

Orchids

IN NEW ZEALAND



Volume 11 – No. 2
September/October 1985

NEW!

**Imported *Cymbidium Mericlones*
from
McBeans Orchids Ltd. of England**

Strathavon 'Cooksbridge' AM/RHS	\$7.50
Good shaped medium pink, upright stems of 15 flowers. Early miniature blooms.	
Strathdon 'Cooksbridge Pinkie'	\$7.50
Deep rose pink of fine form with beaut spotted lip. Early free flowering miniature.	
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Christmas Angel 'Cooksbridge Sunburst' AM/RHS	\$25.00
A lovely Angelica 'Advent' hybrid. Huge early bright yellow standard, with plenty of flowers.	
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Send for a listing of mericlones, seedlings and propagations. Charlesworth Odontoglossum seedlings sold out till New Year. A few oddments ex nursery only. Send long stamped SAE for listings to:

*Paradise
Orchid Nurseries*

P.O.Box 2107, Tauranga South
(Visits by appointment only)

Best wishes to those hard workers from the Wellington/Gold Coast regions for a memorable Conference!

We'll be there relaxing after an extensive show circuit beforehand - sold out we hope! A nice display of Charlesworth Odontoglossums and other genera will be on our display at No. 131, if we can hold them that long!

See you at the Conference!

R. L. Maunder

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Orchids

IN NEW ZEALAND

VOL. 11, No. 2

SEPTEMBER/OCTOBER 1985

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FRONT COVER

Slc. Kaka 'Grenadier' AM/OCNZ is a New Zealand raised hybrid
between *Lc. Glowing Embers* and *Sophronitis coccinea*. Raised by I.
D. James of Hamilton, it combines a vivid pleasing colour with
compact plant size.

Grower: I. D. James

Photography: I. D. James



EDITORIAL

For most orchid growers throughout New Zealand, the impending International Orchid Conference in Wellington will be of considerable interest. We hope that many of our readers are registrants. The Editors have fond memories of the 1980 Conference in Auckland and we are sure that the event in Wellington will be equally instructive and enjoyable.

We wish the Conference organisers every success and are sure that John Addison and his team will reap the rewards of all their hard work. We look forward to meeting many of you in Wellington.

Brief Conference Programme

Tuesday 8th October 1985

Registration: 10.00 a.m.-4.00 p.m. Show Buildings.
Setting up Displays: 9.00 a.m.-9.00 p.m.

Wednesday 9th October 1985

Registration: 10.00 a.m.-4.00 p.m.
Setting up Displays: 9.00 a.m.-10.30 a.m.
Judging: 11.00 a.m.-6.00 p.m.
Registrants Preview, etc.: 6.30 p.m.

Thursday 10th October 1985

Registration: 10.00 a.m.-4.00 p.m.
Public Viewing: 10.00 a.m.-10.00 p.m.
Official Opening: 3.00 p.m. (Governor General)
Conference Papers: 9.00 a.m.-5.00 p.m.

Friday 11th October 1985

Public Viewing: 10.00 a.m.-6.00 p.m.
Conference Papers, etc.: 9.00 a.m.-1.00 p.m.,
Evening Banquet

Saturday 12th October 1985

Public Viewing: 10.00 a.m.-6.00 p.m.

Sunday 13th October 1985

Public Viewing: 10.00 a.m.-5.00 p.m.
Judges Seminar: 2.00 p.m.-4.00 p.m.

Monday 14th October 1985

Dismantling: From 9.00 a.m.

Full programme was in our July/August issue.

2nd NEW ZEALAND INTERNATIONAL ORCHID CONFERENCE

There is still time for late enrolments for the Conference . . . still time for last minute details for displays . . . time for last minute plant grooming!

Show Rules and Conditions were printed in our May/June issue; a list of Conference speakers included in our July/August issue.

Wellington Societies hosting the Show - Wellington and Gold Coast, assisted by Hutt Valley and Capital City - will still need helpers with all sorts of tasks from making sprays and posy bowls to manning exit doors. Why not offer your services for an hour. Society Secretaries may forward names. So go, see new flowers, meet old friends, make new ones, and above all, enjoy yourselves.

Conference Secretary: P.O.Box 5133, Wellington.

ORCHID FESTIVAL IN DOWNTOWN AUCKLAND

Auckland's Downtown Orchid Festival attracted big crowds over a four day period in early August.

Organised by eight commercial orchid nurseries, it featured a seventy-five square metre massed display. The plants were arranged around a two and a half metre high waterfall. A smaller audio-visual theatre was built into the display and showed slide/tape programmes on growing orchids.



Above and right: Display at Auckland's Downtown Orchid Festival in August this year.

Photography: Robert Jelas

Hundreds of new growers were introduced to the hobby and purchased plants from the growers' sales area in the walkway. The growers, Downtown management and Radio i are already planning next years event.

This public display is part of the growers' efforts to increase awareness in orchids as a lead-up to the 1990 World Orchid Conference in Auckland.



**Emblem of the Thirteenth
World Orchid Conference
Auckland 1990**



From the many submissions that were made, this is the emblem chosen to appear on all publicity material.

It is derived from the unfolding New Zealand fern frond. But it is more than just that. In the indigenous Maori tradition, this spiral form is used principally as a commonly repeated pattern in the decorative carvings on the prows and stern posts of their ocean-going and war canoes.

Of ancient origin, it has a distinctive Maori title "MANAWA ORA", briefly translated means "The soul of life" or "The living soul". This may be further taken to mean "That essential part or fundamental nature of living things".

Because of the maritime connotation, it is particularly appropriate that the emblem emphasizes the significance of the chosen venue for the conference, Auckland "THE CITY OF SAILS".

The stylised cymbidium as the floral motif is there because it is the universal bloom of the orchid world, both commercial and hobbyist.

The emblem is capable of enlargement to poster-size or reducible to logo-form for letterheads, pamphlets, possibly medals or trophies - something which is immediately recognisable as 13th WORLD ORCHID CONFERENCE, AUCKLAND, NEW ZEALAND 1990.



**MANY DECISIONS
NECESSARY OVER NEXT
FIVE YEARS**

The Orchid Council of New Zealand Annual General Meeting this year, hosted very ably by Rotorua Orchid Society, was carried through quite smoothly and was followed by an enjoyable Seminar the next day. Generally the friendly spirit prevailed over the poor windy, wet weather.

A retrospective impression from a first time attender may be interesting for members for whom CONZED exists. What came through above all was the universal hard work and enthusiasm put into an extremely hard job by officers and executive members of Council.

Hard job? Consider the diverse family of orchids and growers from all parts of New Zealand, each with their own area interests, as well as their own orchid interests. Plenty of energy here but perhaps not always co-ordinated in best serving New Zealand orchids and orchids in New Zealand.

Over the next five years or so orchid growers in New Zealand will be faced with many decisions to make for the good of orchid growing and for the good of New Zealand. Later this year we have the 2nd New Zealand International Orchid Conference and five years later the 13th World Orchid Conference. There will be decisions of contribution of involvement, both in time and in financial matters, from many if not most members. It will take the involvement of all for both these epic events to really be successful.

Of course the biggest tasks and efforts must come from Wellington and Golden Coast Orchid Societies as organisers and hosts for the International Conference and the New Zealand Orchid Society in a similar capacity for the World Conference.

Their efforts have been considerable in arriving at this stage and will need to be superhuman to carry events to a successful conclusion.

Success will be to the benefit of us all not only to fronting societies, so how much more satisfying if we are part of it all.

It will take effort and initiative from CONZED to or-ordinate New Zealand orchid energy. To harness the diversity of orchid and area interest to one focal purpose will be a stern test for Council. We must assist by sinking our parochial desires and singular aims where they do not promote orchids and orchid growing.

*Ray Dix
Secretary
Australasian Branch
Cymbidium Society of America*



NOTICE

Keith Andrew
and
Brian Ritterhausen
from England

will speak to a combined Auckland Regional Societies Meeting

on
TUESDAY 15th OCTOBER 1985

at 8.00 p.m.
in the Robb Lecture Theatre,
University of Auckland School of Medicine
Park Road, opposite Auckland Hospital

These speakers will be in Auckland for just one evening on their way home from the 2nd International Conference in Wellington.



The Pukekura Park Orchid Collection

Taking things for granted is something which comes easily to most of us and it wasn't until recently when it was suggested that readers may be interested in the origins and upkeep of the Pukekura Park orchid collection that it dawned upon me that this subject has probably not been covered previously and though many have visited both the display and growing areas, few would have understood the administrative background.

Although there is a general conformity of operation covering all Local Bodies, it is very unlikely that any two operate identically in all details and therefore the conditions relating to the upkeep of the orchid collection administered by the New Plymouth City Council are not necessarily applicable elsewhere. That, is without doubt, an understatement, but needs to be noted.

Pukekura Park was set aside as a reserve largely as a result of the determination of a young solicitor named Hughes who in 1875 gathered support from colleagues who banded together and vested money to form the equivalent of a trust which administered the area until 1929 when it was passed over to the care of the New Plymouth Borough Council. From a neglected treeless valley it had been transformed into a landscaped masterpiece with lakes, recreational facilities and a wide range of trees, all the pride and joy of the local citizens.

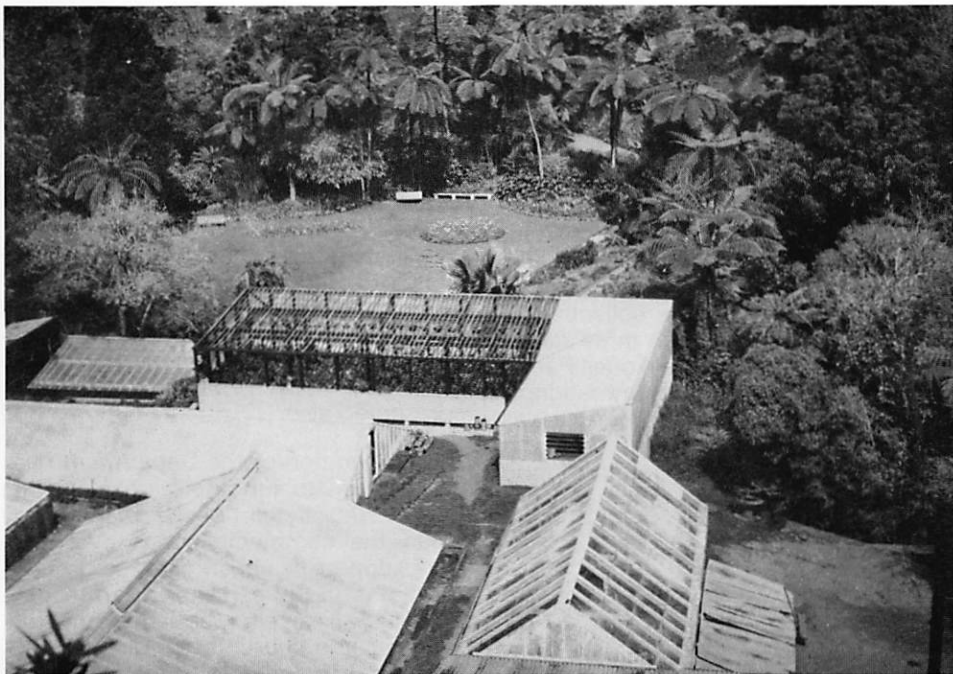
In 1928, just before the handing-over, one of the park's major attractions was opened to the public. Over the previous few years tunnels had been dug into a hillside, several chambers opened up, then covered with glassed roofs. The purpose was to create a range of partly submerged glasshouses in which New Zealand ferns would be well represented. The project was a

resounding success and to this day a visit is quite a unique experience, long remembered.

By 1934, despite the serious depression (perhaps in some respects because of it, in terms of availability of labour!) development of the park had progressed and the vesting of the adjoining property of Brooklands in the care of the Council made a glasshouse available. This was transferred to the Fernery area in 1939, together with many of the plants such as begonias, fuchsias and some orchids which it had housed. Very rapidly, what had been an attraction renowned for its ferns became a mecca for those interested in begonias and other decorative plants and the reputation of the park spread.

With the handing-over in 1929 by the original administrators, a special committee was formed to run the park but now answerable to the Council. The members of the committee were citizens with a wide range of contributory skills. One such member was the late Mr Fred Parker M.B.E. who had established a superb garden which was open to the public and became nationally famous. There would be few visitors to New Plymouth in the 1940's and 1950's who had not visited 'Parker's Gardens'.

If ever there was a person with a 'green thumb' it would have to have been Fred Parker. He had a highly



Birds-eye view of the shade and Novaroom House built by the late Mr Fred Parker, MBE, at Pukekura Park in 1965 to accommodate part of the large collection of orchids he donated. Roofs of the unique sunken display houses are visible to the left and the Stainton Dell lies beyond.

developed sensitivity for plants, being able to propagate difficult subjects with ease and cultivate and display to perfection. His garden was the most intensively planted garden I have seen anywhere in my travels and was an absolute delight and plant hunter's paradise at any time of the year.

Before I went overseas in 1947 to learn about orchids I worked on Saturdays at Parker's Gardens, encouraged by contact with orchids and the willingness of Fred Parker to pass on his knowledge. When I returned 17 years later to settle in New Zealand but with little hope of finding employment associated with orchids, by pure coincidence I paid a social call on Fred Parker at a time when he had decided to donate his fine orchid collection to the City with the promise that the Council must undertake to build growing

facilities and employ a competent grower.

On looking back, my unheralded arrival on the scene must have created a moment of disbelief, but never one to hesitate in pursuing his objectives, 'Fred' had phones ringing within minutes and within half an hour I had an audience with the Director of Parks and Reserves and was accepted into the fold.

Developments from here on are interesting in themselves but particularly so in drawing comparisons with what has been desired, attempted and in some cases achieved with specialist plant collections in other communities where involvement of a local body as a vehicle for maintenance and public display is concerned.

Firstly, New Plymouth citizens have always been very pro-park. A

confidence has been built up over many decades of sound administration and close contact. The news that the Pukekura Park displays would be enhanced by the donation of Mr Parker's orchids was readily accepted and finance made available for provision of facilities. With his indomitable enthusiasm Fred was up at the park every day for months using his skills as a builder to ensure that the facilities came up to his standards. The collection of orchids was handed over in three stages and became known as the Agnes Parker Orchid Collection in commemoration of the late Mrs Parker. Furthermore, it was endowed as a means of ensuring that it could be constantly updated and subsequently a growing range of three divisions for genera other than cymbidiums was constructed.

I joined the staff in 1965 for general duties with special responsibility for establishing the orchid collection as it was handed over, commencing in November. This event received great publicity and news of it spread rapidly with an interesting and unexpected outcome. From far afield we received offers of further plants and collections in which has been described as a 'snowfall' reaction. It wasn't very long before we were obliged to begin studying the teeth of gift horses - some offers have had to be turned down purely on the dictates of limited space. On the other hand the range of orchid types increased very rapidly and the collection became widely representative.

One very disturbing aspect of accepting plants in those days was that in the 1950's, cymbidium increase was by backbulbs and the greatest source of named clones was from Australia where it seems some virused clones were in circulation, probably innocently in many cases. Few were aware of the dangers and I well recall my uneasiness at having to rather surreptitiously carry out what amounted to a massive cleanup campaign involving tractor, trailer and raging bonfire. Donors would

have been as heartbroken as I was but for the sake of the collection, there was, and still is, no alternative to destruction of infected plants.

Total number of plants in the collection is approximately 3,000 and these comprise about 1,000 distinct clones. Approximately half of the clones are species and the other half hybrids. Although the requirements of public display must have a strong influence on the nature of the plants in the collection, we feel under obligation to ensure that species are well represented also.

The operation of the Department has always been to function as a platform for the establishment of special interests within the community, thus over the years support has been given to groups enthusiastic over rhododendrons, camellias, lilies, etc., and the time for orchids came shortly after Mr Parker's donation. In order to stimulate wider interest, each year an 'orchid week' was organised in which special displays and demonstrators were offered free to the public, guest speakers were brought to New Plymouth and commercial growers invited. The climax would be a sale of surplus orchid plants direct to the public as a result of a special dispensation granted by the Council. Such activities are fraught with hazards for a Local Body but we kept the peace by restricting sales to one plant per person, thus appeasing the concerns of locals who were selling orchids. Those queues I will never forget and locals still talk about them - for many this was the source of their first orchid plant.

The interest aroused in the community was an ideal platform from which to launch an orchid society and so it was that the Taranaki Orchid Society was founded. Instead of continuing with the annual 'orchid week', departmental efforts were directed toward supporting the public displays of the Society and as a member, surplus plants have gone through the sales

outlets organised by the Society. Every effort is made to stimulate wider appreciation of orchids, both in the community at large and within the Society itself and we try to encourage interest in less common aspects of orchid endeavour.

My responsibility as Curator of Pukekura Park and Brooklands, a role assumed in 1966 means that care of the orchid collection has to tussle for priority with a great many other cares so I hope readers don't have the impression that this exalted position allows me to drool over orchids from morn till night. Being so close to so many orchids daily and yet not free to dabble with them at will is likely to engender more frustration than many would realise. I do not have a personal collection of orchids, perhaps because I can thoroughly enjoy the achievements of others without having to possess or achieve myself - or am I just a coward?

The general public doesn't rave over orchids as much as orchid enthusiasts think. Most visitors come to Pukekura Park to see the begonias, even in winter! They almost feel cheated when we only have orchids and they most certainly have no knowledge of judging standards which might come as relief to some. Grace, presentation and colour are the critical factors judging from the oohs and aaahs we hear with floral form not in contention.

Citizens in many centres are disappointed at the attitude and performance of their Local Authority when it comes to caring for plants of a particular type and efforts are made to achieve a more favourable performance by making donations of quality plants, offering assistance or advice etc., etc., but though this may have a favourable influence initially, it doesn't usually last. The reason is that imposing standards from outside is not sustainable. The motivation must come from within the

organisation. If we take the case of the Pukekura Park orchid collection as an example of success, it will be recalled that Fred Parker was a sitting member of a committee and had strong influence and many contacts. Mr J. W. Goodwin as Director of the Department was sympathetic and to complete the stage, I came on the scene at a very fortuitous moment.

By the same token, care of any collection can deteriorate with changing staff and there are inevitably ebbs and flows. Some safeguards can be built in such as training staff, etc., but in the final analysis it probably relies on the watchdog role in the community to maintain consistently high standards, so close contact from all interested parties at all times is very desirable. Sustained public pressure ultimately pays off.

Though the inception of the collection was by donation, provision exists for purchase and exchange, ensuring that it does not stagnate. Limited sales bring in a small income to assist with purchases and upkeep and care is taken to provide staff training. A little hybridising is undertaken but emphasis is placed on propagating rare or endangered species. A balance must be struck between justifying existence in the eyes of the ratepayer by providing a decorative attraction which engenders communal pride and thus generates a spin-off in terms of attracting tourists, etc., on the one hand and fulfilling a moral obligation to protect and preserve less common species, both native and exotic on the other. Added to this is the final element of using this resource for education. When the above factors are played at the correct pitch, all is harmony. Treading a perilous course through this minefield is the man who lives in the Pukekura Corner.

*George Fuller N.D.H. (N.Z.)
Curator
Pukekura Park
New Plymouth*

Attention Cymbidium Growers!

Russell Hutton



One of the remarks most often made by the visitors to our nursery is "It must be great to have orchids in bloom for 12 months of the year. I grow Cymbidiums so I wouldn't be able to do it"!

This is the first in a series of articles, discussing how and what to grow together with a collection of Cymbidiums. Firstly, it must be realised that the climatic conditions vary greatly throughout New Zealand, which means that the possibilities are greater in areas where winters are mild and frost-free. Also the type of growing area will determine whether various orchids can be attempted. An enclosed greenhouse will offer more scope than a shadehouse. Those growers who use a shadehouse for their Cymbidiums in the summer months and move their plants under cover for winter have probably the greatest scope for variety.

For orchid flowers over mid-summer, why not grow a plant or two of our own *Dendrobium cunninghamii*? We have found it will grow well in pots in a cymbidium-type mix or in baskets. However, the surest way to establish this plant is to obtain a plant still growing on its host or an established plant in a pot or basket. The main season for growths seems to be late summer or autumn. At this time of the year new shoots are growing strongly so be sure to water and feed well. *D. cunninghamii* flowers from near the tips of the branched stems so the stronger new growths produce more branches and ultimately more flowers.

Most orchid growers sooner or later have *Dendrobium kingianum* growing. This is a very adaptable orchid and seems to do well under a variety of conditions in, growing alongside Cymbidiums. It never fails to provide a wealth of glistening and fragrant rose to deep mauve pink blooms over spring. To get the best from *D. kingianum* and the fast growing numbers of hybrids from it, maximum light, together with a decrease in watering should be given over the winter months when the plant is dormant and the new growths have matured. This treatment 'hardens' the new growths and gives a greater number of blooms in the spring. This treatment also applies to the following species and their hybrids which, like *D. kingianum*, are from Australia; *D. falcocrostrum*, *D. speciosum*, *D. delicatum* (a natural hybrid), *D. tetragonum*, *D. gracicaule*, *D. Bardo Rose*, *D. King Rose*, *D. Ellen*, etc.

Two other attractive native orchids are *Earina autumnalis* and *E. mucronata*. The blooms on both are small being approximately one centimetre across, but produced in abundance from well established plants. The first mentioned, as its name suggests, blooms in autumn and has a delicious fragrance. Each sparkling white bloom is from a judge's point of view, rather well shaped and the lip has a central golden yellow mark. A habit in favour of both *Earina* species is that the flower stems will produce blooms over several years in succession, giving a rapid increase in the number of blooms produced each year.

Earina mucronata is rather more variable in growth habit and flower colour than *E. autumnalis* and blooms from late spring to mid summer. Whereas the flower stems of *E. autumnalis* are erect, *E. mucronata* always tends towards being pendulous.

The blooms are pale yellow to yellowish green and become darker with age. The proportionately large lip is deep yellow to orange. In the heat of the sun the blooms have a citrus-like fragrance. Both of these orchids grow very well in shade houses and can be grown in pots, baskets, on slabs or established on living trees. Suitable hosts would be pohutukawa, whiteywood (mahoe), feijoa, callistemon, citrus or rhododendron.

Other native orchids which I consider well worth growing are the thelymitras. A large group of these terrestrial orchids is a beautiful sight. We had around 200 plants of *Thelymitra pulchella* bloom in pots this summer. The flower colour of this species ranges from pale lilac to deep sky blue, with darker spots on the petals. These orchids must have full sun when in bud to get the best from the blooms which open to their fullest in bright sun. With our plants they were fully open at 10.30 a.m. and remaining that way they follow the sun across the sky and begin to close around 3.00-4.00 p.m.

Our plants are growing in a fine mix consisting of peat and pumice (50/50) with others growing in pine bark. Both groups are doing well and have in some cases come up and bloomed for the third time. After blooming, the leaves and flower stems wither and dry off, the seed capsules split, and the plant remains dormant over the hottest and driest months. New shoots emerge from the underground tubers from mid to late winter.

Thelymitras have a small tuber which sits dormant underground over the hottest, driest months and commences growth in winter. By spring the flower stems are showing.

Getting back to the more flamboyant exotic orchids, an easy to grow and very rewarding plant is *Sobralia macrantha*. A large plant will produce a magnificent display of large, showy, deep red-purple fragrant blooms from mid-summer to autumn. The tall stems are bamboo-like and the plant possesses no pseudobulbs

or other means of water storage, so must be kept moist at all times. These plants enjoy bright, airy conditions and regular feeding will greatly enhance growth and subsequent blooming. The stems usually bloom in their second year of growth, from their tips. Each flowering stem will produce a succession of four blooms which have a glistening appearance and have a marked resemblance to a large cattleya. Although each bloom lasts at the most about one week the successive blooming habit prolongs the flowering period. These plants are usually considered to be semi-terrestrial and are grown in pots. About ten years ago I put a plant of *Sobralia macrantha* in a large wire basket and over the years it has inverted its growth habit. Now all the stems and new growths emerge from the sides and the bottom of the basket. The plant does take up a lot of room grown this way (a little over two metres across) but it sure makes a great display when in bloom.

Other species of *sobralia* are also suitable but rather difficult to obtain. *S. xantholeuca* which is seen in some collections has large, quite fleshy, pale lemon yellow flowers. The Auckland Winter Gardens used to display a magnificent plant of the rare *S. macrantha alba*. However, I am told that unfortunately this plant succumbed to an overdose of dry fertilizer.

21 Jellicoe Avenue
Tuakau



Closing Dates

for

Vol. 11, No. 3: -
25th September

Vol. 12, No. 1: -
1st November

New Zealand Hybrids Recently Registered

Brassolaeliocattleya (Blc)

Tickled Pink Blc Nacouchee x Blc Sylvia Fry Hanajima Orchid Co (A.W.Easton)

Coelogyne

Noel Wilson *rossiae* x *cristata* Geyserland Orchids

Cymbidium

Autumn Emerald	Dolores Hoyt x Jill	Geyserland Orchids
Autumn Fire	Chief Joseph x Peter Pan	Geyserland Orchids
Continental		
Butterscotch	Cariga x Doris Aurea	Geyserland Orchids
Coral Route	J.Davis x Pink Champagne	Geyserland Orchids
Ethel Allen	Minette x Alice Williams	Geyserland Orchids
Footrot Flats	Celadon x Terama	R. Tucker
Galactic	Tapestry x Vieux Rose	Montessa Orchids (A.W.Easton)
Green Bay	Minette x Peter Pan	Geyserland Orchids
Isla O'Connor	Scaramouche x Winter Fair	Geyserland Orchids
Ivan Yelavich	Doris Aurea x Firewheel	Geyserland Orchids
Janet Poppelwell	Cabernet x Fred Stewart	Geyserland Orchids
Jolly Dragon	Pendragon x Jolity	Geyserland Orchids
June Boyd-Dunlop	Fanfare x Winter Solstice	Geyserland Orchids
Karake	Tainui x Clarisse Carlton	Miss K.M.Clark
Kay Mimura	Scaramouche x Firewheel	Geyserland Orchids
Lambkin	Dag x Coraki	Geyserland Orchids
Lustrous Loreen	Musita x Joan of Arc	R.Tucker (A.W.Easton)
Maureen Grapes	Sussex Moor x Peter Pan	Geyserland Orchids
Mem. Joe Polacheck	Elegance x Endre Ostbo	Geyserland Orchids
Millicent Giorgi	Olymilum x Orkney	Geyserland Orchids
Orphan Annie	Winter Fair x Sussex Dawn	Geyserland Orchids
Play Misty	Peter Pan x Olymilum	Geyserland Orchids
Pretty Flamingo	Ann Miller x Peter Pan	Geyserland Orchids
Purple Haze	Fascination x Doris Aurea	Geyserland Orchids
Quantum Leap	Babylon x Miss Muffet	Geyserland Orchids
Ron Giorgi	Dr Baker x Jolity	Geyserland Orchids
Ruatoria	King Arthur x Volcano	Geyserland Orchids
Summer Pearl	Peter Pan x Trigo Royale	Geyserland Orchids
Surathel	Sussex x Rathel	A.M.Clark
Tigerman	Doreen Rossman x <i>tigrinum</i>	Geyserland Orchids
Tropic Night	Cabernet x Panama Red	Geyserland Orchids
Tuffet	Brook Street x Miss Muffet	Geyserland Orchids
Valentina Way	Mamie Fouraker x Tom Thumb	Geyserland Orchids

Laeliocattleya (Lc)

Coastal Flame Lc Grodske's Gold x Lc Katy True Geyserland Orchids
 Fay Le Couteur *L. briegei* x *C. granulosa* A.J.Campbell

Miltonia

Charisma Woodlands Charm x Hazel Crooks F.R.Askin
 Woodlands Charm Woodlands x Crowborough Charm F.R.Askin (S.Low Orchid)

Odontioda (Oda)

Firetrix Oda. Feuerschein x Oda. Lautrix F.R.Askin (A.Elle & Co.)

Paphiopedilum

Bryan Clark Sharnden x My Daughter Geyserland Orchids
 Gloria Lynn Vashon Sundance x Marion Fischer Geyserland Orchids
 Lazy River Hellas x Carillon Geyserland Orchids

Phalaenopsis

Mary Georgina Hall
Noel Wilson

Jungle Queen x Cher Ann
Schone von Celle x Cis Ryerson

Geyserland Orchids
Geyserland Orchids

Potinara (Pot)

Harry Poppelwell

Blc Faye Miyamoto x Slc Tatsuo
Kawamura

Geyserland Orchids

Sophrolaeliocattleya (Slc)

Arthur Dawson
Minnie Pearl
Shona
Vene Rose

Lc. Mini Purple x Slc Damson Queen
Lc. Mini Purple x Slc Pearl Spencer
Soph coccinea x Slc Hazel Boyd
Slc Naomi Kerns x Slc Damson Queen

Geyserland Orchids
Geyserland Orchids
I.D.James
Geyserland Orchids

Vuykstekeara (Vuy)

Moyra Easton

Vuy Cambria x Oda Red Rum

Geyserland Orchids

Wilsonara (Wils)

Tigerschein

Onc. tigrinum x Oda Feuerschein

F.R.Askin (A.Elle & Co.)



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NOTE FROM APOROSTYLIS

25 years is a long time and the Waikato Orchid Society did a lot of boasting about it on the 28th July, at their Anniversary Winter Show Luncheon - or was it afternoon tea!

Silver spoons to prize winners, silver placing cards and a lovely big iced birthday cake. Official opening by Mayor Jansen and reminiscences by Mayor Corban, with presentations to many stalwarts. Good to see the old presidents like Wally Sherson and John Young come along for the occasion. A small show perhaps but very successful and a happy time for all.

A surprise visit from A.O.S. President Steve Stevenson enroute from Fleur Gardens Opening in Rotorua. Council Secretary Pearl Martin and husband Trevor, won "Best Orchid in the Show" at the 25th Waikato O.S. Winter Show with a lovely plant of Miltonia Celle 'Wassetal'.

Phalaenopsis for Beginners

Gordon Maney

Phalaenopsis or the Moth Orchid as they are often called, are perhaps the most rewarding and easiest of all orchids to grow.

They are epiphytic with fleshy thick non-deciduous leaves.

The flower stems are long, often branched and can have a great many flowers. One of the truly wonderful features of this genus of the orchid family is that when you cut the flower stalk, providing you don't cut below the lowest node, it will send another secondary flower stem. In fact often plants will be in flower up to six months at time. Being monopodial it is difficult to propagate vegetatively and with the Complex new hybrids, many of which are sterile, rapid clonal propagation has long been desired. Morel and others had limited success through meristem culture.

Nodes of flower spikes of this genus have vegetative buds which may develop into shoots under certain environmental conditions.

However, this generally applies to species rather than hybrids. The Keikis or plantlets can be cut from the parent plant when a number of roots have formed.

Phalaenopsis are shade loving plants and require a minimum temperature of 15°C or 60°F but preferably 20°C to 22°C for optimum growth and flowering. One thing vital to them is a movement of air at all times.

In a small hot house say 16 ft x 10 ft, two small Ralta fans, one each end of the house are sufficient. A 3kw electric fan heater under one of the benches, with a plastic "sock" taped onto it, suspended on a wire the full 16 ft of the bench. The sock of course is taped together at the opposite end. ½" to 1" holes round the sock and 6" apart throughout the whole length.

Phalaenopsis are subject to mealy bug. This is very easily overcome, in a small house, two Shell Vapona strips hanging from the roof over the walkway, not over plants, this is most important. You must replace these every three months and I can assure you, you'll never see these destructive insects again.

Over the last 20 years or so many thousands of hybrids have been produced in pinks, whites, candy stripes, yellows, whites with red lips and many other combinations of colours.

If I was considering a collection I would buy a few flowering size plants, and these are readily available at reasonable prices and then I'd buy small flasks of good quality seedlings to get as wide a range of colours as possible.

It must be remembered that this genus grows and flowers very quickly, 18 months from flask is certainly not unusual.

A good open mix of pine bark free of any dust is ideal. When taking plants from flask I prefer to put them into community pots for six months and then into 3" pots. Liquid feeds of lush, nitrophoska and phostragen alternatively once a week. Thoroughly leach the plants between feeds.

Do not at anytime use slow release fertilizers such as Osmocote; because of the heat and high humidity they break down too quickly and your plants will suffer serious root burn.

Always keep your walks and benches well watered to keep up the humidity. A regular broadcasting of slug bait is a must with these plants.

*7 Harrow Place
Palmerston North*

REMINISCENCES

We hope to produce this column, dealing with orchid growers, collections, events or plants of earlier days, on an occasional basis. Contributions are very welcome, particularly from some of our more senior readers.

I wonder how many of our Auckland readers remember Mr Fitzwater, of Sturges Road, Henderson? His establishment was a mecca to me twenty years ago, when I was just starting in orchid growing. In those days orchid plants were very hard to get, unless you "knew someone". The only person I knew was Mr Fitzwater!

He used to grow flowers (roses and orchids) for the city markets. One large house, moderately heated, held roses and frangipani trees, with baskets of Vandas hanging from the rafters. I seem to remember them as being mostly Mevre L. Velthius x Hilo Blue, in a range of shades from pink to lilac, and always in bloom.

The other house, smaller and warmer, held cattleyas and phalaenopsis. The same mix, based on sawdust, was used for all the plants. The cattleyas, many of them very large plants, were all in clay pots. The phalaenopsis were grown in large wire baskets, lined with straw to retain the mix. A generous top-dressing of partly aged horse manure was added, and the roots certainly congregated in these rather odoriferous lumps! I have never seen such phalaenopsis since — tremendous plants with a leaf span of anything up to a metre, with flower spikes the thickness of my thumb, heavily branched, and dozens of flowers out.

Many of them were white, but there were a number of pinks, surprisingly good for the time, of the cross Lakme x Pink Symphony. Quite a few of them, in different hands, ended up doing rather well at the Mount Albert Shows! The Vandas were treated in a similar way, with similar results.

The greenhouses are gone now, to make way for a sub-division. I believe there is a Fitzwater Avenue somewhere in the sprawl of houses. I wonder if anyone there now grows orchids? I wonder if Mr Fitzwater still lives? I wonder if I will ever grow phalaenopsis half as well as he did?

'Dendrobium senile'



Phalaenopsis schilleriana CCC/OCNZ

Grower: G. Bruce

A fine example of a well grown Phalaenopsis species, which received a Conzed cultural award in 1982.

PHALAEOPSIS CULTURE

Part 1 Let's Talk Deflasking Phalaenopsis

Bill Livingston

As Phalaenopsis are becoming more popular and available in New Zealand, we have been requested to write a series of articles to help those interested in understanding the ease of growing, and caring for these rewarding plants.

We would like to share with you our observations and experiences over the last 26 years of growing. We do not claim to be experts as we are still learning, and from time to time have consistently updated our growing techniques. In this article, we will discuss growing techniques used in our location. Based on our observations while in New Zealand, we believe the same technique could work for you. You may want to modify your techniques as time goes by. Each greenhouse or home environment varies in heat, light and air movement.

It is known, once you have tried growing Phalaenopsis, you will enjoy the longlasting flowers. The blooms last for as long as three months or more on the plant. It has been proven to be one of the easiest orchids to grow in the home or greenhouse providing you follow a few simple rules.

We are starting this series with the care of Phalaenopsis when received in the flask, local or imported, and the care necessary in deflasking and planting to successfully raise mature blooming plants.

We would like to make a few comments before we get into deflasking. There are a few requirements that we feel should be considered in choosing crosses that will give award winning quality flowers. Like any champion, you need good blood lines. Anyone can make a cross, but a hybridizer that has a reputation for quality plants has done his home work. He chooses flowers of outstanding shape, colour and substance. He also looks for plants that display the best arrangement, and produce many flowers per spike. Remember the cost

of raising a plant, whether winner or looser, is the same, so grow the best. A plant with all the above qualities will never reach the potential they were bred for without good culture.

Let's consider the physical characteristics of Phalaenopsis. Unlike Cymbidiums, Phalaenopsis do not have pseudo-bulbs to store food and moisture. Therefore, they require watering more frequently and respond to feeding quicker. With this in mind we will proceed to receiving your seedlings in flask.

If you are fortunate to receive a flask that has not been tumbled from bouncing around in the mail you are lucky. If your flask of seedlings are all in place you put the flask in the greenhouse or in the home, where they will be growing when taken from the flask. This procedure acclimates the seedlings to their new environment. Usually a week is sufficient. The light where the flask is placed should be very low light intensity (700 to 900 foot-candle). If placed in real bright sunlight, it could damage the young seedlings. A minimum night temperature of 19°C is ideal, even 16°C presents no problem. Below this temperature your plants will suffer. Day temperature of 27°-28°C is fine. High temperatures in the day will require more humidity.

If your seedlings upon arrival are all mixed in the agar, and are a mess, take the seedlings out as soon as possible. Do not let flask set a week to get acclimated. Seedlings can be removed from the flask by pouring lukewarm water in the flask to rinse agar from around plants. Pour off water. You use a wire with a small loop on the end to

reach down in the flask and gently pull the seedlings out in small amounts. Sometimes the whole tangled mass of plants can come out in one clump if the flask is a wide mouth Erlenmeyer flask. If the flask is a narrow necked bottle, you may want to break the bottle. This can be dangerous, because of all the broken glass. If you choose to break a flask, always wrap a cloth tightly around the flask to prevent flying broken glass. Rap the flask firmly against a solid object until broken open, be careful when picking out seedlings for small particles of glass which could really cut fingers. A pair of tweezers work well for picking up seedlings providing you don't crush the plants with too much pressure.

Now that we have the seedlings removed from the flask, we next have to find a proper mix to start them out in. We use 3-6mm fir bark for flats. (Potting medium will be discussed at length in coming article). An alternative potting mix is 2 parts peat moss and 1 part coarse perlite. This mix is used in 7 cm plastic pots, with about 4 or 5 styrofoam chips or peanuts in the bottom of the pot for good drainage, then topped with peat mix, moistened. We are trying your New Zealand spagnum moss in 7 cm pots and flats. Our flats are 28 cm x 53 cm x 6 cm deep. So far seedlings look good. We will share our findings in a later article.

We recommend that bark be pre-soaked overnight before planting seedlings. The other potting mixes should be moist. Remember these seedlings like to be crowded as this conserves moisture around the young plants. When plants are all in place in containers, we use vitamin B-1 solution, which is NAA, and Thiamine according to label directions for the first two waterings. This reduces transplant shock and gives them a boost. Do not worry about fertilizing for three to four weeks. If fertilizer is used too soon it could burn the roots, and leaves, killing the plants. We do not usually fertilize until we see the new roots beginning to grow. Then they go on a regular feeding

programme. For the first several weeks we keep the young plants rather moist, especially on the surface, but not too wet. Most of the roots are near the surface and appreciate this moisture which also raises the humidity. They like the misting on a warm day. This keeps up the humidity and gives the plants a little moisture.

After roots start forming we use a high nitrogen fertilizer (30-10-10) on a regular basis. You can now increase the amount of light (1000 to 1500 foot candle) so they can assimilate food better. We don't water quite as much as we did for the first several weeks. We feel that less moisture at the top of the pot will force the roots to reach deeper into the pot. This is especially so when using bark. We always keep the peat moss moist. Once it dries out, it is very hard to re-wet. After about four feedings we come back with a fresh water leaching, which flushes any build up of salts left from the fertilizer, and out of the medium. You folks are fortunate to have all the rain water that you do. If we grew orchids in New Zealand we would be using exclusively rain water. It has a ph of about 5 to 5.5 which is ideal for Phalaenopsis. We will discuss fertilizers and their use more in depth in another article.

Some of the problems that may appear, which should not be many, we will try to cover here. We recommend you do not fertilize on overcast and cloudy days; such as in the winter. This can increase the chances of bacterial and/or fungal infection, also cause root damage, which will affect the entire plant. Overwatering can damage roots, which dehydrates leaves. The reverse of this is, not enough water can also cause the plant to dehydrate. Tips of leaves turning brown; cause - not enough humidity, especially on seedlings just a few days out of the flask. Another cause - build up of undissolved salts in the pot by not fertilizing properly, or leaching thoroughly. Always flood the pot or container so the water can leach away the deposited salts. Another problem is snails or slugs, which can

easily be controlled by the use of mexacarbamate (Zectran) or Mesuroil. Your country is so protected from insects, and we do not know at this writing of any insect problems you may have, so we will not dwell on the subject.

We hope we have written this article for easy reading, and understanding. If there are any questions or lack of understanding, do not hesitate to write to us, and we will try to cover your problem in another article. It may be answered in other articles which will appear in this publication.

We will be looking forward to seeing you, and meeting you at the Wellington Show in October. We will be happy to answer any of your questions at that time also.

128 Hughes Road
Watsonville
California
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North Shore Orchid Society Tour

The North Shore Orchid Society is planning a tour to the 10th Australian Orchid Conference to be held in Adelaide, on the 17th to 23rd September 1985. The Tour Leaders will be John and Maxine Scott (145 Manuka Road, Glenfield, Auckland 10) and Roy Clareburt (18 Littlejohn Street, Mt Roskill, Auckland 4).

Readers who may be interested in joining this tour are invited to write to the Tour Leaders for further information.

Fleur International Orchid Gardens

Recently, two hundred guests including well known New Zealand and overseas orchid personalities, tourist officials and other relevant business representatives attended the official opening of the Fleur International Orchid Gardens, the newest tourist attraction to Rotorua, situated in the Government Gardens, off Hinemaru Street.

The gardens were the brainchild of Dr Murray Ashbridge, a former Rotorua Orchid Society president, who was joined by well known orchid hybridiser Andrew Easton and later by several other shareholders, in setting up the complex.

After the dedication by Bishop Bennett and political speech by the Hon. Peter Tapsell, guests were free to wander around the beautifully laid out complex. This consists of a Tropical House, an Aviary containing many parrots and rosellas, a Temperate House, and finally a sales area providing plants, souvenirs and tearooms.

The landscaping, the work of Chris Stone, of Rotorua, blends natural timber, stone and water, with palms, ferns and other background material to make an attractive setting for the many orchid plants provided by Andy Easton. A wide number of genera are displayed, including some award quality plants. The wide paths and ramps are obviously designed to allow paraplegics access, and braille labelling for the blind is intended later.

This is a notable addition to New Zealand's orchid gardens open for public viewing.



CYMBIDIUM CULTURE NOTES

SEPTEMBER/OCTOBER

Gordon Maney

September is of course the beginning of spring and is the beginning of real growth and the approaching flush of the Cymbidium flowering season.

To me it's a very exciting time for many of the mericlones and new seedlings that I have nurtured with T.L.C. for several years, are going to flower for the first time.

I hope that you have done all those important things I have mentioned in my articles, such as keeping your benches and walks dampened down and generally sprayed for red spider, etc.

The number of blooms spoilt by lack of taking these precautions would be impossible to measure. Each year at this time if your houses are hot and stuffy your flowers will suffer particularly after watering. The humidity will rise and without a movement of air, spotting will occur and buds will yellow and drop off.

For this reason as much ventilation as possible without cold draughts is vital. I have cool fans in all my houses, to ensure the movement of air.

From now on increase your feeding to once a week; although for the early flowering varieties you should have started from July on. If you are using Microfeed 212 use 10 grams to 10 litres of water, at this time of the year. If unable to buy Microfeed use 4.4.1, that is 4 parts dried blood, 4 parts Super, 1 part potash, once a month through to 1st December. Use approximately 15ml or one tablespoon to a 25 cm pot. Less of course to smaller pots. Make sure you sprinkle round the outside of the plant, not in the leaves or you'll burn them.

Remember, water well the day before feeding, never ever feed a dry plant and water first thing in the morning to allow the water in the axils of the leaves to dry out by nightfall.

Alternative feeding with liquid fertilizers such as nitrosol, lush, Atlas fish emulsion, etc., once a week. Thorough watering of plants five days later is vital to stop any build up of salts.

Keep those Mesuroil pellets once a fortnight around your plants; slugs and snails do make a mess of those lovely blooms.

If you need to break up plants, knock them out of the pot and look for the new white root tips. This is a sure sign of growth in the plant and when cut up it doesn't take nearly as long to recover.

Be sure and find a good shady place for them and only spray over the top of the plants for the next two or three weeks to encourage new root growth.

Remember it's important not to over pot a plant particularly when they're broken up.

If you're just potting to the next size pot, be sure to knock out all the old mix, that is wash thoroughly with the hose and break off any dead roots. This applies to all sizes of plants from the smallest to the biggest.

No matter what genus, all orchids respond to fresh mix at this time of the year.

Shade with 50% shade cloth, particularly babies just out of flask, the sun is getting really strong now.

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An Introduction to Paphiopedilum Species

(Part 5)

Ronald Roy

This part continues the description of species found in the Philippines

Paphiopedilum laevigatum This orchid together with the two that follow form a group that could well be classified as varieties of the one species, *P. philippinense*. Through geographic isolation they have developed minor differences which are far from stable and I have in my collection half a dozen plants which show a gradual variation across the group. Veitch reported that *P. laevigatum* was named by Mr Bateman in 1865 not knowing that a dried specimen had been described and named *P. philippinense* by Dr. Reichenbach three years earlier. The present day description of *P. laevigatum* is similar to *P. philippinense* except that the petals are stated as having almost no twisting and are drooping after the manner of *P. roebbelinii*. Vegetatively the foliage is shorter and narrower.

Paphiopedilum philippinense First described in 1862 and as the name suggests was collected in the Philippine Islands. It is now known that its range extends throughout Mindanao and Palawan to North Borneo where it

grows in relatively exposed areas at low elevations, often right on the sea coast. The plant has an upright nature with leathery, plain green leaves to about 30cm long. The scape is 40-50cm long and carries 3-5 flowers which open in quick succession so that all may be out at one time. The dorsal sepal is heart-shaped, white with bold crimson veins; petals are long, narrow and tapering, widespread with very little twisting, dull reddish purple; pouch yellow with some light brown veining. This is a warm growing species that likes plenty of light and good drainage. Flowering season summer-autumn.

Paphiopedilum roebbelinii A Philippines species very similar in appearance and culture to *P. philippinense*. For many years it was more readily available and it was



Paphiopedilum philippinense



Paphiopedilum roebbelinii

supplied irrespective of which one was asked for. It appears to be the more common form in the central islands of the archipelago whereas *P. philippinense* is found further south. Vegetatively the two species look the same, the flowers are of similar coloration but in *P. roebbelinii* the petals are sharply drooping and very much twisted.

Paphiopedilum randsii A comparatively recent introduction from the island of Mindanao. Received as *P. roebbelinii* in 1968 by the well known nurseryman and species specialist Mr Ray Rands of California and named in his honour by Dr. Fowlie in 1969. This is another of the warm growing, plain green leafed Philippines slipper orchids but the habit is less upright than *P. roebbelinii* and the leaves somewhat broader. Occurs in forested areas in fairly dense shade at elevations up to



Paphiopedilum randsii

500 metres. Is sometimes epiphytic. Multiflowered scape to about 45cm high. General appearance of flowers is greenish but the dorsal sepal is white heavily veined with dark purple and hooded forward; petals narrow, drooping, not twisted and much shorter than in *P. roebbelinii*; pouch light yellow veined with green and slightly indented at its apex; ventral sepal usually large, white with green veins. Requires high humidity at all times, intermediate to warm temperature and reasonable

shade. Flowering time summer.

Paphiopedilum urbanianum This recent introduction also appeared in a shipment of plants to Ray Rands of California. They were labelled *P. argus* whose leaves it closely resembles. The



Paphiopedilum urbanianum

Photography: K. Goodwin

supplier, Mrs Jacinta Urban of Manila, was unable to give the location where the plants were collected and official recognition was delayed some half dozen years until a fresh collection was made and identified as coming from the island of Mindoro. The new species was named by Dr. Fowlie in 1981 in honour of Mrs Urban. It grows at elevations of 500-800 metres usually on jungle floor amongst rocks and leaf debris. Leaves about 15cm long, pointed, light green veined and mottled with dark green. Flower scape 20-25cm, usually single flowered. Flowers about 8cm across, dorsal sepal heart shaped, white with green veins; petals at angle of 45° to horizontal, veined green at base, lavender pink on outer half, fine dark spotting over middle portion; pouch green suffused with reddish brown and darker brown veins. Requires intermediate temperature. Flowers in winter-spring.

Paphiopedilum fowliei It appears that this species from the island of Palawan may have been collected as early as 1924 but was wrongly recorded as a form of *P. barbatum* which occurs over 1,000 miles away in the Malay Peninsula. Dr. Fowlie could not accept the presence of *P. barbatum* in Palawan and his brief mention of this doubt in the Orchid Digest of July-August 1973 encouraged Paul Mattes to travel from Austria to Palawan in an attempt to clear up the mystery. Freshly collected material confirmed that it was not a form of *P. barbatum* and a study of the flowers by Birk led to the establishment in 1981 of a new species which he named for Dr. Fowlie. *P. fowliei* is a vigorous little plant which puts up multiple growths and rapidly forms a nice specimen. Its nearest relative is probably *P. hennisianum*. Leaves are about 15cm long, light greyish green finely mottled with darker green. Flower scape 20-25cm, dorsal sepal heart-shaped,



Paphiopedilum fowliei

white veined with green and purple; petals narrow, deflexed but curving outwards towards tips, green at base changing to brownish red with green and brown longitudinal veins, fine black warts on upper and lower margins, occasional brown spotting along median

line; pouch yellow suffused with brown and darker brown veining. Intermediate temperature; of easy culture; flowers in spring.

Paphiopedilum adductum This recently described species (1983) has been available for about half a dozen years under the erroneous name of *P. elliotianum*, a species first described about 100 years ago. The two bear a close resemblance but recent careful study of the dried herbarium material



Paphiopedilum adductum

Grower and Photographer: J. B. Irwin

shows clear differences and a new species was established and named *P. adductum*. A number of plants of *P. adductum* have been imported into New Zealand but most have been a single new growth on a collapsing old one and they have been remarkably slow in establishing. A larger plant acquired by Mr Bruce Irwin of Tauranga has been the exception, it has grown well and flowered early in 1985. I am grateful to Bruce for providing a colour transparency of his plant in flower. *P. adductum* occurs on the island of Mindanao and is similar in growth to

other Philippines warm growing, plain green leafed slipper orchids. Scape multiflowered; flowers up to 20cm across vertically. Dorsal sepal large, pointed, cream colour at base, light green towards apex, heavily veined with crimson; petals long, narrow, tapering, sharply drooped, basic colour cream, spotted crimson, the spots running together on outer half; pouch large, cream, heavily veined red-brown on front surface, pinched in at apex. Requires high humidity a damp compost and warm temperature. Flowers in summer.

*36 Sevenoaks Drive
Christchurch*



NOTES FROM APOROSTYLIS

Congratulations to Rotorua Orchid Society on another very interesting and successful orchid seminar. Disappointing that many of the delegates and executive didn't attend. Surely they could have learnt something from the speakers too!

Saw two enterprising South Island Johns at the Seminar! One took over the Auction of Disa plants from Pukekura Park's George Fuller and had everyone killing themselves with laughter and afraid to wipe away the tears! He extracted \$365.00 for the magazine Colour Fund!

The other John made a lot of friends by helping subsidize his trip selling Bluff oysters to the seafood buffs.

Nice to see you both up this way!

Readers will be pleased to hear that former Editors, Graeme and Pam Boon, of New Plymouth were presented with an Award of Honour at the Annual General Meeting. Thank you Pam for the nice history and anecdotes from your ten years of experience as Editors.

We all wish you well in your retirement and hope the new orchid house and wine making experiments will fill the big void left in your lives.

Colour photos cost money! Does your Society have some spare money?

We could use it in putting colour in "Orchids in New Zealand". It certainly makes the articles more interesting, don't you think?

New Council again has two ladies and also sets a first! For the second time two women have been elected to the Executive and for the first time two representatives were elected from the South Island.

Judy Coburn of Picton has joined Ron Roy of Christchurch as the second South Islander on the Executive. Judy is a member of Marlborough O.S., an orchid judge and a secondary school teacher. The other lady is Edna Newton of Feilding. Edna is President of Manawatu O.S., a trainee orchid judge, a well known cattle judge, an expert tractor driver, . . .! In fact haven't I seen Edna's name somewhere in the local paper lately!

A meeting of orchid retailers from around the country interested in forming an association to represent them, is planned to coincide with the Auckland Orchid Club Show in early September. It is hoped that this organisation will represent the New Zealand commercial sector at national and international orchid events in the future.

Miniature Cattleyas

I. D. James

Small plants in the *Cattleya* alliance are being referred to as mini-Catts. There is no universal agreement as to how small a plant has to be to qualify for this category and some quite large ones are often referred to as being in it. We would not personally regard as mini-Catts, any cross in which most of the plants were in anything larger than a 5cm pot before flowering for the first time. What follows is an account of a few of the hybrids we have raised in this category.

Most miniature hybrids in the *Cattleya* alliance have *Sophranitis* species in their ancestry. We first saw a plant of *Sophranitis coccinea* (then known as *S. grandiflora*) about the time we ventured into orchids some 30 years ago. It was not until 1968 after much searching, that we succeeded in acquiring a plant considered good enough to breed with. This was purchased from an Auckland grower, the second best in a batch he had imported from Brazil. The blood-lines of this one original plant are in all of the hybrids discussed below.

We were well aware of the many pitfalls in using *Sophranitis coccinea* as a parent, having flowered many imported seedlings sired by it. The flower is held out clear of the leaves by a long ovary, the pedicel, or flower stem being thin and very short. The latter characteristic is often dominant in breeding. This can result (when the other parent has a short stem also) in flowers which are not held above the foliage. At the other extreme there is a danger of producing flowers on longer, but weak, stems which fall over. Not having anything suitable to cross it with we self fertilized our *Sophranitis coccinea* and harvested viable seed in 1970. Some of the protocorms were treated with colchicine after the method which had been described by Wimber for converting diploids to tetraploids in cymbidiums.

The first *Sophranitis coccinea* seedling flowered in 1973 a little over two years from flask. Over the following years about 100 seedlings of variable quality were flowered including a few clones with superior flowers to the parent. One exceptionally good clone with very round bright red flowers from

the colchicine treated batch (these were among the last to reach flowering size) was awarded an AM by the N.Z. Orchid Society in September 1977. We regarded this plant as a tetraploid but whether it really was, was not established. It was a reluctant breeder and very dominant as a parent. It is also now very dead, a victim of our poor culture. However, other plants from the selfing have been used as parents. *Sophranitis coccinea* 'Three Star' and *Sophranitis coccinea* '33A' were shapely round well formed flowers of typical scarlet colouring. Another, *Sophranitis coccinea* 'Prolific' was a vigorous grower with many small bright orange flowers of only fair shape. Progeny from all our cultivars are discussed below.

When in Sydney in 1969 we were entranced at seeing for the first time plants of *Sophranitia Jinn* (*Sophranitis coccinea* x *L. milleri*). Nobody would sell us any of these fiery red miniatures which had been raised in California. We had the idea of re-making the cross but *Laelia milleri* proved to be even more elusive. This blood red rock dwelling plant was discovered growing on iron ore in Brazil as recently as 1946 and may now be extinct in the wild. We eventually managed to import from U.S.A. one plant of *Laelia milleri*, an unflowered seedling from a selfing of a jungle collected plant. In 1974 it flowered and we re-made the *Sl. Jinn* cross using *Sophranitis coccinea* '33A' as the pollen parent.

In 1975 we crossed *Sophranitis coccinea* 'Three Star' with *Lc* Glowing Embers. The latter parent is a medium sized plant which bears many dull red, long lasting, heavy 80mm flowers in succession on a tall spike. It has very

narrow petals and sepals and on seeing it, people ask why we used it. We did so largely because we thought the blood lines had potential - it has *Laelia milleri*, *Laelia tenebrosa* and the miniature *Cattleya aclandiae* in its ancestry. The first seedling from the cross flowered in 1979 and it was registered as *S/c.* Kaka. Many seedlings were raised and they have become widely distributed. *S/c.* Kaka 'Grenadier' AM/OCNZ is typical of some of the better clones.

(See Front Cover)

Our re-make of *Sl.* Jinn lived up to our expectations with flowers of a uniform brilliant red on longish, but strong stems. From 1979 onwards many seedlings of both *Sl.* Jinn and *S/c.* Kaka were flowered. The two hybrid populations are rather similar. However, the *S/c.* Kaka cross produced some larger and rounder flowers and with more colour variations. Seedlings of both crosses first flowered in 50mm pots or in community pots and are easier to cultivate than *Sophronitis coccinea*. Mature plants of both crosses typically have flowers about 70mm across with pseudobulb plus leaf height rarely exceeding 150mm. Our strain of *Sl.* Jinn is not easy to get viable seed from. In contrast all *S/c.* Kaka clones tried have been comparatively fertile, often when crossed with plants which have refused to breed with anything else.

In 1974, Auckland *Cattleya* enthusiasts Cliff and Shona Brindle purchased an unflowered seedling of *S/c.* Californian Apricot x *S/c.* Jewel Box from the Rod McLellan Co., in San Francisco. The cross had been made by Frank Fordyce while with that Company. We were with Cliff and Shona at the Rod McLellan establishment earlier in the year and by a quirk of fate the seedling first flowered in our glasshouse in August 1976, being one of a number of special plants left in our care while Cliff and Shona were on another overseas visit. The flowers, on a smallish plant were, we thought, quite outstanding, with their intense orange colouring, heavy substance and full flat

shape. We were not to know that this plant was from a crossing destined to be one of the great hybrids of all time in the *Cattleya* alliance. Shona and Cliff's plant, *S/c.* Hazel Boyd 'Flamenco' AM/NZOS subsequently received many honours, and was judged the best *Cattleya* in the 1980 International Show at Ellerslie.

Many crosses were attempted with pollen given to us by Cliff and Shona but viable seed was obtained on only three occasions. Two of these were on to *Sophronitis* 'Three Star' and 'Prolific' respectively, both pollinations being made on the same day in August 1978. The seedlings commenced to flower from early in 1984 in community pots. With few exceptions they come in shades of red, some very bright. The shape was quite good the texture glistening and surprisingly, the flowers were held well above the foliage. Notwithstanding the considerable difference in quality between the two *Sophronitis* parents, it is difficult, without looking at the label to differentiate between the two crosses. They were registered as *S/c.* Shona. *S/c.* Shona 'Red Queen' HCC/NZOS is one of the best seen so far. Many have yet to flower.

The third success with *S/c.* Hazel Boyd pollen was on to *S/c.* Kaka 'Clone 1'. The pollination was in November 1979 and the seedlings commenced to flower in the middle of 1984. It was immediately obvious that here we were on to something very good indeed. Almost without exception the flowers were full shaped, flat, of heavy substance and carried on strong stems. Colour varied from pure yellow to orange. As with the *S/c.* Shona cross, some otherwise perfect flowers were let down by a narrow, out of proportion lip inherited from the *Sophronitis* ancestry. The cross was registered as *S/c.* Alchemist. *S/c.* Alchemist 'Magic' AM/NZOS is the best seedling flowered so far, and we think perhaps the finest hybrid we have ever raised in any genus. This plant was the Grand Champion



Slc. Shona 'Red Queen' HCC/NZOS

Slc. Shona 'Red Queen' HCC/NZOS (S. coccinea x Slc. Hazel Boyd 'Flamenco' AM/NZOS).

Brilliant coloured parents must be used to produce highly coloured progeny. This picture is of a seedling flowering for the first time in a 50cm pot.

Slc. Alchemist 'Magic' AM/NZOS (Slc. Kaka x Slc. Hazel Boyd 'Flamenco' AM/NZOS).

Grower: I. D. James

Photography: I. D. James

Slc. Alchemist 'Magic' AM/NZOS



Orchid at the 1984 Waikato Orchid Society Spring Show. It seems that it will flower twice a year. Sadly all attempts to breed with this and other cultivars of the cross, have not so far been successful. Sadly, also, the pod did not yield much seed and we do not have many seedlings unflowered.

In 1979 well known Hawaiian hybridizer Wilbur Chang gave us a very fine clone of *Cattleytonia* Keith Roth. This is a hybrid between *Cattleya bicolor* and *Broughtonia sanguinea*, the latter parent being dominant for flower shape and plant size. In fact the plant looks just like a *Broughtonia sanguinea* with fewer, but larger, salmon red flowers on a short spike. A notebook full of pollinations after the plant flowered early in 1980 has produced only two seed pods with viable seed, one with *Slc.* Kaka made in May 1980 and the other with *Sl.* Jinn made in June 1980. In both cases the *Cattleytonia* was the pollen parent. The intergeneric name for hybrids combining *Sophranitis*, *Laelia*, *Cattleya* and *Broughtonia* is *Hawkinsara*.

Slc. Kaka x *Ctna* Keith Roth seedlings commenced to flower in November

1984. The flowers are some 60mm across, of very heavy substance (lasting about two months) and born two or three on longish stems. The colour is very dark, almost black, but the flowers glow ruby red when viewed in front of a strong light. The flowers are not very full in shape and the petals of some tend to be wasted. We have applied for registration as *Hawkinsara* Sorcerer.

Usually, *Sl.* Jinn produces somewhat inferior progeny to that coming from *Slc.* Kaka. The first *Sl.* Jinn x *Ctna.* Keith Roth to flower in March 1985 was something of a surprise. The seedling produced a nice full flower with a shape characteristic of *Broughtonia Sanguinea* bloodlines. Further the flower was larger and a much brighter red than any of the seedlings produced from the *Slc.* Kaka x *Ctna.* Keith Roth cross. We became quite excited over this one. Unfortunately, the fertility of the seed was very low and only a handful of plants was raised. How often is this not the case with choicest crosses? Because we did not know why the cross was so good we applied for registration as *Hawkinsara* Enigma. The cross has also been made in the U.S.A. and it



Sl. Jinn x *Ctna.* Keith Roth. This intergeneric combination is called a *Hawkinsara*. The picture is of a seedling flowering for the first time. The influence of the *Broughtonia sanguinea* grandparent is very strong.

could have been already registered under another name. Both of the *Hawkinsara* crosses appear to be reluctant breeders.

Over the years selective breeding has tended to produce plants better adapted to a greenhouse environment. Many modern hybrids would struggle to survive if returned to the natural habitats of their ancestral species. To return to *Sophronitis coccinea*, many people do not find it the easiest plant to grow. That includes us, as a lot have died in our hands. Once the plants decide to go into a decline the process, whatever it is, is almost irreversible. We had the idea that if we raised a large number of plants and selected for vigour through several generations, a strain could emerge with a better survival rate under local conditions. To this end two *Sophronitis* crosses were made. The cultivar 'Three Star' was selfed and cultivar 'Prolific' was crossed with the AM plant. The latter plant was the pollen parent and incidentally this is the only hybrid we ever succeeded in making from the suspected tetraploid.

The technique employed with both the above crosses was to sow the seed flasks heavily and then discard the smaller plants in replating or re-flasking. At each re-flasking about 50% of the flask contents, many thousands of seedlings and protocorms, were flushed down the sink. When the seedlings were removed from the flasks the culling was even heavier, with only about 20% of the flask contents being potted up and the rest thrown away. More were discarded when plants were transferred from community pots (where many flowered) to individual pots. As to vigour, the survivors (several hundred plants) do seem to be hanging on to life more stubbornly than preceding generations but the improvement is only marginal.

The *Sophronitis* crosses above commenced flowering in 1984 and it is interesting to compare the two. The selfing of 'Three Star' is producing just flowers, with only an occasional one as

good as the parent. Unexpectedly (the 'Prolific' was quite a weed) the other cross has produced somewhat better flowers with a few really superb clones of very round large flowers. The influence of the AM (and suspected tetraploid) parent is very obvious. The best plant from this cross is possibly superior to that parent. We would like to continue the breeding for vigour programme but our strain of *Sophronitis coccinea* is now getting a little inbred. We would like some new blood but superior cultivars are difficult to obtain. Most seem to have ended up in Japan and from there they are very difficult and very expensive to extract.

A very rewarding cross was *Sl. Mariottiana*. This was first flowered in 1896 but it has been re-made many times since. We re-made it ourselves by putting the pollen from a good form of *Laelia flava* on to *Sophronitis coccinea* 'Three Star'. The plants resemble a miniature *L. flava* with star shaped flowers on not too long stems. The colour ranges from bright clear yellow to yellow with a red overlay. The plants are vigorous growers flowering in 50mm pots. We are awaiting with interest the first flowering of *Laelia breigeri* x *Sophronitis coccinea* 'Three Star'. These are even smaller plants than *Sl. Mariottiana* and have thick heavy leaves resembling the *Laelia* parent.

In making miniature crosses we have always had at the back of our mind the picture of a super *Sophronitis*. That is, a hybrid which resembled *Sophronitis* but which was greater in all its parts as the old books used to say - bigger, brighter (if that is possible) and of full shape, but on small easy to grow plants. Within months of flowering we have a number of crosses made to this end. These include *Slc. Kaka* x *Soph. coccinea*, *Sl. Jinn* x *Sl. Jinn* (after many attempts - only a few plants), *Slc. Kaka* x *C. luteola*, *Soph. coccinea* x *Slc. Orlades* Early Harvest, and *Slc. Kaka* x *Soph. brevipedunculata*. One now in bud and for which we have high hopes is *Slc. Kaka* x *Slc. Madge Fordyce* 'Red Orb'

but these plants are a little larger. We have many more miniature crosses at an earlier stage of development. All are hopeful - usually until they flower.

The impression might be gained from this article that all our hybridizing efforts have been rewarding. This is not so. We have flowered a great deal of rubbish but we write only about the few successes. To a plant breeder information about failures is as important as a knowledge of successful crosses. Unfortunately, while hybridizers are very happy to publicize their successes they are often guilty of not even bothering to register the failures. This can result in others spending much effort in repeating these crosses unaware that it has all been done before. We would like to write about our failures but it would make very dull reading and the Editor would probably need to be very short of copy indeed to publish it.

In general there are three pathways to successful orchid hybridizing. One is to have available very superior and proven stud plants. Another is to have sufficient knowledge of genetics and the history of what has been done before to be able to make informed decisions about what to cross with what. The final pathway is to raise massive quantities of seedlings. There is the classic case of Mr Yamamoto who flowered thousands upon thousands of *Dendrobium nobile* type hybrids from one seed pod just to get a handful of superior plants for further breeding. If you are in the fortunate position of being able to have all the three factors operating for you, there is no way you can fail. Most of us have to do the best we can with what plants and facilities we have.

Although *Sophronitis coccinea* may present cultural difficulties for some of us the hybrids with other members of the *Cattleya* alliance seem to be far easier to grow. In fact a typical *Sophrolaeliocattleya* will often continue to grow through the winter months in a cool greenhouse where other cattleyas

sulk until the warmer weather comes. If you have not grown cattleyas, some of the hybrids with *Sophronitis* blood lines are good plants to cut your teeth on.

R.D.2
Hamilton

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- 11/84 *Paphiopedilum urbanianum* 'Joyce Burgess' HCC/OCNZ. D. G. Burgess.
- 12/84 *Odontioda* Concade 'Paradise Plum' HCC/OCNZ. R. L. Maunder, Tauranga.
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- 22/84 *Cymbidium* (Touchstone X Tamatea) 'Glenda Maree' HCC/OCNZ. E. G. & G. V. Jones, Tauranga.

Orchid of the Year 1984



Paphiopedilum bellatulum 'John'
AM/OCNZ

Grower: Mr Ronald Roy, Christchurch

A single flower of exceptional size and substance on a well grown plant. Natural spread 85mm; base colour cream spotted attractively with bright maroon; stem considerably longer than normal. Plant one of two collected in northern Thailand in 1978 by Mr John Campbell in whose honour the clone has been named.

Photographing Awarded Orchids

Bob Goodger

The Editors have been rather dismayed at the poor quality of many of the photographs submitted for use in 'Orchids in New Zealand'. This particularly applies to photographs used for Award purposes.

We hope to bring you a major series of articles on Orchid Photography, and in the meantime we are printing the major part of a paper presented at the recent Judging Seminar at Taupo. We feel it presents the topic clearly and concisely!

This talk is not for the well equipped and knowledgeable, but for those of you with the minimum of gear and whose photography is mainly of family and holiday scenes, and are not at home with sharp, well exposed close-ups.

Choice of Camera

Since slides are usually required, we are limited to the 35mm format, this being the almost universal transparency size. The versatile 35mm Single Lens Reflex (S.L.R.) camera is the best choice. Range-finder and other compact 35mm cameras are difficult to use for sharp close-ups and are often unable to focus under 1 to 1½ metres camera to subject distance. The S.L.R. camera's standard 50/55mm lens can focus down to 40 to 50cm allowing full frame close-ups of all but the smallest of orchid blooms. If one is fortunate enough to possess an 80 or 90mm portrait lens, or a short zoom, i.e. 35 to 80mm, the job is easier, as these longer focal length lenses allow a greater subject to camera distance, making lighting easier. A short 135mm telephoto lens could be used, but the angle of view (about 16 deg.) is getting a bit narrow and one has to move back a long way to frame a larger plant. I use a Pentax Spotmatic II with a Tamron SP2 90mm lens with continuous focusing down to 40cm and 1:2 reproduction. With a matched 2X converter I have 1:1 Macro at 40cm, enabling photos of very small blooms. I will not comment on the latest automatic everything cameras as I have never used one and do not know their capabilities. Research for this talk seems to indicate that they could be

very useful, the only drawback seems to be their very high price.

A tripod or other means of camera support is essential for sharp closeup work. It gives the camera a firm base and allows height and angle adjustments as required. Other supports are a small table top tripod, or a tripod head fastened to a clamp which can be fixed to a table or the back of a chair. Failing any of these, a bean bag is very useful. A cloth bag about 20cm square is loosely filled with small beans, wheat, or a similar type of filling and placed on a box or table. The camera can be bedded firmly on this. An air or cable operated shutter release is advisable, as pushing the release with a finger can move the camera, causing blur. Alternatively, the time delay mechanism of the camera can be used to release the shutter.

My preference in film is Fujichrome 100, but in any group of keen photographers, this is a good way to start an argument. Film is cheap! Everyone disagrees. Look at it this way. I paid \$20.89 for 36 exposures or 59 cents a slide. This can vary a bit according to brand and the number of exposures per roll.

If you are photographing an Awarded Orchid according to the rules, you will only have one opportunity to get it right. To skimp on shots and then find you have made a hash of it does not make sense. Professional photographers in a one chance situation, use film as insurance, bracketing their shots, taking one or two stops either side of the meter reading to make sure they get the best possible photo. If your meter reading or

flash table gives f8 at 1/60th, then take shots at f11, f8 and f5.8, or even better, at ½ stops if your lens is so equipped. Use the aperture ring for bracketing, not the shutter speed control. With transparency film, the limits of exposure and contrast are quite narrow. Over-exposure washes out colour and detail, under-exposure darkens colour. Slide film cannot handle wide variations of contrast, i.e. brightly lit, light coloured areas with deep shadowed detail. Try taking a photo from inside a room to include a bright sunlit scene outside. If the interior is correctly exposed, the bright outdoors scene is virtually colourless, and if the exterior is correct, the indoors is a dark blob. The human eye is very adaptable and selective, far more so than a camera which records accurately, what is there. The eye will select what it wants to see, to the exclusion of the rest of the scene; and what are un-noticed quite dark shadows, or even what the eye sees as a slight falling off of light across a plant, will show up distinctly on a slide. See that the lighting is as even as possible. A smallish area of dark flowers against a larger area of light background can cause a meter to take an average reading, and under-expose the flowers. Take your meter up to the flower, take a reading, move back to your composing position and take your photo on the closeup reading.

Backgrounds

Untold photos are spoiled by the intrusion of the background. Our very selective eye just does not take in what is behind a subject when we are concentrating on framing and focusing. When our prints are returned, we are dismayed at how much the backgrounds intrude. Slides of orchids are no exception. One sees masses of distracting detail, e.g. the rest of the shade house, benches, labels, other plants, sometimes even people. For those special slides, a little care can help a lot. A piece of cloth, ideally blue-grey or black, large enough so that the plant does not overlap, is hung about one

metre behind the plant, far enough to be out of focus and not have shadows cast on it. For small plants, a sheet of coloured manila board or pastel paper is useful. An uncluttered wall, a large sheet of painted cardboard or wallboard, or any flat vertical surface of a suitable colour can be used. Other colours can be used – a black backdrop helps when taking white or very pale flowers – or pastel colours which do not detract from or distort the colour of the blooms.

Exposure

The correct exposure is determined by selecting the right combination of aperture and shutter speed, for a given film speed and a particular light intensity. The lens' iris diaphragm, which is calibrated in f numbers, or stops, controls the intensity of light reaching the film. f numbers are in one stop increments, i.e. f1.4, f2, f2.8, f4, . . . f64. When an aperture is closed by one stop, say from f2.8 to f4, the light intensity reaching the film is halved. The largest aperture has the smallest f number, while the smallest aperture has the highest f number.

The shutter speed also controls the amount of light reaching the film. Each shutter speed is approximately half of the previous speed, ranging from one or half a second to 1/500 or 1/1000 of a second. At slow shutter speeds, movement shows as a blur, while the faster speeds of 1/125 and above, help to freeze movement.

The film speed printed on the film pack as an A.S.A. or Din number, (A.S.A. 100 Din 21) indicates sensitivity to light. Slow films have a low number, fast films a high number.

Light intensity is usually measured with a photoelectric meter, in which, light falling on the meter is converted electrically into needle movement and by means of a scale, gives readings of aperture and shutter settings for any given film speed.

Most S.L.R. cameras these days have Through The Lens metering (T.T.L.) that measures the light intensity at the

time of taking the photo. The A.S.A. of the film is set on the appropriate dial on the camera which calibrates the meter to the film speed. It is then read off in the view-finder, and the exposure set, using the aperture ring and/or the shutter speed control. Normally, focusing is done at the largest aperture available, thus allowing maximum visibility of the subject, the aperture being closed automatically to the metered stop on taking the photo.

Focusing

Critical focusing is important in close-up work, as the depth of field is minimal. Changing the lens aperture not only alters the amount of light reaching the film, but also affects the zone of sharp focus behind and in front of the subject. The extent of this zone is known as the Depth of Field (D.O.F.). When a lens is focused on an object at a wide aperture, only a limited zone appears sharp, but stopping down the diaphragm, increases the depth of field on either side of the plane of focus. In flower photography, the plane of focus should be $\frac{1}{3}$ or $\frac{1}{2}$ way into the depth of field. A large aperture can help isolate a subject from its background, while small apertures are usually selected for close-up work, so that the maximum depth of field possible is gained, due to the limited zone of sharpness at higher magnifications. One common misconception is that the depth of field is greater with a wide angle lens than with other focal lengths. The depth of field is a function of the relationship between the lens aperture and the image size. It remains constant for a given aperture and image size, regardless of the lens' focal length. Hence the depth of field is increased by decreasing the image size, or conversely decreased by increasing the image size. The 'apparent' increased depth of field with a wide angle lens is thus due to the decreased image size. The ideal, when photographing orchids, is to fill the frame, whether it be a single flower or the whole plant. When taking a whole plant or a large spike, the image size is

relatively small, so the depth of field is usually no problem, though it pays to make sure that the length of the spike is parallel to the film plane. This applies even more with close-ups of a single bloom, because in filling the frame, the image size is increased, thus decreasing the depth of field. If the flower is not parallel to the film plane, it is very easy to have part of the bloom out of focus.

Illumination

— preferably diffused daylight from behind the camera (see Judges' handbook). What does this entail? The ideal light for colour photography, is outdoors, from two hours after sunrise until two hours before sunset, with an evenly clouded sky, giving an even, almost shadowless light. The two hours of daylight at either end of the day causes colour shifts on film, because of the longer distance sunlight travels through the atmosphere. A bright sun and blue sky gives strong contrasts and a blue cast to shadows that is difficult to cope with in close-up work with flowers. Given the right overcast conditions outdoors, and a place out of the wind, taking your slides is straightforward. Failing these rare ideal conditions, we have to use a different approach. Indoors with large windows towards the sun, or a window on each of two adjoining walls, giving as good a light as possible, is next best. Set up the camera just inside, and to one side of the window, and the plant and background further in, in the best possible light, making sure that direct sunlight is not falling on the plant. Check that you do not cast a shadow on the plant while operating the camera. Now look closely at the plant. Is the lighting even, no darkish shadows? If there are shadows, try a large sheet of white card as a reflector, to reflect light from the window onto the plant until an even lighting is obtained. The effect of this reflected light is quite easily seen, and a bit of experimenting will soon show the best position for the reflector or reflectors. Just make sure it does not intrude into the picture. Now take your

meter reading, which will be quite a bit slower than outdoors, set the camera and shoot. Do not let the strong light from behind the camera into the eye piece of the viewfinder while using the cable shutter release, as this can upset the exposure.

On a dull day, or when photos need to be taken in the evening, an electronic flash can be used as a light source. Colour film is made to be used in daylight, or with the electronic flash, blue flash bulbs, or daylight type photo floods, which give approximately the same colour temperature as daylight, about 6,000° Kelvin. Blue flash bulbs are normally used with the smaller pocket type cameras; daylight photo floods are professional gear; and electronic flash is the usual light supplement used with modern cameras.

For convenience, flashes are usually used in a shoe on top of the camera. This is not the best position, as it tends to give a hot spot in the centre of the photo, cause awkward shadows, and those lovely red eyes in shots of people. Slightly better is a flash bracket which puts the flash above and to one side of the camera. The use of a flash extension cord to place the light out to one side and at an angle to the subject, gives better modelling and lighting. This can still give harsh shadows, but the use of a reflector to bounce light back onto the subject will soften these.

Set up the camera, plant, and the background. Place the flash about one to one and a half metres to the side, facing the plant, using a tripod or an assistant to hold it. On the other side of the plant, just out of range of the camera's view, place a reflector to bounce light from the flash back into the flower. Make sure the background is well back or strong shadows will be evident. Measure the distance from *flash* to subject, read off camera settings from flash table, set camera, check synchronisation for flash, take photo. Remember to bracket your shots. When moving the camera to take close-up shots, leave the flash in the original

position, and the camera setting remains the same, as it is the flash to subject distance that is the governing factor.

Perhaps the best results with flash are with bounced flash, which gives a softer, very even light and less shadowing. Set up plant, camera and background as before, place flash close to the camera but facing away from the subject, and set up a reflector about 60cm away so that the light is bounced back onto the plant. Measure the distance from the reflector to the plant, read off the flash scale, add two stops, that is open the aperture two stops, and proceed as before.

A lot of film is used in trying to render blue flowers as we see them. The structure of certain blue flowers causes our eyes to see them as blue while in fact that same structure reflects a lot of infra-red that our eyes cannot see but the camera does, thus recording the flower as pink!

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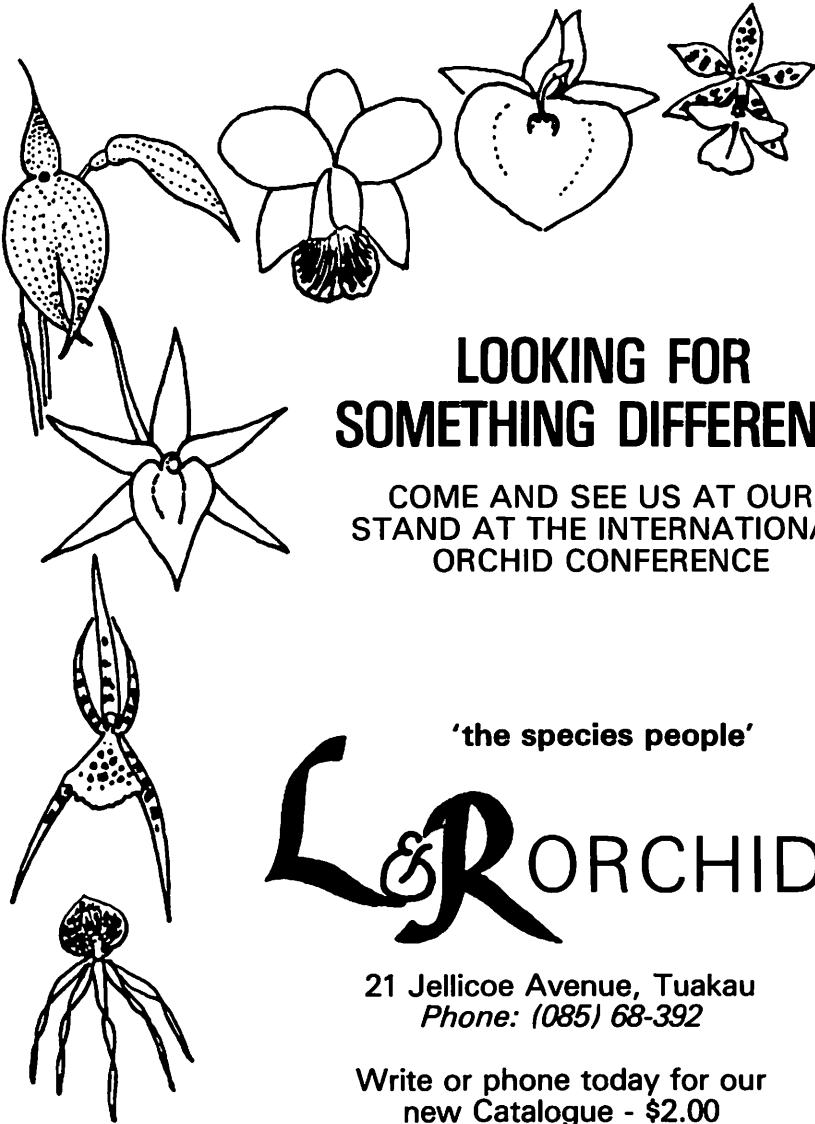
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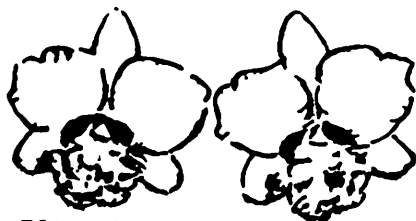
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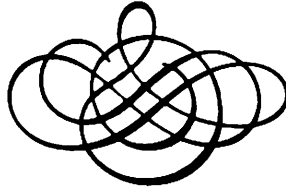
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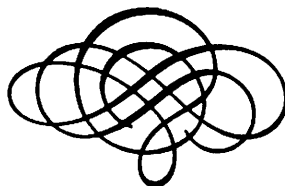
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