of literature and the arts was fostered. These early interests continued and developed throughout her life and gave her a rich and illuminating perspective on the world she enjoyed. It was at grammar school that Wendy met James who attended the all-boy equivalent. They married in 1956. James completed university and began his career in London with Marconi Instruments whilst Wendy's studies were interrupted by the birth of their first child. Wendy gained entry to the prestigious Fine Art degree course at Hornsey College of Art. She managed to follow coursework and give birth to two daughters, Sarah and Kate, before the family left St Albans and returned to Yorkshire to establish their Wrenthorpe home. Two further children were born, Charlotte and Daniel to complete the family.



The return to Yorkshire also re-established James' connection with the Society. (His father, Jim Akers, had been Secretary to the Society 1949-59.) Wendy shared his interest and the pair became enthusiastic and successful florists. Wendy offered not only inspiring energy but all the benefits of her active imagination. Her love of the natural world was unlimited. Anything from a starlit sky to an exquisite tiny species daffodil would draw an appreciative and perceptive response from her. Her

'take' on the world usually revealed glimpses of insight that would otherwise remain concealed.

Wendy's failing eyesight must have caused anxiety and deep frustration for someone with such fine eyes but she responded to this acute challenge with both courage and stoicism. Her visual memory was so intense that it sustained her. As did her love of music, which was as broad as her love of flowers. She took singing lessons and joined and supported choirs. She was pleased to sing to our Swedish members when they visited us. Despite further health problems Wendy's determination to make the very best of any opportunity was obvious in her plucky decision to join the Society's recent return visit to Sweden.

All the members who knew her remember the warmth of her welcome, the generosity of her hospitality, the gentle encouragement to do even better in our joint efforts and her serenity in trying moments. Some will remember her smile others her sense of humour. Her voice too was special with just a hint of her Yorkshire origins it was always carefully and appropriately modulated. She never failed to charm us. We were all enriched in her company and wish to record our utmost admiration for her here, in our newsletter.

Malcolm Hainsworth

Obituary

Beryl Royles

It was very sad to hear that Beryl had died on the 24 May 2017 at the age of 80 and so soon after the death of husband Peter.

Together they made a great team and had given great support to the Society for approximately 30 years. I gave Peter his first Florists' Tulip bulbs shortly after my father's death in 1986 and Peter won his first prizes at the Annual Show in 1991. Peter's main interest however, was in hybridisation and from then on it was in Beryl's name that flowers were exhibited at the Annual Shows. The first success with tulips of their own raising came very quickly when winning second prize with a



single breeder in the seedling cup class in 1994. The following year 1995 saw further progress with a second prize in the Novice Classes, Gina Roozen Cup, with three seedling breeders, one each of the three colours. In 1996 the classes for a single breeder in the Open, Novice and Extra Open sections were all won by Royles' seedling breeders with one of these flowers gaining the accolade of Premier Breeder in show. In 1997 a winning entry in the Open class for 12 breeders contained no less than 9 of their seedling breeders. With additional prizes won with broken flowers Beryl gained the most points in the Open Section to win the Jim Akers Memorial Goblet.

In 2003 Beryl and Peter presented the Royles Jubilee Cup to the Society which is awarded appropriately to an Open Class for nine breeders.

Because of Beryl's long-time association with the Girl Guides, one of the tulips is named 'Trefoil Guild'

James Akers

Obituary

Roy Tetley

Roy Tetley joined the Tulip Society in 2000 together with his wife, Doreen. They became familiar faces at our shows and the AGM and often helped for a day at Harrogate Spring Flower Show when the Society had a specialists' society stand and held a tulip show there. In recent years they have been unable to come to as many events but kept in touch by letters and email. Sadly, we have had a letter from Doreen to say Roy died in September, aged 83.

Roy wrote to me in July to send his subs payment and to ask for some tulip bulbs. He said the local population of deer, had grown steadily so that what used to be a seldom-seen, shy and fleeting visitor to the garden had become a regular nuisance. This year the deer had eaten all his tulips. To protect his plants in future, he had fenced off part of the garden in which he hoped to grow certain plants, including tulips.



Unfortunately Roy died before the bulbs arrived. Our condolences to Doreen, who says she is no gardener and will discontinue her membership of the Society. We wish her well and are grateful for the support both she and Roy gave us during their years as members.

Teresa Clements

Dates for your diary

The Ancient Society of York Florists' Spring Show:

Saturday 7th April 2018.

Recreation Hall, The Village, Wigginton, York. YO32 2LL, with 13 tulip classes. Points won in any of the Sections A, B, C and D of this show will count towards winning the new Dawson-Brown Trophy when added to points won at the WNETS Annual Tulip Show. Staging Friday, 5 – 10pm, Saturday, 8 – 10am. Viewing, Saturday, 11am – 3pm. For more details: <http://www.ancientsocietyofyorkflorists.co.uk>

Alnwick Spring Show:

Saturday 14th April 2018.

Willowburn Sports and Leisure Centre NE66 2JH (just off the A1). Further info: David Parker, 16 Meadow Riggs, Alnwick, Northumberland, NE66 1AP. email: david.intarsia@yahoo.co.uk

Harrogate Spring Flower Show:

Thursday 26th to Sunday 29th April 2018.

The Wakefield and North of England Tulip Society no longer participates in this event but the Daffodil Society has several classes for tulips as part of the daffodil show. Further info: Chris Bone, 7 Royds Close, New Mill, Holmfirth, HD9 1LR. email: cbone70@btinternet.com

The RHS Late Daffodil and Tulip Competition:

Saturday and Sunday 5th & 6th May 2018.
RHS Harlow Carr Garden. Harrogate. Crag Lane, Harrogate, North Yorkshire HG3 1UE
At the Bramall Learning Centre. Staging; Friday evening, judging; Saturday morning, access to public; Saturday afternoon and Sunday. The RHS encourages exhibitors to take part in this competition; to do so, please register in advance. This can be done online or by post; if you need further details about registration please contact Teresa Clements.

Massed tulips at Harlow Carr.

Photo: Teresa Clements



Constable Burton Hall Tulip Festival:

Saturday 5th to Monday 7th May 2018.

Constable Burton Hall, Leyburn, North Yorkshire. DL8 5LJ. The Society will have a stand at the Hall for all three days.

Burnby Hall Gardens Tulip Festival:

Late-April to Mid-May 2018 Check the website for exact dates nearer the time, <http://www.burnbyhallgardens.com>

Burnby Hall Gardens, Pocklington. YO42 2QF Tel. 01759 307125

The Wakefield and North of England Tulip Society's 183rd Annual Tulip Show:

Saturday 12th May 2018.

Primrose Hall, Green Park Avenue, Horbury, Wakefield. WF4 6EG. Staging 10am to 12 noon. The classes will be called at 12 noon prompt and will be followed immediately by judging. Open to the public 2.30pm to 4.30pm.

The Wakefield and North of England Tulip Society's Small Show:

Date and location to be confirmed nearer the time.

Please remember to let the Secretary know if your tulips look likely to flower much earlier than the date of the 183rd Annual Show or if they are going to be late to flower. This information is essential to help the committee decide on the date and location of the Small Show.

The AGM:

Saturday 6th October 2018.

Wrenthorpe Village Hall, Wakefield. WF2 0NE. Speaker to be announced.

Keukenhof:

Dates for 2018 from 22nd March to 13th May.

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

Further Information: Contact the Secretary for schedules or further information about the society's shows secretary@tulipsociety.co.uk

Call for submissions

The annual WNETS newsletter is dependent on the members of the Society for content. If you have a tulip-related article - whether about history, cultivation, WNETS, other tulip societies, or art - that you would like to share, please send it to **editor@tulipsociety.co.uk** for consideration for next year's issue. We request that all photos be high resolution (at least 300 dpi) to ensure they reproduce correctly in the magazine.

The deadline for contributions is 18th October 2018, shortly after the AGM.

Front Cover: 18th century painting of *Tulipa Gesneria* in the Clifford Collection.
Photo: Teresa Clements

Back cover: The Turner Memorial Trophy. **Photo:** Jeff Pickering

