

WAKEFIELD
&
NORTH OF ENGLAND
TULIP SOCIETY

ESTABLISHED 1836



NEWSLETTER
NO 17
AUTUMN 2005

WAKEFIELD & NORTH OF ENGLAND TULIP SOCIETY
(Established 1836)

OFFICERS 2005-2006

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EDITOR	Mrs A Turner

Annual Subscriptions – Members are reminded that subscriptions for 2006 become due on the date of the Annual Show May 2006 and are for the sum of £5 per Member or £6 for Family Membership.

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Chairman's Report

As a result of my delay in writing this report I am able to comment on our last two AGMs! In 2004 we were treated to a discourse by Richard Smales on the selection of Dutch varieties for showing purposes. Both Richard and his wife Anne have been spectacularly successful exhibitors. Their accumulated experience was obvious in the thoughtful analysis of a range of showable varieties. We were both impressed by and grateful for his presentation. I have persisted in growing 'Clara Butt' despite two discouraging facts; firstly they are really 'Pink Impression' and secondly I never get better than a third prize. But I do like the flower. I have wondered where our search for strong colour and substantial size will take us.

Smaller and more subtly tinted varieties have less chance of show success. Are we being deflected from their own particular virtues? When I look at the prize-winning varieties on the bench I confess that my reservations are pretty well swept away. At our most recent AGM we were fortunate in having a first rate panel to respond to members' queries. Ivor Fox made a passionate case for the species. His enthusiasm and helpful cultural tips will have encouraged more to enter the species classes. Keith and Jane offered their usual blend of practical and judicious advice on growing and showing topics. Questions from new members were as welcome and stimulating as the contributions from experienced growers. The former demonstrated how simple questions (or so they might seem) need to be raised persistently for the challenge that they offer to our basic assumptions. The wisdom from the floor was evidence of the depth and extent of experience the Society now enjoys. The knowledge base of the society can never have been so extensive or deep.

We hoped that members would appreciate the more relaxed afternoon and find more time to enjoy meeting each other. We expect to have a speaker at the 2006 AGM but I hope we can extend the time we have together. If I could get through the business of the AGM more effectively that would help, I'll try.

We have been very lucky in having Carole Gude as our treasurer. She has been a superb officer and we all appreciate why she offered her resignation after so many years service. We are equally fortunate in having Anne Turner's offer to replace her and we are delighted that Carole will remain on the committee. I am grateful to both of them. We are thankful too for Ivor Fox's acceptance of the role of auditor and offer of advice on the presentation of the accounts.

Our show was, once again, a delightful success despite the uncertainties over the venue. It is heart-warming to see so many members (and their partners) who make the effort to show what they have grown. We owe a lot to those who are able to turn up early to transform an empty hall into a proper setting for our show, as indeed they do for the AGM. Until recently I had only the vaguest notion of what went into mounting

our shows. I now realise how much depends on members' willingness to either muck in – which is all I can manage – or offer their special skills. New and old members and visitors were inspired and that is what we hope for.

I had not dared to hope – that's not true, I *had* dared to hope that this year would be the high point of my growing career. More the pity as it certainly was not. I entered Class 9 for the first time ever. The early show date gave me an advantage. I was surprised (and I confess perturbed) to see only one other entrant – Judy Baker. At least I could be a runner-up for the Needham Memorial Cup. I could have dined out for a year on that. A glance – and that is all it should be – at the results of the show reveals the depths of my failure. I came third and was almost disqualified; I'm not sure which would be the worse fate. In my excitement I had not counted the petals on my blooms and one possessed seven! I may learn. Clearly the novice entrants have less to learn than me and it was pleasing to see their efforts rewarded.

Thanks to the initiative of Barbara Pickering and the Ancient Society of York Florists an additional tulip and auricula show will be held on Sunday 7 May 2006 in Bishopthorpe Village Hall. Details will be sent to members later but I wanted members with early blooms to learn of this further showing opportunity. Our hope is that the York Florists, our oldest florists' society, will be encouraged to grow and show our tulips. Barbara Pickering is working on a schedule of Dutch and English classes which we hope will attract new and established exhibitors. Bishopthorpe village is attractive and hospitable. It is easy to reach being just off the A64 near York.

At about the same time as this new show the society will be mounting an exhibition at the Yorkshire Sculpture Park of art associated with florists' tulips, this will run from 5 May through June in the Garden Gallery (in the Bothy area of the walled garden) and The Upper Space in the Visitor Centre. Marguerite Murray, Wendy and James have conceived this celebration of art inspired by our flower and I have had a glimpse of the extraordinary efforts that are required to assemble and display the exhibits in this prestigious and exceptionally pleasant site. I urge members to attend; those from remoter areas should be able to combine a visit with the annual show.

There is so much for us to look forward to this coming season in 2006. For a start I must learn to count.

Malcolm Hainsworth

Editorial

Another funny season due to the weather, all of our tulips flowered at the wrong time, some too early for any show and others too late.

But it was not all wasted as I took all the blooms that flowered after the last show to my local WI meeting, and made £30 selling at £1 a dozen for the funds. I also took a vase of English Florist Tulips which none of the members had ever seen before, they were all very interested and asked if next year Peter will open his allotment for them to see the tulips growing, so who knows maybe some more members from Derbyshire.

Let us hope that we will get enough flowers in 2006 to be able to show at all the venues including the new ones.

With Trevor and Margaret Mills retiring from running the Society Stand at several gardening shows last year, we no longer were needed to help. We found that we missed going much more than we anticipated, but we did manage to get to the Harrogate Autumn Show, which was smaller than the spring one, but just as enjoyable, and the stands were still to a very high standard, with many getting gold.

Unfortunately we did not get to either of the Malvern Shows, which for me are the most enjoyable, and with the site being nestled under the picturesque Malvern Hills is an extra bonus.

I left writing this report until after the AGM, so for those of you who did not attend I was coerced by my husband into taking over as Treasurer from Carole Gude who has done a splendid job for the last 10 years or so. I only hope that I can carry on her good work. (So I now have two hats)

With the News Letter coming out after the AGM, we can now confirm all the show dates for 2006.

Harrogate Spring Show	27 - 30 April
Annual Show at Outwood	13 May
Warwick	15 - 16 April
Wisley	25 - 26 April
York Florists Show	6 May (Sunday)

Over the years that I have been Editor we have struggled to get the Newsletter out before the AGM, mainly to do with illness but more so holidays, both the Society members but also the Printer that I use.

With this in mind I hope that you all would agree to me aiming to get it to you all during November in future.

Anne Turner

Secretary's report to the AGM 2005

The committee met on two occasions: - Firstly on 23 March 2005 to confirm the dates and arrangements for events during 2005. A letter had previously been circulated to all members giving these details. Secondly on 1 September 2005 to review the events held during the year and to confirm the arrangements for the AGM.

Harrogate Spring Show was again a very successful event. There were 11 entries in the Tulip Championship of Great Britain class won by Mrs Pat King, the first second-time winner in the seven years which it has been held. Malcolm Hainsworth was to be congratulated in showing Florists' tulips so early in the season. We intend to continue the experiment next year. Many more members had volunteered to man/woman the stand and we hope that even more can be encouraged next year.

RHS Tulip Show was supported by many of our society's members, the location at Wisley being more convenient. Wendy Akers had won the Walter Blom Trophy continuing the success in this class by Society members.

Constable Burton was once again a very pleasant weekend which had generated good sales from the sales table. Volunteers were higher in number, but it will be difficult as long as it clashes with Harrogate.

Main Show – The number of exhibits was lower than for many years because of the early date and problems of tulip fire throughout the land, but it had still been a good show. The attendance from members and interested visitors was again very high.

Garden Visit – The garden visit arranged by Joanna Spencer to two gardens in Lincolnshire was well supported and very interesting. A report appears in later.

Newsletter – This had been delayed however it is hoped that it would be sent out during November.

Membership – The number of members continues to grow with around two hundred and fifty letters sent out at each communication. A small number of members have opted for life membership.

The Society will be arranging a display of paintings, photographs and associated Florists' tulips items at the renowned Yorkshire Sculpture Park in May/June 2006. Further details will be circulated soon.

James L Akers

Treasurer's report to the AGM 2005

This year we are attempting to present the figures for the year ending 31 July 2005 in a slightly different form in the hope that they will be clearer to the reader. Next year - i.e. 2005-2006 - should be easier still when we have two sets of accounts in the new format.

Overall we have had another successful year with the only note of caution being the drop in subscriptions. I would therefore urge all members who wish to remain in contact with the society to keep up to date as postage is always our biggest expense.

On the credit side

The sales table continues to thrive, particularly this year due to our own publication and the RHS yearbook. The profit on the AGM was lower despite being our normal successful afternoon, likewise the Annual Show due to the difficulty in obtaining a suitable hall in which to supply refreshments. Interest in our lifetime membership seems to be growing steadily, and we are grateful to those members for their generous support.

Payments

Our normal expenses are noted here together with two others. £50 was donated towards a gift for our long-standing member Trevor Mills, who has decided to reduce his involvement with many of his interests this year. We have also increased our library of antique and important books on tulips by the purchase of new books to the sum of £180. Space will be made in future newsletters for you to read extracts. It may not be possible to lend out these items on a general basis, as some are quite fragile. Finally the cost of the newsletter has risen in line with the quantity of the printing. The cover in particular was splendid with our coveted RHS Gold Medal displayed.

A big thank you must go to Abbey National - now Abbey (owned by Banco Santander), whose original gift of shares has continued to provide dividends far higher than our Yorkshire Bank Savings Account ever did.

This has been the tenth year as treasurer for me and my pen (only eleven as a member) and it has been a roller-coaster ride in terms of accounting. Time I think for a computer and someone who knows what they are doing!

Thanks for all your help (you know who you are).

Carole Gude

170th Annual Show Results

Class 1 The John Hardman Memorial Class Vase of 18 Tulips (One variety not English Florist) (4) 1. Chris Bone (New Mill): Dordogne 2. Pat King (Colne): Maureen 3. Pat King: Menton

Class 2 Vase of 12 Tulips (Any variety or varieties not English Florist) (7) 1. Richard Smales (Barnsley): La Cortine 2. Pat King: Menton 3. Mike Garrett (Bozeat): Tambour Maître

Class 3 Vase of 6 Tulips (Any variety or varieties not English Florist) (26) 1. Barbara Pickering (Newmillerdam): La Cortine 2. Barbara Pickering: Menton 3. Richard Smales: Hilary Clinton

Class 4 Vase of 3 Tulips (Any variety or varieties not English Florist) (33) 1. Arthur Smith (Leicester): Menton 2. Arthur Smith: Hilary Clinton 3. Jean Flinton (Aslockton): Maureen

Class 5 Vase of 12 English Florist Tulips (2) 1. Malcolm Hainsworth (York): Lord Stanley 2. Not awarded : 3. Not awarded :

Class 6 Vase of 9 English Florist Tulips (2) 1. Malcolm Hainsworth: Mabel 2. John Gibson (Huddersfield): Mixed 3. Not awarded

Class 7 Vase of 6 English Florist Tulips (1) 1. John Snocken (Bridgnorth): Lord Stanley

2. Not awarded : 3. Not awarded :

Class 8 NORMAN EYRE MEMORIAL GOBLET Stand of 12 Breeders (different varieties) (2) 1. Beryl Royles (Hawarden): 87,40,41,77,43,84,74,23,26,48, unnumbered (2) 2. Judy Baker (Stowmarket): Hubert Calvert, Trefoil Guild, James Wild, Juliet, Mabel. Music, Goldfinder, Gloria, Columbine, Argyre, Sam Barlow, Deryn Roberts 3. Not awarded :

Class 9 NEEDHAM MEMORIAL CUP Stand of 12 rectified English Tulips (all dissimilar) (2) 1. Not awarded : 2. Judy Baker: Juliet Fl, Julia Farnese Fe, Ruth Duthie Fe, Wakefield Fl, Columbine Fl, Agbrigg Fe, Bessie Fl, Adonis Fe, Lord F Cavendish Fl, Royal Sovereign Fe, Lord Stanley Fl, Sir J Paxton Fe 3. Malcolm Hainsworth: Unnamed

Class 10 ROYLES JUBILEE CUP Stand of 9 Breeders (different varieties) (2) 1. Beryl Royles: 20, 7, 22, 81, 42, 45, 27, 61, unnumbered 2. Judy Baker: Mabel, Juliet, Hubert Calvert, Columbine, Talisman, Music, Sam Barlow, James Wild, Goldfinder 3. Not awarded :

Class 11 LOCAL SILVER CHALLENGE CUP Stand of 9 English Florist Tulips (all dissimilar) (3) 1. Judy Baker: Judy Baker Br, Wakefield Fl, Julia Farnese Fe, Talisman Br, Bessie Fl, Agbrigg Fe, Goldfinder, Lord F Cavendish Fl, Lord Stanley Fe 2. John Snocken: James Wild Br, Sir J Paxton Fl, Lord F Cavendish Fe, Wendy Akers Br, Adonis Fl, Habit de Noce Fe, Juliet Br, Wakefield Fl, Julia Farnese Fe 3. Malcolm Hainsworth: Hubert Calvert Br, Mabel Fl, Julia Farnese Fe, Wendy Akers Br, Columbine Fl, Agbrigg Fe, James Wild Br, Sir Joseph Paxton Fl, Royal Sovereign Fe

Class 12 SILVER CHALLENGE CUP Stand of 6 rectified English Florist Tulips (1)
1. Not awarded : 2. Judy Baker: Wakefield Fe, Akers Fl, Habit de Noce Fe, Bessie Fl,
Lord Frederick Cavendish Fe, Sir Joseph Paxton Fl 3. Not awarded :

Class 13 THE G.S.HUNTER MEMORIAL CUP Stand of 6 Breeders (different varieties) (1)
1. Judy Baker: Judy Baker, Mabel, Music, Bessie, James Wild, Sam Barlow
2. Not awarded : 3. Not awarded :

Class 14 STAGES CUP Pan of 3 stages - One Breeder, one Flamed, one Feathered (3)
1. Judy Baker: Lord Stanley, Br, Fl and Fe 2. Barbara Pickering: James Wild Br, James
Wild Fl, Lord Frederick Cavendish Fe 3. John Snocken: Lord Stanley, Br, Fl and Fe

Class 15 SILVER PLATE Pan of 3 Breeders - One Bizarre - One Bybloemen - One
Rose (7) 1. Beryl Royles: 82, unnumbered, 35 2. Judy Baker: Sam Barlow, Columbine,
Hubert Calvert 3. John Wainwright (Wrenthorpe): Seed02, Seed03, Judy Baker

Class 16 Three Flamed (4) 1. Judy Baker: Lord Frederick Cavendish, Columbine,
Wakefield 2. Malcolm Hainsworth: Lord Stanley, Unknown, N H Eyre 3. Keith Eyre
(South Cave): Sam Barlow, Columbine, Mabel

Class 17 Three Feathered (1) 1. Not awarded : 2. Not awarded : 3. Judy Baker: Doctor
Hardy, Adonis, Wakefield

Class 18 Pair of Flamed (6) 1. Malcolm Hainsworth: Lord Stanley, Wakefield 2. Keith
Eyre (South Cave): Lord Stanley, Wakefield 3. Judy Baker: Lord Stanley, Akers Flame

Class 19 Pair of Feathered (4) 1. Malcolm Hainsworth: James Wild, Wakefield 2. Not
awarded : 3. Judy Baker: Bessie, Wakefield

Class 20 One Breeder (12) 1. Judy Baker: S92-19 2. Beryl Royles: Unnumbered
seedling 3. Barbara Pickering: Music

Class 21 One Flamed (9) 1. John Snocken: Sir Joseph Paxton 2. Barbara Pickering:
Lord Frederick Cavendish 3. Judy Baker: Sir Joseph Paxton

Class 22 One Feathered (8) 1. Keith Eyre: James Wild 2. Barbara Pickering: Sir Joseph
Paxton 3. Joanna Spencer (Newport): Wakefield

Class 23 SEEDLING CUP One Seedling Breeder or Rectified raised by the exhibitor
(4) 1. Beryl Royles: 28 2. John Wainwright: Seed01 3. Not awarded :

Class 24 Three Seedling Breeders (one from each colour class) (31) 1. John
Wainwright: A93-24, Q92-56, G92-4 2. Not awarded : 3. Not awarded :

Class 25 Pan of Three One Breeder, one Flamed, one Feathered (1) 1. Jenny Orrell
(Wrenthorpe): Talisman Br, James Wild Fl, Royal Sovereign 2. Not awarded : 3. Not
awarded :

Class 26 One Breeder (9) 1. Mike Flinton (Aslockton): James Wild 2. John Gibson:
Mabel 3. Mike Garrett: Wendy Akers

Class 27 One Flamed (9) 1. Roy Tetley (Keighley): Lord Stanley 2. Jenny Orrell:
Wakefield 3. John Towning (Cromford): Lord Stanley

Class 28 One Feathered (5) 1. Pat King: Talisman 2. John Gibson: Adonis 3. Margaret

Cooper (York): Lord Stanley

Class 29 THE GINA ROOZEN CUP Pan of 3 Breeders - One Bizarre - One Bybloemen - One Rose (2) 1. Pat King: Hubert Calvert, Goldfinder, Talisman 2. John Gibson: Hubert Calvert, Sam Barlow, Talisman 3. Not awarded :

Class 30 One Breeder (4) 1. Pat King: Mabel 2. Marguerite Murray (Wakefield): N H Eyre 3. Teresa Clements (Harrogate): Music

Class 31 One Flamed (4) 1. Margaret Cooper: Wakefield 2. Teresa Clements (Harrogate): Goldfinder 3. Margaret Cooper:

Class 32 One Feathered (0) 1. Not awarded : 2. Not awarded : 3. Not awarded :

Class 33 Pan of Three One Breeder, one Flamed, one Feathered (0)

Other Awards

F R Hunter Cup	Arthur Smith	Most Points Classes 2 - 4
Peter Emmett Trophy	Richard Smales	Best Exhibit Classes 2 - 4
Cochrane of Cults Vase	Judy Baker G92-19	Best Bloom Classes 20 - 22
Jim Akers Memorial Goblet	Judy Baker	Most Points Open Classes
Brook Silver Challenge Cup	Jenny Orrell	Most Points Novice Classes
Glass Goblet	Margaret Cooper	Most Points Extra Open Classes
Elizabeth Smith Silver Medal	Isabel Green	Youngest Exhibitor under 18

Premier Blooms

Overall Premier Bloom (Albert Tear Memorial Trophy), Best Breeder in Show, Best Bloom in Novice Classes (The Dudmaston Plate) Jenny Orrell -Talisman Breeder

Best Flame in Show Malcolm Hainsworth - Lord Stanley Flame

Best Feather in Show Keith Eyre - James Wild Feather

Best Bloom in Extra Open Classes (S Knowles Cup) Not awarded

Harrogate Spring Flower Show

Class 1 Tulip Championship of Great Britain 3 Vases of 9 Tulips, 3 different varieties, one per vase (11) 1. Mrs Pat King (Colne) Banja Luka, Big Smile, World's Favourite 2. Melvyn King (Colne) World's Favourite, Ivory Floradale, Vivex 3. Peter Turner (Swanwick) Burning Heart, World's Favourite, Golden Oxford

Class 2 9 tulips - one variety (13) 1. Mrs Wendy Akers (Wrenthorpe) World's Favourite 2. Anne Turner (Swanwick) Golden Oxford 3. Teresa Clements (Harrogate) Parker's Surprise

Class 3 3 Lily flowered tulips, one variety (11) 1. Brian Collinson (Wrenthorpe) Marilyn 2. Peter Turner (Swanwick) Peter de Leur 3. Mrs Margaret Cowie (Harrogate) Golden Oxford

Class 4 3 Parrot flowered tulips, one variety (2) 1. Teresa Clements Rococo 2. Mrs Wendy Akers Apricot Parrot

Class 5 3 Double flowered tulips, one variety (4) 1. Teresa Clements Casablanca 2. Barbara Pickering (Wakefield) Uncle Tom 3. Mrs Margaret Cowie Orange Princess

Class 6 3 Fringed tulips, one variety (1) 1. Malcolm Hainsworth (York) Golden Oxford

Class 7 3 Yellow flowered tulips, one variety (13) 1. Ian Yeardley (Barnsley) Big Smile 2. Mrs Pat King Big Smile 3. Mrs C Yeardley (Barnsley) Big Smile

Class 8 3 White flowered tulips, one variety (8) 1. Marguerite Murray (Wakefield) Clear Water 2. Anne Turner Clear Water 3. Peter Turner Clear Water

Class 9 3 Pink or Red flowered tulips, one variety (20) 1. Anne Turner Unnamed 2. Peter Turner Toyota 3. Harry Fogg (Doncaster) Menton

Class 10 3 tulips any other colour, one variety (12) 1. Mrs Pat King Banja Luka 2. Harry Fogg La Cortine 3. Mrs M White (Normanton) Olympic Flame

Class 11 5 Kaufmaniana, Greigii or Fosteriana cultivars (4) 1. Mrs Wendy Akers Purissima 2. Peter Turner Purissima 3. Teresa Clements Corsage

Class 13 3 tulips any other colour, one variety - restricted entry (5) 1. Ken Bacon (Sutton-in-Ashfield) Vivex 2. Brian Collinson Unnamed 3. Jenny Orrell (Wrenthorpe) Toyota

Class 16 A Bowl or pan of species tulips containing not less than 5 bulbs (6) 1. Jenny Orrell *T. turkestanica* 2. Terry Mitchell (Ossett) *T. batalinii* 'Bright Gem' 3. Teresa Clements *T. urumiensis*

Class 14 3 cut flowers from one species tulip (7) 1. Teresa Clements *T. clusiana* var. *chrysantha* 2. Jenny Orrell *T. clusiana* 3. Teresa Clements *T. urumiensis*

Class 15 5 cut flowers from one or more species tulips (6) 1. Barbara Pickering *T. whitallii* 2. Teresa Clements *T. tarda* 3. Mrs Barbara Fox (Knaresborough) *T. clusiana* 'Sheila'

Class 12 3 multi-headed tulips one variety (1) 1. Teresa Clements Georgette

Class 17 (3) 1. Malcolm Hainsworth 3 roses 2. Malcolm Hainsworth 3 bybloemens

3. Malcolm Hainsworth 3 Bizarres

Class 18 (2) 1. Malcolm Hainsworth Bybloemen 2. Malcolm Hainsworth Rose

Class 19 (3) 1. Malcolm Hainsworth Bizarre 2. Malcolm Hainsworth Rose 3. Malcolm Hainsworth Rose

Class 20 (3) 1. Not awarded 2. Not awarded 3. Not awarded

Gateshead Show

A Good Impression

After dire weather forecasts for the show weekend, 9-10 April 2005, it came as a very pleasant surprise to find the sun shining on Saturday morning. Unfortunately it was not strong enough to open the Tulip blooms in time for judging which starts at seven thirty in the morning.

There are ten classes for Tulips at the show, the first class which is for 9 Blooms any variety or colour is sponsored by The Wakefield & North of England Tulip Society. There was only one entry but it was a very useful vase of 'Apricot Impression' shown by Ian Yeardley of Barnsley. The next class called for 5 Blooms any variety or colour; again this was won by Ian, this time with 'Pink Impression'. He also won the 3 vase class with 'Apricot Impression', 'Red Impression' and 'Pink Impression' and the class for Red or Pink Blooms with 'Red Impression'. After Ian creating such a *'good impression'* it was refreshing to find a different winner in the class for 3 Blooms of Gregii, this time it was Mrs Christine Yeardley with 'Czar Peter'. Christine also won the class for a Pot of Tulips with a very good pot of pure white 'Purissima', the judge also awarded this exhibit, The Best in the Tulip Classes.

This year the quality of the flowers was good but there were only 24 entries, which must be disappointing for the organisers. For those who have not exhibited at Gateshead please consider doing so, it is now firmly established on the garden calendar and a good day out.

John N Gibson

The 2005 Garden Visit

This year the garden visits took place on 10 July in brilliant sunshine - all day. The gardens visited were both in Lincolnshire.

In the morning the group met at 4, Ringwood Close, Birchwood, Lincoln. Described briefly as “1/3 acre of garden bordered by mature woodland, and created over 30 years by enthusiastic plant collectors,” this garden was a visual and educational delight. In different areas different schemes and types of planting had been laid out to encompass not only a variety of habitats, but also an enormous wealth of rare and unusual plants, mostly labelled, and with some duplicates on sale in a neat “cuttings area” at the far end.

This, typically, was reached by passing through a wonderfully scented rose arch. The garden, backed along one edge by woodland, was particularly sheltered and benefited from being south-facing along its length, situated at the top of a cul-de-sac of houses. Where the house gave shade, this was exploited by a courtyard, featuring a collection of ferns and hostas with attractive trellises to support appropriate climbers.

There was a gravel bed with grasses, a vegetable plot, and the layout offered walks round and about the different beds, under a tree, or over a lawn, with seats at strategic places to rest and absorb the detail. At one point the vista was extended into woodland to give “borrowed” distance and dimension.

As plant collectors will appreciate, there is often a dichotomy between wanting to have and compare a number of plants within a genus, and being able to produce a garden design that doesn't submit merely to cataloguing or regimentation, the alternative being that a plant might lose its significance in the wider scheme of things.

At 4, Ringwood Close, this was never an issue. It seemed that every plant was placed with such care and consideration that it was complemented by its neighbours and at the same time displayed at its best with regard to size, colour and necessary conditions. Plenty of “oohs and aahs” were heard as the Society Members explored the garden and Mrs Margaret Brown was helpfully at hand to answer questions and dispense welcome elevenses.

After various adventures in antiques shops, country parks and lunch establishments in between the two gardens, which were about 12 or 15 miles apart, the Society reassembled at 3pm.

“Les Allees” is the garden of the YTV presenters Alan Mason and Marylyn Webb. After living and gardening in France for several years they have come back to settle in Caythorpe where Mr Mason has a garden design company. This garden was of a completely different scale and character, and we were informally shown round by Mr Mason, but free to linger or wander off if anything attracted us.

There was a variety of habitats here too, but of a looser nature, where woodland opened to a large wild pond, or an Italian avenue of cypresses led to an impressive two-storey tree/summer house which overlooked the local landscape above and beyond the hedge. Sweeping and bounteous borders nudged up to a large terrace, where some very large pots contained interesting grasses and a mimosa tree flourished.

Here too were many unusual plants and some stories behind them were entertainingly told by Mr Mason as he and Marylyn served limitless tea, cool drinks and home made cake. As a reminder of France they had planted a formal potager with a mixture of trained fruits and many kinds of flourishing vegetables.

Little fluffy-legged ornamental chickens pecked around freely and kept down the slugs. They also kept down the cake crumbs falling under the table as we relaxed on the terrace. Alan Mason pointed out three black and white moths which had settled on a pair of trousers on a chair in the potager. They looked very unusual to most of us, I suspect. They were Leopard Moths (*Zeuzera pyrina*) whose caterpillars bore into the trunk and branches of apples and hawthornes, and can seriously damage young trees. The female is larger than the male.

Both gardens have featured in magazines and both are open under the National Gardens Scheme. Thank you Joanna Spencer for arranging the day.

Marguerite Murray



Two (not so) Grumpy Old Men James Akers and Keith Eyre
(photo Don Brears)



Ringwood Close, Lincoln (photo James Akers)



“Les Allees”
(photo James Akers)



Leopard Moths *Zeuzera pyrina*
(photo James Akers)

ARBITER ELEGANTIAE TULIPAE

It seems an age since I first stepped out with my few precious blooms as the novice classes were ‘called up’ at the annual show, how is it then that I continue to consider myself as a beginner? I grow a reasonable sized collection, and each year manage to get some blooms on the bench. Why am I surprised when asked for an opinion? Probably because I am still requesting help myself which is perhaps no bad thing. The more time I spend growing these most fascinating and at times frustrating of Tulips, the more I become aware of just how little I know, and just how much more there is for me to learn.

I was then both surprised and delighted when invited to assist Jane Green in her judging of the novice and extra open classes at this years show.

Here was a first class opportunity to observe the process and technique of judging in the company of unquestionable experience and knowledge. Jane proved to be both a patient and informative tutor.

From first until last each bloom was examined and explained with both clarity and detail. The ability to spot very quickly the faults and good points of each bloom is doubtless the result of growing up with them. To be able to balance the opposites when comparing bloom with bloom at first seemed to me quite daunting, and yet after a couple of classes thanks to some clear explanations I found myself able to understand the process. Terms such as ‘skip’, ‘thumbprint’ and ‘grizzling’ ceased to be Tulip cant and instead became properly comprehensible adjectives.

What was also enlightening was the unerring eye which could detect a ‘skip’ in the feathering while I was still attempting to take in the whole bloom. I was, at first, taken a little aback by the openly admitted preference for the lightness of both feather and flame, and yet to have such preference acknowledged and then applied uniformly within the accepted Florists Standards is to experience the real essence of judging. For all of us who grow and show Tulips must of course, ‘judge’ when selecting our blooms to take to the bench. When one begins with a few bulbs it tends to be considered an achievement to get anything benched on show day.

The next step as a collection grows should be towards the classes that call for a number of blooms, and it is here that certain discrimination is required. I well remember my first attempt at the larger classes, for having sorted out what I thought to be a fair show I asked Keith Eyre to cast his eye over them. He performed what appeared to be a number of rapid chess moves, which clearly worked because I went home with some silverware. In following years I found that I needed rather less help, having taken in what had been explained as the bottles and blooms were rearranged.

Thus the concept of ‘judging’ cannot be totally alien, and it was most interesting to compare my mental choices in each class with what Jane was showing and explaining

to me. In some cases I found consensus was spot-on, and yet in others I was far away. The 'spot-ons' were of course the easy ones with either glaring faults or obvious good qualities. What was most fascinating and instructive were those classes in which my choices differed greatly from Jane's. For here we were into the fine detail of comparison, and as the explanation unfolded I began to see I had viewed blooms in a rather superficial way. So by the time we reached the conclusion of the judging I found that I was beginning to look at blooms in a much more informed way.

So my education has been extended a little further, and I must thank Jane for her patience with my endless stream of questions and the opportunity to take part is something for which I am most grateful, and look forward to experiencing again. I would urge anyone who has an interest in the growing and showing of tulips to do the same should the opportunity arise. It is in this way that much valuable knowledge and experience will pass on through the Society. This coupled with more members showing in the larger classes must ultimately result in good shows running well into the future.

And so how do I feel now?

Well still in the noviciate, but with distinct acolyte tendencies.

John Snocken

Name That Florists' Tulip

1. Happy Occasion
2. Feeling unwell, see him
3. Prospector
4. A novel
5. Harmonious sounds
6. Fire in Yorkshire
7. Maid on a balcony
8. Does he have train connections
9. Cash well connected
10. Politician
11. Built musical instruments
12. Gardener with good connections

Answers at the back

Peter Turner

An Additional Tulip Hazard

When I found that the florists tulips were attacked by mice and squirrels, I arranged a raised bed in the middle of our cobbled yard. I surrounded the bed with wire netting and it protected the bulbs from both mice and the squirrels.

We came back after ten days in Scotland to find that sheep were in the garden: worse was to come, for they had put their heads over the wire and eaten every tulip flower, so there was nothing to take to the show in May.

I now look forward to the AGM.

Douglas Kydd

Wrong Word

It is possible to get a “wrong word” dictionary (see www.wrongwordbook.com on the internet) a handy reference guide on confused word pairs.

Last week I had a telephone call from Malcolm Hainsworth which he finished fairly quickly by saying “I can’t talk for long I’m doing my brakes”. I was a little puzzled because I had not imagined car mechanics as one of Malcolm’s many skills.

A few minutes later I thought of something which I needed to say to Malcolm so I rang back.

Maggie answered and said “I’m sorry he’s not here”.

“Yes he is”, I said, “he’s outside on the road mending his car, he’s doing his brakes”.

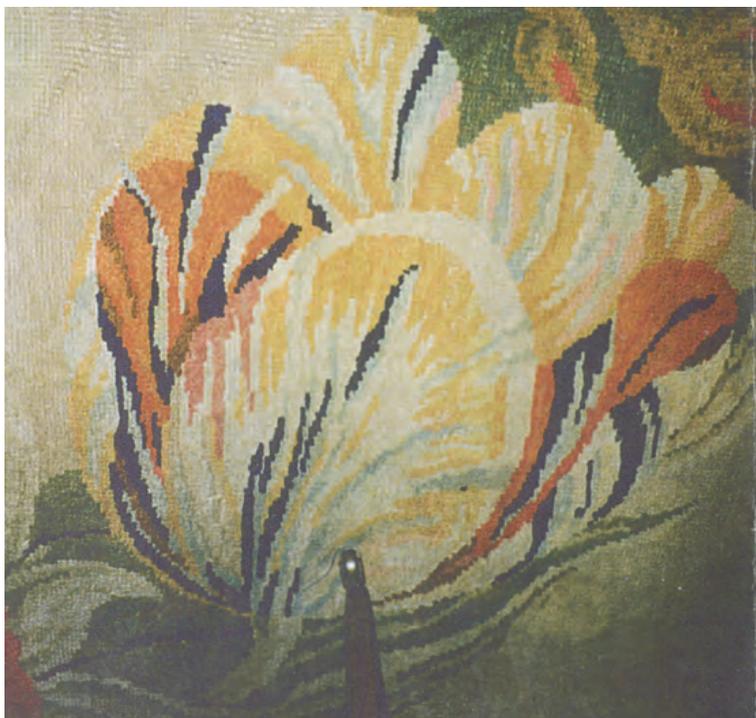
“No he isn’t “, said Maggie, “he rang you on his mobile. He’s at the allotment planting his tulips, he’s doing his breaks”.

James Akers

Tulips depicted in early Axminster carpets

In several stately homes scattered around the British isles there are florists' tulips to die for, with boldly broken colours. They are incorporated into the designs of the early Axminster carpets which were produced between 1755 and 1835. Unfortunately not all the homes are open to the public - and when they are the Axminster carpet may be in some remote bedroom used by American visitors - but here are the ones to look out for. One of the earliest is at Kedleston Hall in Derbyshire, now a National Trust property. This large floral carpet with a hectic background of octagons and squares, and flowers pouring out of huge cornucopias, is still in the Drawing room for which it was originally made. It was incorporated into a Robert Adam renovation programme which was finished by 1766 when a visiting Duchess admired the 'very expensive Devonshire carpet'. There is just one tulip (is this symbolic of its rarity?) occupying the top position in the centrepiece bouquet of the carpet. It is a rose tulip, with pink streaks on white, as are the majority of tulips in the earlier Axminster carpets.

At Chatsworth, also in Derbyshire, there are a number of Axminster carpets, span-

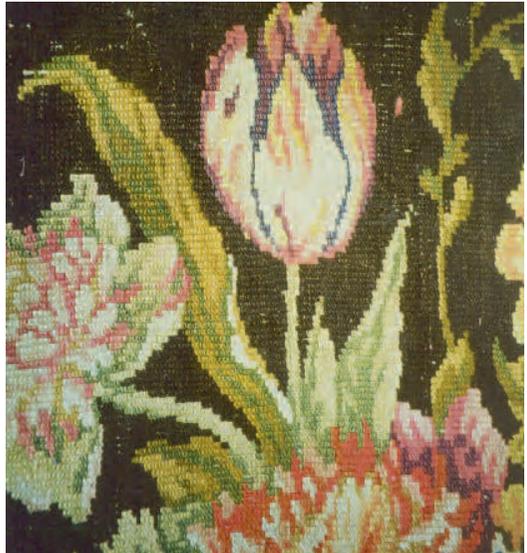


Tulip from the floral carpet in the Yellow Drawing Room, Chatsworth (photo Brenda Rose)

ning the period of their production and three have floral designs. The earliest has mainly pink flowers against a dark background and probably also dates from around 1760, although there is no written record to confirm this. It is smaller than the Kedleston carpet and it gets moved around, but last heard of it was in the Centre Dressing Room. In the middle of the carpet is a large medallion, created by a green garland of leaves. Inside the garland there are five streaked tulips, one in the central bouquet and two at either end; three are rose tulips and two are bybloemen marked with purple and white. Secondly, and really the highlight at Chatsworth, is a somewhat later and larger Axminster carpet - though still pre-1800. It probably originally belonged in Devonshire House in London, but was last heard of in the Yellow Drawing Room at Chatsworth. Here the flowers stand out from a green and cream background. There are some tulips in the corner designs, but the eye is drawn to the flowers which create a circle around the green central pattern. These are gigantic, mostly roses, as much as two feet across, and there is one magnificent tulip. It is a bizarre, with reddish-brown and yellow streaks highlighted with pale and dark wools. Also the flower and petals have the rounded shapes which create the ideal florists' tulip - whereas most of these carpet tulips have more elongated and pointed petals, like garden tulips which may have caught the virus by natural transmission

The third Chatsworth carpet is also the largest, and can be found in the Library. This room, for which it was specially made, was originally the Long Gallery and was converted into the Library in the early 1830s, which is the date of this carpet. There are three large roundels of massed flowers and fruit, including melons and pineapples, on a rich blue background, and there is also a floral border. Many striped tulips of all types appear cheerfully crowded with everything else. They are no longer individually prominent as in the earlier designs - which is symptomatic of the change in style over the period of production of these carpets.

To return from the three Chatsworth carpets to a more chronological sequence - at Wimpole Hall in Cambridgeshire



Tulip from the small carpet at Althorp (photo Brenda Rose)

(a National Trust property) is another of the largest early Axminster carpets, which is also the Library carpet. It has no documentation but stylistically it has been dated around 1770, so chronologically it fits between the two earlier Chatsworth carpets. Here, typically of that period, the profuse flowers lie against a dark background, and there are four cornucopias in the comers, although they do not dominate the carpet like those first described at Kedleston. Each cornucopia has a bunch of flowers including a striped tulip with an opening flower and a bud. Here, which is again characteristic of the earlier carpets, the tulips are in the most prominent position in the arrangements they occupy. They are boldly coloured with red, pink, white, yellow, orange and green wools, but whether this hints at *viridiflora* genes or artistic licence is hard to tell.

Also from this period around 1770 is a small carpet at Althorp in Northamptonshire (which may need a special prior request before it can be tracked down and seen). Another dark background and (as a Kedleston) just one tulip very prominent in the central bouquet. It is a beauty with red and yellow streaks that suggest a bizarre, although the light and dark shading wools add to its complexity. It was a photo of this tulip that first made me catch my breath and resolve to try and involve the members of the tulip society in this carpet quest.

The remaining carpets are nineteenth century. Among the changes in style there is a tendency to lighter, brighter colours both in the backgrounds and the flowers, and towards massed groups of flowers, meaning that the tulips no longer stand out as significantly as in the earlier designs. At Goodwood House in Sussex the large Axminster carpet in the Yellow Drawing Room is typical of this. It belongs to the period between 1806 and 1830 when two new wings were being added to the house, and it is assumed the carpet was part of this project and was made for this particular room. Among the flowers of the centrepiece and borders there are beautifully marked tulips, especially a rose tulip in the central area. As with the most striking tulip at Chatsworth, this flower has the pure, rounded shape of a florists' tulip.

Penrhyn Castle in North Wales (National Trust again) also has one of the largest examples in this group of later carpets, in the Dining Room. There was an intensive building programme here in the early nineteenth century and when Victoria visited in 1832 (just before she became Queen) she wrote in her journal that the Castle was 'not near finished' - however it is likely that the carpet had been placed in the dining room in time for her visit! The flowers on this carpet are arranged in baskets, urns and garlands as well as being individually scattered. So finding the tulips involves a treasure hunt among the other flowers - many of which also appear multi-coloured and multi-patterned.

And finally, at Felbrigg House in Norfolk (the National Trust is doing us proud here) there are two carpets of similar design made for two adjoining rooms, the Cabinet and Drawing Room. Both have central roundels and borders filled with flowers which

include rose tulips and bizarres. In the Felbrigg inventory of 1833 these carpets are not listed, but they are there for the inventory made in 1863. They therefore conclude the sequence because they were almost certainly made in Wilton after the transfer of the looms from Axminster in 1835.

So where did the designers of these carpets see their tulips? Were they taken from botanical illustrations or were they copied from studies made originally for some other art form such as paintings, ceramics or even marquetry? There is no standard tulip design here, such as might be recognised if it were repeated from one carpet to another - indeed there is considerable variation between the different carpets both in flower shape and in marking. If the designs were made from life and not from previous flower studies, were florists' tulips available in Devon during this period? Or did an enthusiast travel to study them? The information in this article, together with the questions, were taken with kind permission from the researches of Brenda Rose, the expert on early Axminster carpets. If someone far more expert on tulips than I am would like to add this extra dimension to her work she would be thrilled.

Any comments please to Celia Fisher, 7 Maze Road, Kew, Surrey TW9 3DA

Celia Fisher

See you at the show

There's buying The Book and then there's reading it and then finally, doing what it says! I am a comparative novice to growing and showing tulips, considering the competition, and felt that last year I learned a bit of a lesson, these chaps who have been doing it for years, well they know a thing or two. Not only that, much of this valuable knowledge has been written down and is there available to all in The Book; English Florists' Tulips Into the 21st Century.

The light began to dawn when we joined the gathering of society members in James Akers' garden the day after the annual show in May this year. Fortunately it was a fine, bright morning and the selection of tulips brought back from the show were set out ready to be examined at close quarters and in good light. They were the subject of much discussion and it helped greatly that we could pick them up, turn them round and have a good look inside and underneath in a way that would not be possible or acceptable at the show. James and Keith pointed out faults and strengths in colour, form and breaks and it was all very interesting and informative and I came away feeling I had learned something, always a reason to feel cheerful!

It sent me back to my neglected book. The other thing I have always found hard to do is to cut my tulip blooms two to three days before the show (see page 39) To me it

made sense to leave the bloom being fed by the bulb for as long as possible, how could cutting it improve it? I can't give a botanical answer to this - maybe raising the temperature of the surroundings causes the blooms to open and the petals to expand ?- but having seen the show winners arrive ready cut and having seen them the following day crated up in bottles in the garden and looking in top condition I can only say, follow the advice in the book, it really works! I am certainly going to mend my ways next year.

Ah yes, next year. My Dutch bulb order arrived recently and I had a look at my English tulips when I was planting them up. I had put them away carefully, each variety kept separately with its own label in a cool, dry corner of the garage. Not carefully enough, the mice must have had a feast, Goldfinder being a particular favourite. What a shame! I cleaned up the remainder and planted them straight away and covered them with fine wire mesh, so, we shall see if I have any English blooms at all this year to try the new regime on. I am reminded of the concluding sentence in *The Book*, "Never forget that show day is meant to be pleasurable and that the judge has only tried to do his best." How true. Never forget that growing and showing tulips is meant to be pleasurable and you can only try to do your best. See you at the show.

Teresa Clements

An after thought. This seems an appropriate, if rather belated, opportunity to thank James and Wendy Akers for making us all so welcome in their garden the day after the show, and Keith Eyre for being there and patiently answering questions and explaining decisions to us, when they must all have had so many other demands on their time and attention.

Pumpkin, or was it a Squash?

This is a completely unrelated comment, but wasn't the pumpkin Malcolm brought to the AGM good to eat? We took a slice and had some roasted in the oven with other mixed, roast vegetables, which was really good, and cooked the rest in soup with carrots and lentils and tomatoes. It wasn't the loveliest thing to look at and I admit to having felt a bit dubious about it, but after tasting it I kept the seeds so I can try growing it myself next year. Thank you Malcolm.

British Florists' Tulips seen with Swedish eyes

As a fairly new member of the Wakefield and North of England Tulip Society, I nourish a sincere crush for British florist tulips. This crush was deepened during my stay with James and Wendy Akers in Wrenthorpe in May 2005. Below, I try dressing my excitement in words, as well as sharing some experience from cultivation on the 59th latitude, and some thoughts on tentative future research. In an appendix I have also included a raw draft of a key to the British florist tulips, aiming at helping new members to identify at least some flowers, and to bring some order among mixed-up bulbs.

My crush on florist tulips began in 2001, when I stumbled across an illustrated book on tulips in general. I told my wife Monika that I wanted the broken tulips, but the best dealer in Sweden (Gothenburg) explained that such tulips were impossible to buy. After some research, even more literature studies, including a Swedish translation of Pavord's tulip book, which made me even more determined to proceed with finding real florist tulips, I learnt about the society. Via the Wakefield tourist information office, I received James Akers' telephone number and address, and a communication over several months began.

Presumably my persistent eagerness convinced James Akers that I was sincerely interested, and prepared to give the florist tulips a good home. He generously sent me some bulbs which arrived on December 28th 2001. Normally, January in my home town Uppsala means -20C and rock hard soil, but we were lucky to have experienced a fairly mild winter. I kept my bulbs in a card board box in a storage room at $+3\text{C}$ - $+9\text{C}$ until January 6th 2002, when I transferred the bulbs to pots and covered the bulbs with dry soil. Due to a 35 cm snow cover, I had to wait for better weather, and the soil cover would meanwhile induce root formation. On January 15, at $+2\text{C}$, I selected a southwest corner near the house, and managed to make four holes to fit in the first set of bulbs. On January 18 and 20, I managed to put the remaining bulbs into the frozen ground, and then followed a period of anxious waiting.

On May 8, 2002, I was rewarded with the fantastic explosion of contrasting mahogany red and golden yellow, as displayed by Lord Stanley Fe. When writing this contribution to the society (May 13, 2005), all my tulips are still in green buds. The experience I have from cultivation in Sweden so far, is e.g. that the period of blossom starts between May 8 and 25, depending on year and cultivar, and that on June 1st most tulips are gone. I had no tulip fire until this year, a disease I had never encountered before. When preserving the bulbs indoors in small spruce baskets during the summer 2004, I neglected to remove all brown scales and soil, and when planting out the bulbs on October 9th, I reused some of the old soil instead of making totally new soil as during the previous years. I had to pay for my ignorance but will keep tip-top hygiene in the future. The soil I use is a home made mixture of old cow manure, peat soil, silica

sand and bone powder. Apparently my strains behave similarly as in Britain, e.g. Wakefield is most prolific, while Cyrano does not reproduce at all. Empirically tulips in the ground stand air temperatures at least down to -24°C . Apart from tulip fire, foot balls and cats are my worst problems.

To be able to judge the quality of my flowers, I figured I had to learn more, and therefore decided to attend the 170th exhibition in Normanton this year. Thanks to the generous invitation by the Akers, I was able to thoroughly read about and discuss florist tulips in general, an experience of great importance for my understanding. Hopefully, my collection can constitute another back-up of benefit to other members of the society.

James and I discussed different future research projects. Fairly simple studies would be to use DNA fingerprinting to accept or reject if morphological characters could be used to distinguish intermixed cultivar pairs, such as Sulphur & James Wild, and Mabel & Annie McGregor.

Another interesting but more costly and laborious task, would be to test the old hypothesis that there are two different viruses. Genetical methods could also be used to sort out from which botanical *Tulipa* species the breeders were derived. There could be hybrids between several species, and *Tulipa gesneriana* might be a hybrid too. A cure for tulip fire is wanted by everybody, and some people I met argued that cures already exist in the form of banned fungicides, but if we accept current EU laws, then we need to find a stunting agent in addition to good hygiene and cover to prevent spore dispersal by splashes from rain drops. One possibility worth testing is endophytic fungi, which normally grows inside leaves of various plants. Presence of harmless fungi may prevent rapid colonisation of pathogenic fungi, but such a project is risky and demands years of screening and funding to find a species and a strain that makes an effect. Apparently the society has already financed projects to restore breeders from broken tulips, such as Sir Joseph Paxton. In theory the technique exists, i.e. isolation of virus free cells in the growing tips (meristematic tissue), multiplication of such cells on solid nutrient media, and induction of shoots and roots by hormones. Even if this technique has been successful for a number of plant species, far from all are cooperative, and I should imagine bulb-forming genera may cause trouble. The efforts financed by the society have so far not been successful. Still, a full scale project would be worth to finance via a national research council, although no promises for success can be made. If successful, even mass production of slow growers such as the beloved Cyrano could be done, making new individuals from single cells, rather than spending fifty years to get 20 daughter bulbs. James remarked though that with the current success in the production of breeder seedlings, the need for a Paxton breeder is no longer that urgent.

As to the show, I was thrilled to see it in reality! From pictures, I could not really see the point with using brown beer bottles as vases, but after seeing the show in reality, I got the point. The tulip gets support from the bottle neck, the even colour of the bottle does not draw attention from the flower, and in fact I thought the amber colour actually enhanced the beauty, especially in sunshine. I also learnt that the bottles are modernised versions of the original brown vases, which tiny holes made them awkward to handle for filling and removing water. I realised the Dutch 17th century ornamented blue vases, which are still produced by Delft in Holland, are not at all suitable, since they disturb the eye's communication with the flower. After seeing about 250 florist tulips, I got a feeling for what defines good feathers and flames, I learnt to appreciate breeders, not only as tools for making future rectified wonders, but also for their own beauty. My favourite blooms were Keith Eyre's James Wild feather and Jenny's winning Talisman breeder. I had to video tape that Talisman several times, to keep track of all the awards that kept coming in. The different tricks for e.g. transport (crates and plastic buckets with holes in the lid) and cleaning (using a wet brush) was most valuable. I also realise the importance of the show to keep a good quality of rectified florist tulips. Mass breeding without control would definitely result in loss of cultivars and degenerated strains, such as in the case with e.g. Golden Retriever dogs in Sweden. Many are no longer golden but white, and many suffer from genetical disorders. A high quality demand is essential for preserving and developing these astonishingly beautiful living jewels. Nonetheless, I and several other beginners were very much attracted by one of Peter Royles' seedlings, a bybloemen feather with a fantastic broad ribbon on each petal. The ribbon was lilac in the centre with two darker stripes on the sides. Apparently florists of southern England had once asked for an additional class to feathers and flames, but the northerners had rejected that. Maybe in the future "ribbons" will become a new class? Another experience was how beautiful these tulips are when they are brought indoors. In Sweden, I have treasured the flowers so much I have hardly dared to touch them, but from now on I shall dare to pick some to the joy of family and visiting friends. The reward is like daring kissing a girl, rather than adoring her from a distance!

Finally, I wish to emphasise how grateful I am for all personal contacts, kind advice and encouragements. I hope I some day can return the British hospitality, and that in the future I shall be able to show some florist tulips from Sweden.

Comments to the key: As mentioned above, I see this key as the first attempt. Just by writing the key I learnt a lot about each single cultivar and their characteristics, and one aim is to spare the enquirers some unnecessarily simple questions of identification. James Akers correctly commented that a key has not seemed useful in the past, since it is impossible in many cases to identify a rectified cultivar. It is therefore utterly important to mark the bulbs well and not to mix them up. However, since mix-ups may

occur accidentally, and since beginners have limited experience, a key may still aid to the basic knowledge, and provide an overview that may help identification of at least some cultivars. It should be emphasised that the key is not always applicable on colour photographs or printings, since film and printing technique may alter the natural colours, which sometimes are key characteristics. Another weak point of the key is that some characters are inevitably relative. This means that in order to know if a cultivar is "prolific", "early", "dark red" or "taller than the average", the user of the key must have something to compare with, either previous experience from cultivation or shows, or have two mixed-up tulips in front of him. It is not useful to state date of blossom or height in centimetres, since that changes due to geographical conditions, and, again we deal with relative characters. Of course, there are mutated English florist tulips with e.g. eight petals, "thieves" with a morphology resembling *Tulipa acuminata*, and seedlings with ribbons and yellow stains and other faulty characters. Such forms are omitted here, since they do not represent named British florist tulips.

Eric Danell

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Key to the British florists' tulips

Listed by The Wakefield and North of England Tulip Society (2002)

(Key version I, May 31, 2005)

1. Petals strikingly rectangular and/or very pointed or twisted or fringed or double or uniformly coloured. Bases often with blue or black spots. Leaves sometimes undulating.

Filaments might be discoloured.

Dutch tulips, botanical species and other tulips not treated in the key.

1. Petals often rounded (sometimes with a tiny tip), ideally resulting in a flower with the shape of half a hemisphere. Some cultivars are more egg shaped, with rectangular petals. Petals never twisted nor fringed nor double nor uniformly coloured. The base colour is white or yellow (never with black or blue spots or shadows). Leaves never undulating.

Filaments white or yellow, never discoloured.

English Florist Tulips.....**2.**

2. Tulips with coloured stripes on a white or yellow background.

Rectified (=broken) florist tulips.....**23.**

2. Tulips evenly coloured in red, lilac, purple or brown on white or yellow bases.

Breeder florist tulips.....**3.**

- 3. Tulip red or brown, with a white or yellow base.
Rose and Bizarre breeders.....9.
- 3. Tulip lilac or purple with a white base.
Bybloemen breeders..... 4.

Bybloemen Breeders (Br.)

- 4. Tulip with a twisted, brain-like stigma. **Music Br.**
- 4. Tulip with a triangular stigma.....5.
- 5. Outer petals strongly reflexing when old. **Bessie Br.**
- 5. Tulip different.....6.
- 6. Bulb twisted, the edge of the petals pure lilac, the centre of petals silver-lilac.
Talisman Br.
- 6. Bulb not twisted, and petals evenly coloured with no shades of silvery grey.....7.
- 7. Inner petals often slightly longer than the outer. **Albert Tear Br.**
- 7. Evenly sized petals.....8.
- 8. Tulip light purple. **Columbine Br.**
- 8. Tulip deep to mid-mauve. (**Jane Eyre Br.** and **Norman H Eyre Br.** no longer exist (James Akers 2005)).

Other breeders

- 9. Tulip with a white base. **Rose breeders**.....16.
- 9. Tulip with a yellow base. **Bizarre breeders**.....10.

Bizarre Breeders (Br.)

- 10. Red tulip with a yellow base.....14.
- 10. Brownish tulip with a yellow base.....11.
- 11. Deep (olive) brown petals.....13.
- 11. Mahogany (reddish) brown petals.....12.
- 12. Twisted brain-like stigma. **Sam Barlow Br.**
- 12. Triangular stigma. **Lord Stanley Br.**
- 13. Tulip without a distinctive scent. **James Wild Br.**
- 13. Tulip with a distinctive scent. **Sulphur Br.** (intermixed with James Wild Br., no

bulbs currently labelled as Sulphur).

14. The yellow base of each petal looks like “a duck’s foot print”. Clear red colour.

Deryn Roberts Br.

14. The yellow base of each petal has an even margin.....15.

15. Large twisted stigma. **Goldfinder Br.**

15. Small triangular stigma. **Gleam Br.**

Rose Breeders (Br.)

16. Red or dark red tulips.....19.

16. Pink tulips, usually somewhat elongated petals.....17.

17. When turned up-side-down, the tulip is bell-shaped with a triangular base.

Gloria Br.

17. When turned up-side-down, the tulip is somewhat elongated but with a round base.....18.

18. A prolific cultivar, producing many side bulbs each year. **Mabel Br.**

18. The cultivar is not prolific, sometimes no side bulbs formed. **Annie McGregor**
(this cultivar is currently intermixed with Mabel, i.e. there are no cultivars
labelled Annie McGregor).

19. Dark ruby or grenadine red.....21.

19. Lighter red.....20.

20. Egg shaped tulip, medium height. **Jessie Br.**

20. Well shaped rounded tulip, less than medium height. **Juliet Br.**

21. Creamy white base which resembles a Canadian maple leaf when viewed from
the underside. **Hubert Calvert Br.**

21. Pure brilliant white base.....22.

22. A rare cultivar with incurving petals when young. **Helen Josephine Br.**

22. A rare cultivar, similar to Helen Josephine from which it was bred, but darker and
taller. **Sarah Akers Br.**

Rectified (broken) tulips

23. Rectified tulip with white base
Bybloemen and Rose flames and feathers45.
23. Rectified (broken) tulip with yellow base. **Bizarre flames and feathers**.....24.
24. Flame ornamentation (in addition to the coloured edge, also a beam of contrasting colour runs up the centre of the petal).....35.
24. Feather ornamentation (contrasting colour confined to the petal edges, often running down the petal, i.e. bearded).....25.

Bizarre feathers (Fe)

25. Petals with strikingly red markings, with or without black markings.....27.
25. Petals with dark brown or black markings, without or almost without red markings when observed in the shadow or indoors.....26.
26. Tulip without a distinctive scent. **James Wild Fe.**
26. Tulip with a distinctive scent. **Sulphur Fe.** (intermixed with James Wild Br., no bulbs currently labelled as Sulphur).
27. Mahogany or chestnut red colours on yellow background.....30.
27. Pure red colours on yellow background.....28.
28. Petals with green tips. **Royal Sovereign (=Charles X) Fe.**
28. Petals without green tips.....29.
29. Large twisted stigma. **Goldfinder Fe.**
29. Small triangular stigma. **Gleam Fe.**
30. Twisted stigma. **Sam Barlow Fe.**
30. Triangular stigma.....31.
31. Large round tulip without black colours.....33.
31. Small egg-shaped tulip with black and red colours.....32.
32. Brightly golden yellow background and mostly red markings. **Anniversary Fe.**
32. Lemon yellow background, black margins and red stripes (beards).**Sir Joseph Paxton Fe.**
33. Not prolific bulb, uncommon cultivar **F. R. Perraudin Fe.**

33. Prolific bulb, common cultivars.....34.
34. Round flower of medium size. The earliest cultivar. **Lord Stanley Fe.**
34. Petals a little long and narrow. Later appearance. **Lord Frederick Cavendish Fe.**
- Bizarre flames (Fl.)***
35. Petals with strikingly red markings, with or without black markings. ..38.
35. Petals with brown or black markings, without or almost without red markings when observed in the shadow or indoors36.
36. Very slow formation of side bulbs. **Cyrano Fl.**
36. Very prolific.....37.
37. Tulip without a distinctive scent. **James Wild Fl.**
37. Tulip with a distinctive scent. **Sulphur Fl.** (intermixed with James Wild Br., no bulbs currently labelled as Sulphur).
38. Pure red colours. **Goldfinder Fl.**
38. Chestnut or mahogany brown colours.....39.
39. Twisted brain-like stigma. **Sam Barlow Fl.**
39. Triangular stigma.....40.
40. Large round or square tulips, almost without any black colours.....42.
40. Small egg shaped flower with black and red markings.....41.
41. Brightly golden yellow background and mostly red markings. **Anniversary Fl.**
41. Lemon yellow background, black margins and red stripes (beards).
Sir Joseph Paxton Fl.
42. Flat base. **Dr Hardy Fl.**
42. Round base, petals may square as the flower ages.....43.
43. Tall, rare (i.e. slowly forming side bulbs) cultivar that mostly show black-break (i.e. intensification of the pigment in small patches of the otherwise unchanged petal colour). **George Hayward Fl.**
43. Prolific cultivars with true flames (clear-break).....44.

44. Round flower of medium size. The earliest cultivar of all. **Lord Stanley Fl.**
 44. Petals a little long and narrow. Later appearance. **Lord Frederick Cavendish Fl.**
45. Tulip with pink or red colours. **Rectified (=broken) roses.....58.**
 45. Tulip with lilac, purple or plum colours. **Rectified (=broken) bybloemens....46.**
- Bybloemen feathers and flames*
46. Tulip with a twisted brain-like stigma. **Music Fe & Music Fl.**
 46. Tulip with a triangular stigma.....47.
47. Twisted bulb, inner petals reflexing, late blossom. **Talisman Fe & Talisman Fl.**
 47. Bulb not twisted, inner petals not reflexing (but outer may), late or early blossom.....48.
48. Petal tips rounded, early or late blossom.....50.
 48. Petal tips distinctly pointed, late blossom.....49.
49. Some markings almost black. **Habit de Noce Fe & Habit de Noce Fl.**
 49. Markings lighter, hardly black. **Rory McEwen Fe. & Rory McEwen Fl.**
50. Petals thin and papery with persisting colourless tips, earliest of all bybloemens, tall. **Adonis Fe. & Adonis Fl.**
 50. Petals thick, and at least some tips coloured. Late or early blossom, various length.....51.
51. Outer petals reflexing when old, base slightly yellowish unless in full sun, plum coloured. **Bessie Fe. & Bessie Fl.**
 51. Outer petals not reflexing, base pure white in shade, violet colours.....52.
52. Later than Adonis, but earlier than other bybloemens. **Columbine Fe. & Columbine Fl.**
 52. Later blossom.....53.
53. Inner petals longer than outer petals, prolific. **Albert Tear Fl.**
 53. Petals of even length, prolific or not prolific.....54.
54. Tall flower cup with deep purple petals, almost black, short in height.
Agbrigg Fe. & Agbrigg Fl.
 54. Rounder flower cup, rarely black markings, tall or short.....55.

55. Prolific.....57.
 55. Not prolific, therefore rare cultivars.....56.

56. Deep purple markings. **Frances I Calvert Fe & Frances I Calvert Fl.**

56. Deep-mauve markings. **Jane L. Eyre Fl. (& Jane L. Eyre Fe.)**

57. Tall and strong plant. **N. H. Eyre Fe. & N. H. Eyre Fe.**

57. Small flowers. **John Hardman Fe. & John Hardman Fl.**

Rectified roses

58. Neither feather nor flame. **Lady C. Gordon.**

58. Feather or flame.....59.

59. Turned up-side-down, the tulip is bell-shaped with triangular base. **Gloria Fe.**

59. Roundish or egg-shaped tulips.....60.

60. Slow formation of side bulbs, i.e. rare cultivars.....64.

60. Prolific, i.e. common cultivars.....61.

61. Young tulip egg-shaped, deep crimson rose. **Wakefield Fl. & Wakefield Fe.**

61. Young tulip roundish.....62.

62. Light red. **Akers Fl. (& Akers Fe.)**

62. Dark red.....63.

63. The whole plant is less than medium tall, only flames (poor). **Juliet Fl.**

63. The whole plant is taller than medium. **Mabel Fl. & Fe. & Annie McGregor** (this cultivar is currently intermixed with Mabel).

64. Early flowering. **Julia Farnese Fl. & Julia Farnese Fe.**

64. Late flowering.....65.

65. Flames and feathers. **Sarah Headley Fl. & Sarah Headley Fe.**

65. Plated feather. **Ruth Duthie Fl.**

Literature

Pavord A (1999) *The Tulip*. Bloomsbury Publishing Plc.

The English tulip and its history W&NofE Tulip Society Tulip Society (1973) .

English Florists' Tulips into the 21st Century. W&NofE Tulip Society (2002)

Old Flames

Two years ago an idea floated into James' ever fertile brain. Most people, having experienced the stresses and strains and pleasures of the Tulip Day at the Royal Horticultural Society combined with staging the gold medal winning stand *The Genus Tulipa* would have been looking forward to a bit of a rest. Not he. "What do you think of putting on an exhibition of paintings of Florists' tulips, we might be able to borrow the Rory McEwen from Wakefield Art Gallery?" There was a definite lack of enthusiasm from the assembled committee who had probably been looking forward to having a quiet year. It was agreed to form a small sub-committee to look into the possibilities. This consisted of Marguerite Murray and me and in the fullness of time we found ourselves looking at the aforesaid Rory McEwen propped up on the desk of Nino the gallery's curator. At this point I confess I experienced a frisson of excitement. The painting is of a flamed 'Dr Hardy', watercolour on vellum painted in the early seventies which I'd seen exhibited at the Redfearn Gallery in London along with several others. It was so beautiful and so utterly alive, I realised that I wanted everybody to see it. How did this man somehow convey the beauty and the juiciness of the tulip in paint? There now exists a whole cornucopia of 20th and 21st century Florists' tulip paintings; by Celia Hegedus, Carolyn Sergeant, Monique Martin, Sally Crosthwaite, Lady Ann Fraser, Lynne Moore, Jose Escofet, I could go on and on plus the utterly stunning photographs of Derek Harris. Where were they, would the owners lend them? Suddenly the idea of the exhibition took flight; I really wanted it to happen.

So began the search for a venue and the paintings to show there. Wakefield Art Gallery offered us the space but the building is not quite suitable, a new gallery is in the process of construction, completion date as yet unknown. Marguerite has contacts with the Yorkshire Sculpture Park but they of course exhibit sculpture and the associated drawings, paintings associated with them. Still they agreed to talk to us, their exhibition space was increasing in 2005, a gallery for major exhibitions had been built into the hillside of the Bothy Garden, and an impressive visitor centre straddling the Ha Ha of the old park of Bretton Hall which of course is the main exhibition space for the outdoor sculptures. There are two smaller galleries, the Bothy Gallery and the Garden Gallery and they provisionally offered us the latter for spring 2006 if we could put together a viable collection. James knew that Celia Hegedus had been painting the tulips for several seasons; indeed we had bought her painting of feathered 'Adonis'. When we approached her she generously offered us the pick of her collection, as did Lady Fraser, Sally Crosthwaite, and Monique Martin in Canada. Alma Escofet was very supportive but the Jose Escofet's were in New York, which would need some thinking about. The President of the society, the Duke of Devonshire (formerly Lord Hartington), was especially helpful since he had commissioned a number of works by

various artists of English florists' tulips.

At this point the YSP asked whether we would undertake a planting of tulips in the grounds of the park near the entrance to the gallery and another area that can be seen through the gallery windows but is not open to the public. We agreed to do this and began planning the design. Marguerite decided we would use a very limited range of colours from very dark through purple, plum, light purple, pink and white in a very non-municipal style. YSP mentioned that they usually tried to involve local schools in projects whenever they could so eventually a day was chosen in mid-November and a group of four society members and about sixty children from a local Junior and Infants school helped us to plant several hundred bulbs with great enthusiasm. Our chairman Malcolm Hainsworth wielded his long handled bulb planter to great effect.

James is presently putting together a catalogue to accompany the exhibition, which is likely to run from 5 May to well into June and looks like being a stunning collection, perhaps a once in a lifetime chance to see how our tulips have inspired artists for hundreds of years and are continuing to cast their spell into the 21st century.

Wendy Akers

Midland Report

The Midland Tulip Society was unable to put on a tulip show at Myton School, due to the lack of support. It was envisaged that the form as carried out in Victorian times having a meal together with the showing of blooms, would bring about a different attitude.

So it proved, when a show was arranged at the Foresters Tavern, Chasetown with meals being brought to the table, allowing a more relaxed mood for exhibitors. Peter and Anne Turner won with their blooms, with a vase of nine, and *Tulipa clusiana*, put up by John Snocken, caught the eye of the public. Two locals had not seen such a display before that they became members.

Looking forward to next year, to expand the show at the same location, Foresters Tavern, Chasetown, nr Litchfield, Staffordshire. Be sure to make a note in your diary for Saturday 1st May 2006.

Personally I missed the Harrogate show this spring, though I will be bringing a coach load of people to the September venue. I was informed that the Chairman Malcolm Hainsworth, had English Tulips on show, this not being the first time he had achieved this. We would be pleased to hear his method of cultivation to bring this about.

Three Rules of Gardening

- 1st Please note one grows more than one sows.
- 2nd The plant that is luxuriate in your environment is called a weed.
- 3rd Your garden should not be any larger, than the wife can manage.

Trevor Mills

Quiz Answers

1. Anniversary
2. Dr Hardy
3. Goldfinder
4. Jane Eyre
5. Music
6. Akers Flame
7. Juliet
8. Sam Barlow
9. Royal Sovereign
10. Lord Stanley
11. Hubert Calvert
12. Sir J Paxton

Statement of Accounts for Year Ending 31 July 2005

RECEIPTS	2005	PAYMENTS	2005
Subs/Donations	868.00	Insurance	149.00
Life Members	150.00	Postage	190.05
Bank Interest	28.40	Newsletter	292.67
Dividends	43.66	Printing/Stationery etc	107.02
Share Value Change	47.17	Library Books	180.00
S/Table Value Change	37.30		
Bulb Distribution	0.00	Bulb Distribution	56.01
Sales Table	900.07	Sales Table	395.47
Profit AGM	70.36	New Prize Cards	0.00
Profit Main Show	16.66	Donation (T. Mills)	50.00
Prize Money	83.75	Prize Money	97.75
		Operating Surplus	727.40
TOTAL	2245.37	TOTAL	2245.37

Statement of Assets

	2005	2004
Current Account	@31.07.05 1306.10	1932.99
Abbey Account	4198.12	3126.06
Abbey Share Value	598.08	550.91
S/Table Value	2044.84	2007.54
Owed to Hon Sec	0.00	-64.26
TOTAL	8145.64	7419.74

