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ORCHIDS

THE BULLETIN OF THE AMERICAN ORCHID SOCIETY

VOL. 88 NO. 2 FEBRUARY 2019



SAVE THE DATE

2019 American Orchid Society

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in conjunction with the
San Diego County Orchid Society Annual Show
in San Diego, California.

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Show will be held at the Scottish Rite Event Center.

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- Orchid show & sale with preview event



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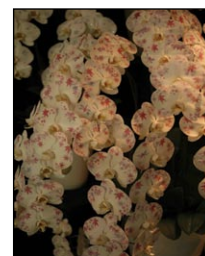
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FRONT COVER

Angraecum sesquipedale is one of the stunning features of the winter season, flowering between mid-December and late-April. This beautiful specimen, 'Dr. Nicholas C. Katz' grown by Elly L. Carroll, received a Certificate of Cultural Merit of 88pts in 2009. Photograph by Greg Allikas.

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A 501(c)(3) Nonprofit Organization Founded in 1921

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The mission of the American Orchid Society is to promote and support the passion for orchids through education, conservation and research

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The American Orchid Society provides leadership in orchids

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PRONUNCIATION GUIDE

Pronunciation of orchid names can be daunting for the novice and experienced grower alike. Presented below is a simplified pronunciation guide specific to the names found in this issue of *Orchids* magazine. An attempt has been made to represent each syllable using easily recognized sounds or words separated by hyphens and not standard phonetic symbols. Check out the Orchidist's Glossary on our website at <https://www.aos.org/orchids/orchidists-glossary.aspx>.

Aerides (air-EE-deez)
alexandrae (al-leks-AN-dree)
Amitostigma (am-ee-toe-STIG-ma)
aphyllum (ay-FILL-lum)
atacazoicum (at-a-kah-ZOH-ee-kum)
Bartholina (bar-thol-EE-na)
Bletilla (bleh-TILL-la)
Brassavola (brass-AH-vol-lah)
brymerianum (brye-mer-ee-AY-num)
Calanthe (kal-AN-thee)
Callista (kah-LISS-ta)
Cattleya (KAT-lee-a)
Coelogyne (see-LOJ-ih-nee)
cristata (kris-TAY-tah)
cucullata (kew-kew-LAY-tah)
cuthbertsonii (kuth-bert-SONE-ee-eye)
cymbidioides (sim-bid-ee-OY-deez)
Cymbidium (sim-BID-ee-um)
Dendrobium (den-DROH-bee-um)
Densiflorum (den-sih-FLORE-um)
digbyana (dig-bee-AY-na)
Disa (DYE-sa or DEE-sa)
dowiana (dow-ee-AY-na)
Dracula (DRAK-yew-la)
Epidendrum (ep-ih-DEN-drum)
Epiphyllum (ep-ih-FILL-lum)

Eulophia (yew-LOH-fee-a)
falcata (fal-KAY-ta)
falconeri (fal-KOH-ner-eye)
fimbriata (fim-bree-AY-ta)
fuscatum (fus-KAY-tum)
goeringii (gur-RING-ee-eye)
graminifolia (gram-in-ih-FOLL-ee-a)
Grammatophyllum (gram-mat-oh-FILL-lum)
Habenaria (hab-ih-NARE-ee-a)
harveyanum (har-vee-AY-num)
hercoglossum (her-koh-GLOSS-sum)
Herschelianthe (her-shell-ee-AN-thee)
hololeuca (hoh-loh-LEW-ka)
Holothrix (HOH-loh-thriks)
hookerianum (hook-er-ee-AY-num)
Huttonaea (hut-TON-ee-a)
Hygrochilus (high-groh-KYE-luss)
incurva (in-KUR-va)
izu-insularis (ee-zoo-in-syew-LAIR-iss)
japonica (jah-PON-ih-kah)
Laelia (LAY-lee-a)
lepidum (LEP-ih-dum)
linguiforme (ling-yew-ih-FORE-me)
Lycaste (lye-KAS-tee)
martae (MAR-tye)
martiana (mar-tee-AY-na)

Masdevallia (mas-deh-VAIL-lee-ah)
moniliforme (mon-ill-ih-FORE-me)
muricatum (mure-ee-KAY-tum)
nobile (NOH-bih-lee)
Oncidium (on-SID-ee-um)
Paphiopedilum (paff-ee-oh-PED-ih-lum)
Pecteilis (pek-TYE-liss)
Phalaenopsis (fail-en-OP-sis)
pierardii (peer-ARE-dee-eye)
Platanthera (plat-AN-ther-a)
pleurothallid (plur-oh-THAL-id)
reichenbachiana (rye-ken-bahk-ee-AY-na)
rex (REKS)
Rhyncholaelia (rink-oh-LAY-lee-a)
roempleriana (rem-pler-ee-AY-na)
scopularia (sko-pew-LAIR-ee-a)
secundum (seh-KUN-dum)
Sedirea (se-DEER-ee-a)
Sievekingia (see-veh-KING-ee-ah)
sinense (sin-EN-see)
spectabile (spek-TAB-ih-lee)
Stanhopeinae (stan-hope-EE-nee)
superbiens (soo-PER-bee-enz)
tetragonum (tet-ra-GOH-num)
Vanda (VAN-da)
warszewiczii (var-shuh-VITZ-ee-eye)
xanthina (ZAN-thee-nah)

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PRESIDENT'S MESSAGE

FINANCIAL SWINGS IN the US and international stock markets can make any investor or nonprofit organization nervous if they depend on investment returns for all or part of their income. How does the American Orchid Society continue our day-to-day operations and programs? In addition to our well-managed investments, we depend on your membership dues and charitable donations.

The committee responsible for looking out for the AOS's money, putting together an annual budget and overseeing monthly expenses is our Finance Committee. It is their job to review our investments with our professional investment management group and report back to the Board. The following is what Treasurer Graham Wood says about his committee.

"Aloha, fellow American Orchid Society members. Yes, there is an Hawaiian aspect to your Finance Committee. This committee is tasked with two primary responsibilities: the creation and management of the operating budget, and overseeing the management and utilization of the society's reserves and the investment of those reserves. In these tasks we are well-served by our outside advisors, Robbins & Moroney, CPAs, who prepare and audit our financial statements, and Rembert, Pendleton & Jackson Investment Advisors, who handle our investments and ensure we have the cash on hand when we need it.

The budget has been a challenge during the time of dropping membership, but it has always been balanced and the Society has operated within its means. The new, but pleasing, challenge will be managing the growth of the society, as our membership is showing considerable gains.

Our investments have continued to grow modestly even in the market's challenging times, thanks to conservative investment policy. We are currently planning ways to fund a major investment in technology for both website and office systems.

The committee is small, consisting of Graham Wood, Treasurer; Doris Asher, Assistant Treasurer; and Nancy Mountford, the former Assistant Treasurer. The former Treasurer, Sue Wedegaertner, is now your President. The committee's staff liaison is Ron McHatton."

Starting this month, Graham and Doris will start working on the budget for FY 2019–2020. They will be contacting each committee chair asking



for the budget needs of their respective committees and the dollar amounts. As with any responsible budget, just because a committee asks for a certain dollar amount, does not mean they will receive that full amount in the final budget; the end game is to present a budget that balances expenses against income. Graham and Doris will look at trends to see if we are on the up- or downswing to predict dollar amounts for individual categories. Speaking from four years of experience as the past Treasurer, it is not easy to figure out the budget each year. I like to think that our income will continue to grow across the board, but in some categories it does not, so I was always very cautious about estimating income and controlled expenses heavily-handedly. Income and expenses are often very hard to nail down, as work on a new budget takes place six months to a year in advance. The AOS does have some fixed, predictable expenses (salaries, for instance), but even the cost of printing of the magazine goes up and down, depending on the number of copies that need to be printed and shipped. Office supplies one month (or more) will be under budget — good for expenses — but then will be over budget the next month. It is always interesting to see how close one can come to the actual year-end figures when predicting the budget. I am proud to say I always presented a balanced budget, and I know Graham and Doris will work toward a balanced budget as well.

On the 12th of this month, I leave to represent the AOS at the Japan Grand Prix International Orchid Festival 2019. I look forward to judging the show and visiting Japan, and I will tell you more about this show in an upcoming President's message. For the first time in the show's



[1] Left to right: Nancy Mountford, former Assistant Treasurer; Susan Wedegaertner, President; Norman Fang, former Vice-President and Doris Asher, Assistant Treasurer.

[2] Graham Wood, Treasurer.

history, it will include other flowers besides orchids.

Our spring 2019 meeting will be held in San Diego, California, March 20–24, at the Hilton San Diego Mission Valley. The customary Trustees' planning session will take place on Wednesday afternoon, March 20, 2019, followed by the Judges' Forum (do not let the name scare you off — anyone can attend) that evening. Our spring meeting is very important because it includes the election of trustees for 2019–2021. Mark your calendar now, so you do not miss our next Members' Meeting.

Until next time, happy growing!
— Susan Wedegaertner, President
(email: susan@aos.org).

Gifts of Note

In addition to vital support through membership dues, the American Orchid Society relies on grants, bequests and other gifts to support its programs. We would like to thank the following donors for gifts received between December 1, 2018 and December 31, 2018.

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December 2018, page 915
 Figure 12 in Johan and Clare Hermans' article *Exploring Central and Eastern Madagascar* featured an in-situ habitat shot of the newly described *Phaius landyae*. In the figure was an inset photograph that was intended to show a close-up of the flowers of this species. Unfortunately, what displayed in the inset was a section of the habitat shot. Shown here is the close-up photograph of *Phaius landyae*.



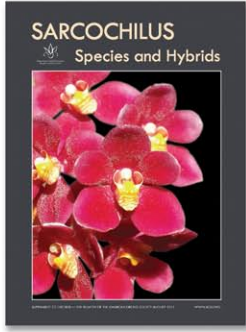
January 2019, front cover
Cattleya maxima is found in two distinctly different habitats and forms. One, the coastal, lowland form features tall, slender pseudobulbs with large inflorescences of many flowers. The other, highland form is shorter, producing fewer but often larger flowers. The front cover of the January issue, an example of the lowland form, was inadvertently ascribed to the highland form.

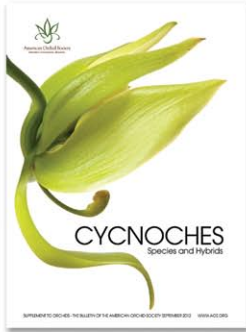


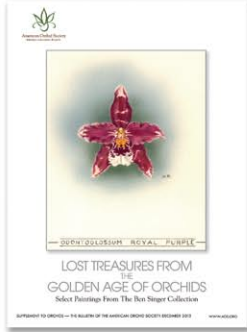
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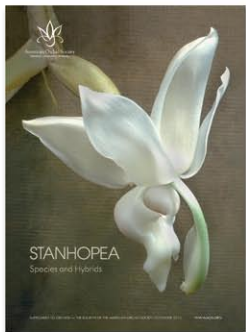
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February: The Month of Meditation

By Thomas Miranda

FOR MANY IN our orchid growing community living in the upper latitudes of the Northern Hemisphere, February is a month when even the thought of going outside brings us a certain sense of trepidation. Icy sidewalks, bone-chilling winds and treacherous driving conditions all contribute to this fear, which I have mostly left behind. And, yet I fondly remember the snow falling from my office window in Virginia, crisply tracing the contours of every branch and twig while elegant icicles descend and elongate from the edges of my roof, framing an albescent wonderland in my picture window. What a stark contrast from my windows here in Hilo where the daily rain showers nurture the greenest, lushest garden imaginable. It is beyond lovely to sit here, contemplate and be profoundly grateful for creation.



Thomas Miranda

Yesterday I walked into a Buddhist retreat with the intention of meditating and clearing out some of the internal clutter in my head. The place had been decorated with lovely plants including some gorgeous orchid hybrids. Their presence and fragrance in the sanctuary really enhanced the experience and allowed easy access to the inner reaches of my head and heart for some cleansing. Somehow, when I am in the presence of such beauty, I know the world to be a good and sacred place, far better than the world I see on the daily news. Our world is full of beauty and contrast and every bit of it is precious and worth preserving. With close to 30,000 species, the Orchidaceae is a pretty significant chunk of our global biodiversity. From the lady's slippers and bletillas in my Virginia garden, to the epiphytic cattleyas, vandas and dendrobiums thriving right outside my window, orchids have gracefully adapted to practically every habitat on our earth. A wonderful thing to ponder.

SERENITY NOW! Perhaps the best thing about this month is that most of the hard work of orchid growing is mostly past, or in the future. February is a month when we can sit back and enjoy the fruits of our labor! So many very showy orchids bloom this time of year, particularly cymbidiums, phalaenopsis, lycastes, dendrobiums, many slippers and cattleyas



CARMEN JOHNSTON

Orchid Society of the Coral Gables Silver Certificate display from their 2018 show at Fairchild Tropical Botanic Garden.

too. Counterintuitively, there is much less to do, culturally speaking, for all these blooming wonders. Generally this time of year, watering and feeding is reduced considerably for most orchids except for cloud forest types, such as masdevallias and draculas. Excessive watering and fussing is the most common cause of orchid death.

IT IS SHOW TIME Due to the amazing array of showy blossoms appearing regularly in our collections this month, there are many orchid society shows to enjoy, if you dare to go outside. While you can rest a bit from cultural rigors, getting plants ready for exhibition has another set of very different tasks. Hopefully, you have already staked and supported any heavily laden inflorescences by now. Late staking (i.e., after the flowers have opened) often creates some unfortunate results such as bent inflorescences or upside-down flowers. It is always better to remove ragged or browning leaves and spent inflorescences (unless they are the type that rebloom), and a little light brushing with a horticultural soap, milk diluted in water or even just olive oil to remove water spots or grimy areas will enhance the beauty of the flowers and earn you the recognition you deserve for your fine cultural practices.

ALWAYS USE PROTECTION Depending on where you live, it may be frigidly cold outside. If you are bringing plants to a show in such inclement weather, take some precautions in transport to make

sure they arrive at their best and do not suffer excessively in transit. Wrap or box up your plants in a warm room and capture a good portion of air within the packing materials. Heat up the car for at least 10 minutes so that they will not give up too much heat in transit. If possible, try to use internal parking for drop off, or at least park as close as you can to the exhibition hall. If you have a lot of plants to show, get your orchid buddies to help you bring them in so they will not be out in the cold too long.

NATIVE HARDY ORCHIDS Most of our natives are snuggling under the snow with their symbionts this time of year. There is not much you can do for them at the moment. However if you are unlucky enough to have bitter cold temperatures with no insulating snow, it is advisable to put down some mulch or pine straw over their locations to keep their roots from freezing and thawing with the changeable weather. What are the plants doing under the snow this time of year? I am not completely sure, but I suspect they are meditating.

— *Tom Miranda has been working professionally with orchids for over three decades. He is an AOS accredited judge and is the chairman of the American Orchid Society's Conservation Committee. He recently coauthored *The Book of Orchids: A life-size guide to 600 species from around the world* (email: biophilak@gmail.com).*



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WHO: George Hatfield, Hatfield Orchids

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February 26, 2019 at 8:30 pm EDT — Greenhouse Chat (Orchid Q&A) with Ron McHatton, AOS Chief Education and Science Officer.

March 12, 2019 at 8:30 pm EDT — Shop Like a Judge (Orchid Q&A) with Lois Cinert, Chair of the Chicago Judging Center.

March 26, 2019 at 8:30 pm EDT — Greenhouse Chat (Orchid Q&A) with Ron McHatton, AOS Chief Education and Science Officer.

April 9, 2019 at 8:30 pm EDT — Greenhouse Chat (Orchid Q&A) with Ron McHatton, AOS Chief Education and Science Officer.

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Orchid Shows Are for Everyone

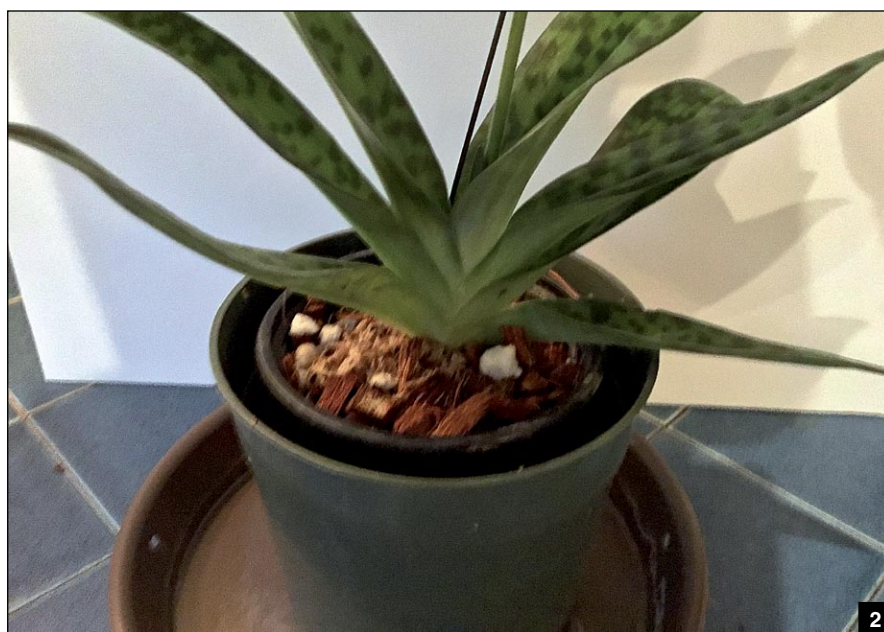
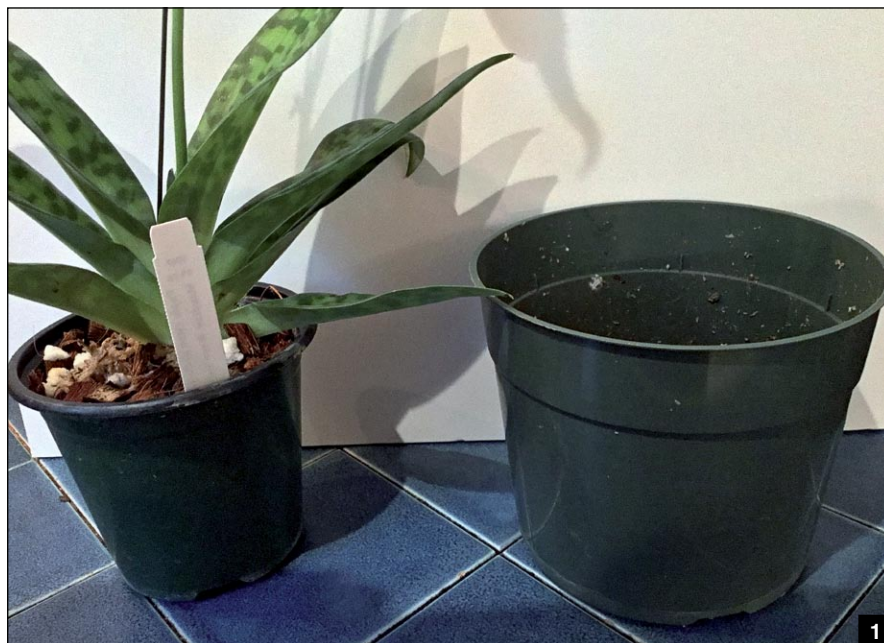
Text and photographs by Barbara Schmidt

ORCHID ENTHUSIASTS, INCLUDING myself, have three epiphany moments with their orchids. The first occurs when they manage to not kill their plant. This comes from a misconception that orchids are very difficult to raise. The second big accomplishment is when they get their orchid to bloom again. Soon, they have new inflorescences appearing from their plant. This is generally when people begin to get brave and start branching out by buying different orchid genera, researching orchid care and attending orchid shows.

The next logical progression is to enter an orchid show, such as the Philadelphia International Flower Show held in March of each year in Philadelphia, Pennsylvania. In February of 2010, my *Phalaenopsis* Baldan's Kaleidoscope had 55 flowers on it. I decided to enter it in the Novice Orchid class. It won first place. I cannot begin to explain how thrilled I was to see a professional photographer taking a picture of my orchid with its blue ribbon.

Unfortunately, many people do not realize that anyone can enter most orchid shows. Since 2010, I have met some of the organizers from the Pennsylvania Horticultural Society, which sponsors the Philadelphia Flower Show. They told me that they depend on individual orchid collectors, like me, to enter new and unique orchids each year in their show. Although the large displays created by businesses and horticultural societies are beautiful, many people come to these shows to see the different species of orchids in the individual competitions.

PREPARING FOR AN ORCHID SHOW
Orchid shows are for everyone, and entering your orchid in a show requires a little planning. The first thing to remember is that orchids are creatures of habit. If you buy an orchid that is blooming in July, it will probably bloom again the following July. This is great if the orchid show you would like to enter occurs in July. The owners of Waldor Orchids told me that many of their cattleyas will open each year within the same two- or three-day period in early March. This presents you with two choices: either enter an orchid show that occurs when your orchids are blooming, or buy orchids that are blooming when the orchid show occurs. Most orchid shows will be held at the



same time each year, so once you have your orchids blooming at that time, you should be able to enter year after year. I have always used this as an excuse to buy more plants when I go to a show I would like to enter!

Once you decide which orchid show you would like to enter and which of your orchid plants you will be entering, you should focus on optimizing the growth conditions for your plants. If you have more than one genus of orchid you would

[1] Over-potting may be necessary because the original pot does not meet show requirements or to make a top-heavy plant more stable. Find a pot that meets the orchid show's criteria and is just slightly larger than the pot your plant is in.

[2] Place stones, Styrofoam peanuts or orchid medium in the bottom of the bigger pot so that the top of the original pot is just below the new pot's surface and center the smaller pot in the larger pot.

like to enter, this may mean doing a little research and providing different types of growing conditions for them. I firmly believe there is a fine line between luck and experience when it comes to orchids being show worthy. Some years, my plants just seem to grow better.

While you are researching the conditions your orchid needs to grow, you should also be aware of the cues it will need to set flowers. These cues are usually the number of daylight hours, the night temperature or the day-to-night temperature differential. If you are growing your plants indoors, you may have to provide these cues for your plants. This can be done by creating a cool, warm, or dark room in your apartment or house. I have an unused bedroom in my home that has north- and west-facing windows. I open the curtains to these windows, turn down the heat at night in the fall, and move my orchids into that room. As fall progresses, the plants have cooler nights and shorter daylight hours.

This is also the time to check on the orchid show's potting requirements. Some orchid shows have specific requirements for the types of pots that can be used. The intent is that the orchids are the focal point, not the pot. Ideally, you do not want to disturb your plant by transplanting it when it has begun blooming. Your two options are: transplant it into an appropriate pot before it begins to develop inflorescences or obscure the pot with overgrown roots or growths by placing it into a larger one when you take it to the show. Finally, you should check your plant for diseases and pests at this time, so you can treat it before it begins to bloom.

About three months before the show, check on the overall health of the plants you have chosen to enter and how bud development is proceeding. Check again for any diseases or pests and start treatment now, if necessary.

Check on the show's requirements for stakes and ties. Most shows want inconspicuous stakes and a similarly colored string to train inflorescences. No colorful stem clips! Look at the overall appearance of the plant and its foliage to determine which side you want to be the "front." When blooming, the plant will present a nicer look if all the blooms are opening in the same direction or all around the plant. You will have to carefully stake any spikes to train them the way you want to present the flowers. Young spikes are easily broken, so this has to be done gradually and gently. Start training the spike as soon as it is long enough to be



attached to a stake. Make adjustments to the direction it is growing slowly over several weeks. Place a piece of tape on the bottom of the pot and the table or shelf it is on. This way you can keep the plant in the same spot and orientation, and the blooms will all open facing the same direction.

This is usually when information on the show will start appearing. Get a show booklet and read through the entry information. Determine which class your plant will be entered in, and make note of how and when you will enter your plants. Make sure you are registering for the correct orchid class; for example, sometimes there is a class

[3] Begin placing orchid medium or sphagnum moss around the smaller pot to hold it in place.

[4] Growing pot completely covered by orchid potting medium and ready for the show.

for phalaenopsis with blooms 3 inches (7.6 cm) and above and another class for those with blooms less than 3 inches (7.6 cm). A similar situation exists for all manner of color variations and sometimes patterns. If you are unsure of anything, there is usually a contact person listed in the show information. Now is the time to contact them with questions before the show gets closer and they are busy.

Many shows have display entry deadlines that can be a month or more before the show and occur before your individual plants are in bloom. Some shows have displays by societies, vendors or individuals; some are tabletop, meaning the plants are lined up without props or in a display that fits on a tabletop footprint; and some are a mixture of both. Registering early gives the organizers time to plan the layout of the show entries. Because there usually is not a fee to enter your plants, it is best to enter any of your orchids that you feel have a reasonable chance of being in bloom and will be of show quality. You can always withdraw your entry later. Some shows will let you enter at the last minute, but they prefer you to register plants at least a few days before.

About a month before the show, you should make the final assessment of your orchids to determine which will be ready. Ideally, you want your flowers to be open within a week of the start of the show, so they will be fully open and still have the most vibrant colors possible. Exceptions to this rule are orchids that produce multiple flowers in succession or have a long bloom life. In this case, you want as many blooms open for the start of the show as possible. *Phalaenopsis* are an example of this exception, as the long, flowing inflorescence is prized at an orchid show. Another exception would be a genus, such as *Stanhopea*, that has a short bloom life. You want these to open right before the show if possible. If necessary, bloom development can be slowed down by putting the plant in a cooler location at night. Conversely, bloom development can be advanced by putting them in a warm location with more light at night.

ENTERING YOUR ORCHIDS IN A SHOW Make sure you know when your plant needs to be dropped off before and picked up after the show. Orchid shows will have set times prior to the start of the show for your plants to be delivered. Recheck your orchid one last time to make sure it is healthy and meets all show requirements. Make sure you have your name written on the bottom of the pot in case your plant and its paperwork get separated.

Carefully, clean your plant and pot with a rag and warm water. Gently wipe the leaves, stems, and pseudobulbs to remove any dirt or water spots. A cotton swab can be used to get into small places. Be gentle and careful when working around the flowers. Lemon juice can be used to remove any water spots left from



mineral accumulation; however, do not use leaf shine products. This makes the plant look unnatural and the leaf shine can be detrimental to your plant's leaves. Cut off any dead leaves or pseudobulbs. Small brown areas on the tips of leaves can be clipped off to make the plant look better. Winning a ribbon at a show is your objective, but you do not want to do anything that may compromise the plant's health, so do not damage it while cleaning it up.

Carefully pack your plant to transport it to the show. You can put additional supports on the inflorescences for the trip that you will remove when you arrive. Loose polyester stuffing can be laid between any flowers that might rub each other during transport. You can get this from old pillows or in most craft stores. Pack the pot in a box that will keep it from tipping over. Take extra stakes, ties, clippers and a cleaning cloth with you to the show. Finally, water your orchid well and make sure you have all your entry paperwork. This sometimes includes notecards with the orchid's information and pre-entry forms.

AT THE ORCHID SHOW You may need to have your plant checked and passed by a show volunteer. First, your entry will be checked to make sure your orchid has been entered in the correct class and for diseases or pests.

Volunteers at the orchid show will take control of your plant at this point and place it on the correct table for its class. From then until the end of the show, you will have no further contact with your plant. Show volunteers will be responsible for caring for your orchid, as necessary. You will be required to leave your orchid there for the entire show and will be given a specific time to pick it up at the end of



[5] Stakes and ties should be as inconspicuous as possible. Here a *paphiopedilum* has been staked using a green wire stake and string tie.

[6] Note how the brown wire stake conforms to the inflorescence of this *dendrobium*. This improves the support and avoids having the inflorescence snap when manipulated at too late a point in its development.

the show. Depending on the size and type of show, judging may happen the day before the show opens to the public or the first morning of the show.

There are basically two types of orchid shows. First, many local orchid societies host annual orchid shows at places local to the society. These shows are smaller and have fewer entries, are less structured, and are more flexible with their rules. Local orchid society shows are informal and a great way to begin showing your plants. The second type of show is the larger, regional shows, such as the Philadelphia International Flower Show on the East Coast or the Santa Barbara International Orchid Show on the West Coast. This type is held at a large convention center and attracts thousands of visitors. By necessity, it is more structured. It may also have more orchid classes, as well as more entries. Some shows, such as the Philadelphia Flower Show, have novice orchid classes. This gives novice orchid collectors a better chance of winning a ribbon.

Regardless of the type of orchid show you enter, you may also have two options for how you enter your plants. You may be able to choose to enter your orchid individually as a stand-alone entry where it is judged on its own merits. If you are

a member of an orchid society, you can also choose to have your plant become part of that society's display where their display will be entered and your plant will be entered in an appropriate class as well. Vendors, individuals and orchid societies will often create larger displays that are judged, as a whole, against each other. Whichever type of show or display type you choose, seeing your orchid in a show is a wonderful experience!

TYPES OF JUDGING Orchid shows can use American Orchid Society (AOS) judges, lay judges or a combination of both. Becoming an AOS judge is not for the faint of heart. It can take six or more years of rigorous training and practice to become an AOS judge. Lay judges are individuals who are highly knowledgeable about orchids but have not gone through AOS training. Although AOS judges are required to judge a minimum number of shows a year, all their time is volunteer. The type of judging is usually determined by the size of the show. Smaller society orchid shows may depend more upon lay judges for ribbon judging.

Orchid shows can have ribbon judging, AOS judging, or both. Ribbon judging can be done by an AOS judge or a lay judge. This type of judging is subjective and based on the plants entered in the class,

so your orchid is competing against the other orchids in that class in that show. Lay judges may have developed personal guidelines for a ribbon point system, but nothing is formalized or necessarily consistent from one show to another. There is no award fee for ribbon judging. American Orchid Society judging usually occurs after ribbon judging and can only be done by certified AOS judges. Student judges may participate in the discussion and do practice scoring. AOS judging is more objective. Your orchid is judged based upon how it meets specific criteria for its genus, species or breeding line. These criteria are consistent from one show to another and may be based upon hypothetical standards of excellence or comparison to previous AOS awards. AOS judges assign points for things such as overall plant health for cultural awards, flower form and color, along with other characteristics. AOS awards are assigned based on the average number of points received from a group of judges. The winner is charged a processing fee for these types of awards. For more information on AOS awards or judging, read the Handbook under Judging and Awards on the AOS website (www.aos.org).

Entering an orchid in an orchid

show has always been an exhilarating experience for me. It seemed as though it was a natural progression in my orchid experience. Even if you do not win a ribbon or AOS award, it is a way to share your love of orchids with other people.

— *Barb Schmidt published her first book, Orchid Care: For the Beginner, in 2016 and is currently working on her second book, Orchid Care: For the Experienced Grower. She has a Bachelor of Science degree in biology and chemistry and a teaching certificate in secondary science. She's been raising orchids for over 15 years and is a member of the AOS Education Committee and the Pennsylvania Horticultural Society. Her orchids have won a variety of awards, including first place ribbons at the Philadelphia International Flower Show. Barb has been doing speaking tours and teaching orchid classes throughout the country. She is a regular instructor at the Smithsonian Institute Associates Program, the U.S. Botanic Gardens and the New York Botanic Gardens. She maintains a website, www.basorchidcare.com, which provides orchid care information and hosts an orchid blog (email: jentomsch@gmail.com).*

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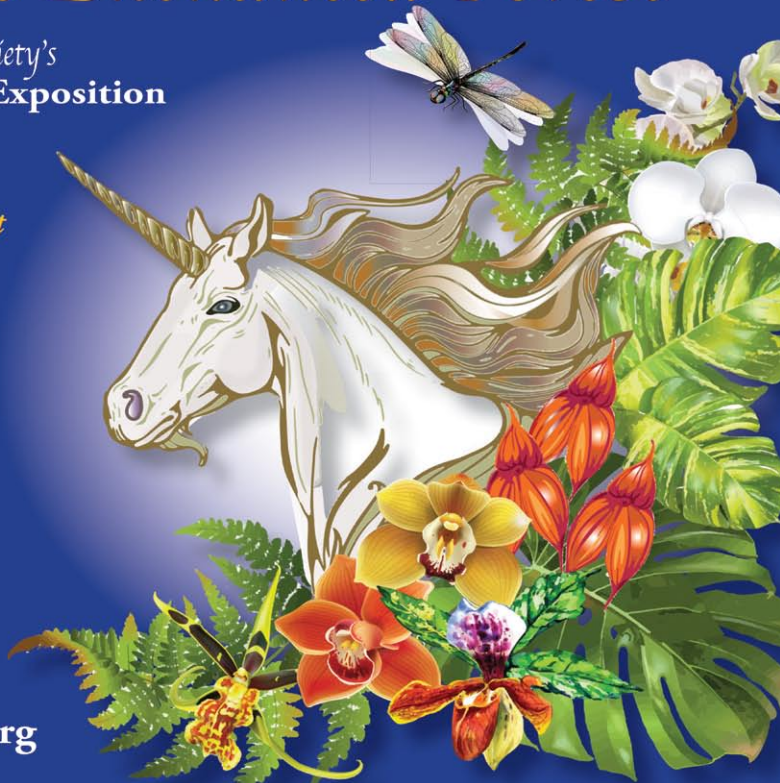
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My First Orchid Display at a Show

Text and photographs by Cindy Jepsen

MY FIRST TIME to show my own orchids at an orchid show...ever was in 2017! I had previous experience (10 years) exhibiting in rose shows, which is how I met my husband, but I did not have the courage to try it with orchids. Besides, did I really have something people would want to see?

After attending a couple of orchid shows as a visitor, I decided to give it a try. I gathered my friend (because I certainly was not going to do it alone!) and we started to work on a theme for our display table.

There are several ways you can show an orchid: you can put your plant in your local orchid society's show display. Such a display is designed by an experienced person in your orchid society. Usually they have a way of making your one lonely orchid really shine. Betsy Vidmar in our Desert Valley Orchid Society in Phoenix has a large collection of tables that she covers with black cloth using boxes underneath for variable heights. Then she sets up all the plants in a beautiful design and decorates around that. She always has a great theme. Sometimes, members such as Betsy in your society will be happy to let you help and learn to create displays, which is what I did for a year.

You may also be able to get together with a buddy (or two or three) and design a display table together. This is a great idea if you think you may have a few orchids and your friend also has a few. Contact the show committee and enter your display well ahead of time so that they will have a space and table reserved for you. It will be up to you to provide everything else, although some societies provide a standard black cloth. You may be able to request a rectangular or circular table or, because our show is at Berridge Nursery, we can request a shelf or other piece of furniture for our display. Using shelves, knick-knack frames or furniture is a great way to display your small selection of plants.

Design your own display table: this is what many of the seasoned orchid enthusiasts do. It is a good way to go if you are confident that you will have enough blooming plants to fill out a table design. It does not have to be huge but you do need enough orchids for a design.

You will probably need the following



materials for your table:

- Small boxes of different sizes to provide height dimension to your display
- A large piece of cloth to cover your table and any other boxes you might use. Most people use a dark cloth (black, navy, dark brown) to keep the focus on the orchids (important!) for good contrast
- Theme: If you want to design your table around a theme, you will need materials specific to that theme. Here are some ideas: lights, glass stones, decorative pots, moss, ferns, (these help to cover up ugly spots or for moss to keep a prop or piece of driftwood from looking too harsh). I have seen themes from waterfalls or forests to simple stacked boxes under black cloth.

It is a good idea to set up your display table at your house the day before the show so you can be sure to have all the materials you need once you get there

- [1] Plants used in your displays must look their best. Remove dead leaves and trim damaged leaves as well as gently remove dust and hard water deposits. Do not use petroleum-based leaf shines because they clog the pores of the leaves and leave an unnatural sheen. Instead, a bit of whole milk in water or even oil olive will make a great cleaning solution.
- [2] Gather together your potential display plants and props before the show. It will help you spot problems and also serve to give you an idea of the finished display.
- [3] The author's final display. Make sure you know where your display will be and understand the impact of a bright, sunny day. Keep in mind reflected light from snow cover if present.

and double check the design.

GETTING YOUR ORCHIDS READY
Grooming is important to make your orchid look great. I am not just talking about the bloom. Clean your foliage with a soft cloth and Neem oil, (olive oil also works), and remove the dust, dirt and water deposits. Do not use too much, just enough to remove unattractive dirt and spots. Remove dead roots, ugly leaves and spent spikes. Make sure your plants are pest free!

You want to ensure that you stake your plant's flowers so they stand up tall (unless the natural presentation cascades downward). It is also a good idea to sit your plant in a nice pot or put something such as black cloth around the existing pot to dress it up a bit. You can use foliage plants as camouflage so long as they do not distract from the orchids. You can have a beautiful bloom but if the rest of the plant or the pot is ugly, people will focus on that.

You need to be sure that your plant is correctly labeled and that the public can clearly see the label as they walk around. Remember that they may be taking pictures and want an orchid just like yours. Include the whole name; genus, species or hybrid name and cultivar name if your plant has one. If you are putting your plants in the club display, put your name on a label shoved deeply into the pot or the bottom of the pot unless the show committee has another suggestion.

For the Desert Valley Orchid Society show, many exhibitors set up their displays on the Friday before the show. Once you have your display assembled, do not be afraid to ask questions and perhaps ask advice from other exhibitors. Sometimes this is best done after everyone has set up and they have time to spend looking at your display. This can be a great learning experience and a lot of fun!

— *Cindy Jepsen has been growing orchids in a greenhouse in the desert southwest for the past six years but still considers herself a novice grower. Cindy is the Vice-President of the Desert Valley Orchid Society in Phoenix, Arizona and also a member of the Tucson Orchid Society. She primarily grows dendrobiums, cattleyas, oncidiums and bulbophyllums and has become more interested in species the past couple of years. Cindy loves tools and technology and has a high-tech greenhouse. When not in the greenhouse you can find her playing her cello, hanging out in the rose garden with her rosarian husband or spending time with her two dogs (email: cindyjepsen@cox.net).*



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Aerangis. *Angraecum*. *Cattleya*: aclandiae; amethystoglossa; intermedia; lawrenceana; leopoldii; luteola; schilleriana; violacea; walkeriana. *Cynoches*: barthiorum; cooperi. *Dendrobium*: atrovioleaceum; johnsoniae; laevifolium; purpureum; spectabile. *Encyclia*. *Oncidium*: papilio; papilio v. alba; kramerianum. **MANY MORE!**

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FORM MEETS FUNCTION

Fringe Festival Fascination, Part 2

The Fringes of (Orchid) Society

by Thomas Mirenda

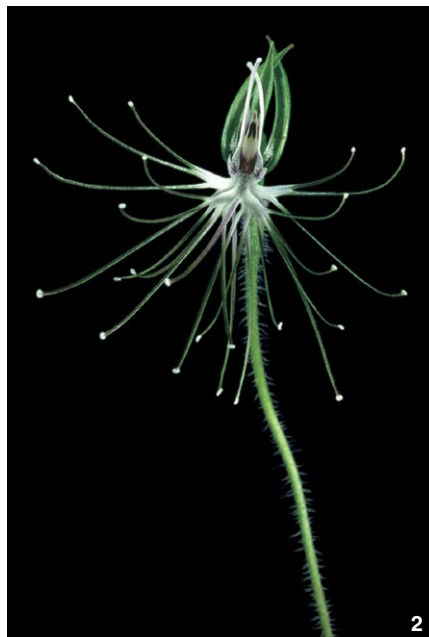


THERE IS SOMETHING just so entrancing about the fringe that appears on the lips (and occasionally other segments) of orchid flowers. I often find myself seeking out such flowers for my collection because they are fun, interesting and in many cases, mysterious. In our last exploration of the enigmatic fringes found on orchid flowers, we focused mostly on terrestrial orchids in the very closely allied genera: *Platanthera*, *Habenaria* and *Pecteilis*, and their affinity for attracting nocturnal pollinators such as moths. In South Africa there is an array of other remarkable terrestrial genera, particularly *Bartholina*, *Holothrix*, *Huttonaea* and even *Disas*, such as the amazing blue-bearded *Disa graminifolia* and the supremely bizarre group of *disas* formerly classified in the genus *Herschelianthe*. But fringes occur on many other types of orchids as well, and their presence on these flowers is equally lovely and perhaps even more mysterious.



Thomas Miranda

Probably the most universally grown and admired would be *Rhyncholaelia digbyana*. Previously known as a *Brassavola*, this species is responsible for providing the large fringed (brasso) lips seen on many cattleya hybrids. This amazing Mexican species bears astounding lip fringes that are not easily explained evolutionarily. It has been theorized that the large flowers might be mimicking cactus flowers in the genus *Epiphyllum* or other genera often referred to as night blooming cereus, and the fringe is capturing the appearance of the numerous stamens within the luxuriant blooms, most of which are bat pollinated. But most botanists agree that, at least in this case, bat pollination of *Rhyncholaelia* is not likely. Personally, I have witnessed hawk moths attempting to pollinate epiphyllums on many occasions, so it would still fall in the parameters of the moth pollination syndrome (it is night-fragrant as well). Strangely, although it does not bear a nectary spur like so many other fringed flowers, it does have an elongated, partially hollow (cuniculous) ovary, with a narrow tube containing nectar inside it, quite analogous to a spurred nectary. This amazing plant also has some peloric forms where the fringes occur on the petals as well as the lip. Some of these are truly remarkable sights to behold. Many true brassavolas, for example, such favorites as *Brassavola cucullata* and *Brassavola martiana*, also



WILLIAM LUTVED

2



LOURENS GROBLER

3



ERNEST WALTERS

4

display some subtle fringing on their lovely, supremely elegant flowers.

Perhaps even more enigmatic are the fringes that appear in genera outside of the cattleya and habenaria alliances. For example, some of the very colorful *Densiflorum* dendrobiums, *Dendrobium harveyanum* and *Dendrobium brymerianum*, for example, have some of the loveliest fringes in the orchid world, but the ecological reasons these fringes exist are still a mystery. Even the Stanhopeinae

- [1] *Rhyncholaelia digbyana* 'Springwater' AM/AOS with its incredibly fringed lip. Photograph courtesy of Ernest Walters.
- [2] The bizarre flower of *Bartholina etheliae*.
- [3] *Huttonaea fimbriata*, a native of South Africa.
- [4] *Bulbophyllum phalaenopsis* 'A-doribil Nancy' AM/AOS. The rubbery spines are thought to mimic maggots feeding on decomposing flesh.

have some colorfully fringed members, particularly in the genus *Sievekingia* (*Sievekingia fimbriata* and *Sievekingia reichenbachiana* come to mind). Virtually all the Stanhopeinae have pollination partnerships with euglossine bees, so the possibility of moth pollination is highly unlikely.

Some fringes are clearly adapted to attracting flies and other pollinators. The combination of dark brown or brownish-red color, pungent (to be polite) odor and fine fringing — think *Bulbophyllum barbatum* — are irresistible to flies and beetles. In some cases the fringe adaptation is especially fascinating. The modified fringe on the outside of the flowers of *Bulbophyllum phalaenopsis* appears to represent maggots feeding on decomposing flesh (the illusion strengthened by the fragrance of this species).

Given the fact that orchid lovers and growers have a fascination for these beautiful flower ornaments, it would be very instructive for a young orchid scientist to do pollination studies on some of these fringed species to understand why these features evolved in the first place. Perhaps you will be the one to shed light on this fascinating aspect of orchidology.

— Tom Mirenda has been working professionally with orchids for over three decades. He is an AOS accredited judge and is the chairman of the American Orchid Society's Conservation Committee. He recently coauthored *The Book of Orchids: A life-size guide to 600 species from around the world* (email: biophilialk@gmail.com).



ERIC HUNT



ERIC HUNT



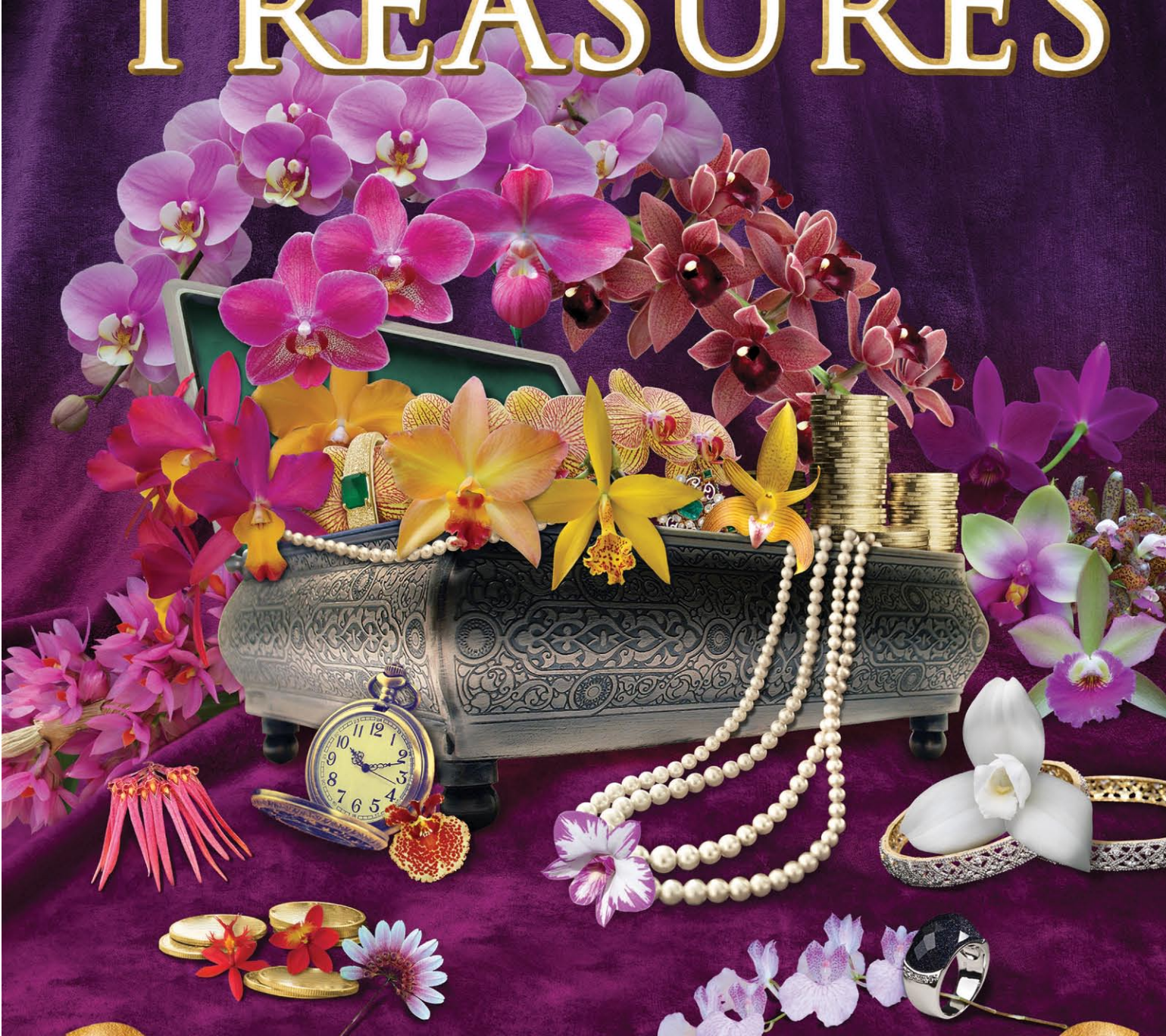
AOS AWARD ARCHIVES



JUDITH HIGHAM

- [5] *Dendrobium harveyanum* is a native of southern China and Indo-China.
- [6] *Dendrobium brymerianum* is an even more wide-spread species, ranging from Assam to Indo-China.
- [7] *Sievekingia fimbriata* 'Michael Olbrich' CHM/AOS; a fringed species from Central America.
- [8] *Bulbophyllum* section *Ptiloglossum*, from Africa, contains species with often wildly fringed labellums such as this *Bulbophyllum saltatorium* var. *albociliatum* 'Goat' CHM/AOS.

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Organizing a Judging Project

By Jean Allen-Ikeson

RESEARCHING AND WRITING an article or developing a presentation is not an esoteric production. The process is in many ways a gradual and mechanical one similar to looking at a bare, blank yard and landscaping it: partly inspiration but mostly research, mechanical work, care, evaluation and re-evaluation. In the same way that you look at soil type, microclimate, sun vs. shade, and availability of plants, doing research looks for available information in a variety of sources, then formulating, planning and getting out the shovel and "going at it." Just the same way as your garden plan will evolve and need tweaking, so will your writing project or presentation. Research is the foundation of your project. Just as a yard will be richer by diversity of plants from a variety of sources, so will your writing venture be enhanced by utilizing a variety of sources.

Organizing your research results will speed up and make writing easier. I make a photocopy of every article, part of article, or email conversation that is available to me that I think *might* be useful (be sure to write on the copy the full reference for your reference list). I do this because I may not have the time to write at that moment. If you have borrowed journals or books, it saves you asking for them a second time if there is a question.

Each article or part is stapled on its own and then given a number. The number is not special; it is just a reference number. I may number them 8a, 8b, 8c, and so on for all emails from experts or articles for a specific person. This makes it easier to organize when you type the reference list alphabetically by author. List all articles *mentioned* in the article or presentation in your reference list. Any other significant but not specifically cited articles or books may be listed under Additional Reading.

Read each article and underline what is important, interesting or unique and make a notation in the margin of your copy noting the subject such as history, variety, ploidy, spotted offspring, etc. You can also copy sections from previous issues of AOS magazines (see Judges Corner, March 2018, page 200 for copying portions of an article into your notes) into



Breeding for better albas

- F1: 'Weltoni' x alba = muddy**
- F2: sib cross 2 best forms for growth & infl.**
- F3: 25% alba; few compact inflorescences**
- F4: self of best F3 alba = all alba**

***Onc. fuscatum* 'Pigmy Queen II' : James McCully's F4**

Flowers cover entire panicle

1

Outline for project on *Genus X* or a hybrid: Species and Hybrids

1. Brief History of the genus if a species
2. For each species or if writing on a hybrid:
 - a. Brief description of defining characteristics and history/background
 - b. Accepted varieties if a species
 - c. Horticultural varieties and other color forms
 - d. Representative Awards and Trends in Awards
 - e. Early hybrids
 - f. Intrageneric hybrids, why they are building blocks or not, and awards
 - g. Intergeneric hybrids, why they are building blocks or not, and awards
 - g Breeding Trends (may be a summary of e-g) such as mini-paph lines, hybrids from the yellow form of *Phragmipedium besseae*, comparison of hybrids from different clones
3. Future Directions
4. Judging *Genus X*, judging the hybrids, are they an improvement; stepping stone?
5. Conclusions
6. References

2

your word processing application and then print them. That way, you do not have to reread each article a second time to find the important points. Do not forget that captions may also have interesting information as well as the text.

Make a separate list of these major points that you may cover and put the number of the reference beside each item in your list such as color (e.g., 1, 7, 9, 11), branching of inflorescences (articles 1, 5) and breeding line (articles 2, 3, 6, 7). By the time you have read all the articles and compiled this list of subtopics and where they are referenced, you now have the basis for an outline.

For research, when using *OrchidsPlus*, look at the awards and ask yourself: Why

[1] Page from PowerPoint presentation on albinistic *Oncidium fuscatum*: When something is difficult to explain or remember simply add it briefly as in the breeding for a better alba form.

[2] Sample outline for a project.

[3] Page from Moir (1978) on which the author has marked important points in the margin to help create an outline later.

was this awarded/what made it special? Is it an improvement over its parents or previous clones and why? or Is this a new direction in breeding? Compare awards and make some notes. Add these notes as a numbered reference to your source list from which you will write. You may do this while you are doing research

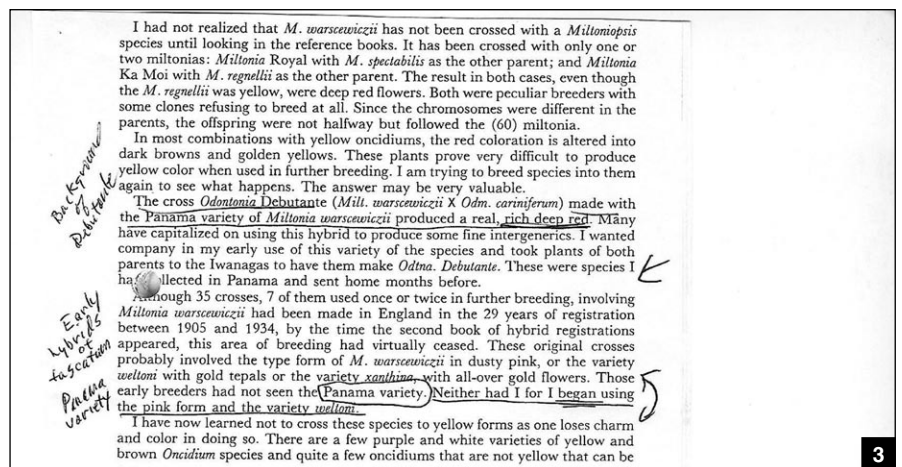
and then again as you write as new questions come to mind. At some point, you may want to ask yourself, "If I were to work on a breeding program looking for improvements as defined by the judging standard for genera, what might my next step or new direction be?" Remember, you are immersing yourself in your topic and making yourself an expert on some level. Such insights may never have occurred to anyone else or if they have, they may not have been made public.

The *Judges Forum*, which used to be published in the *AOS Awards Quarterly* or *AQPlus*, can be found under the Orchid Awards and Judging tab on the homepage of aos.org. Many of these are still useful for judging projects. If your project is for judging, you should discuss how the plants covered are judged, what the aspects that would add or subtract points from the score are and possibly what may be needed for future awards. How orchids are judged would make a great presentation for a school project.

Organize your project by starting with such an outline: introduction, the species, major hybrids, breeding trends (these might be under the associated species parent), future directions, judging the group and conclusion. Your topic and research will dictate the outline. It may be quite different from this one. Then start expanding the outline by adding subtopics. These will often come from the list of subjects that you gleaned from reading articles and writing references to them in the margins of the article photocopies. Spend a little time making your outline as detailed as possible. It will give you a framework from which to start and make the writing much easier. This way it only takes seconds to find the significant paragraphs in articles because of your research organization. The work will also flow better because you can see the logic (hopefully) in the outline. There is nothing worse than a paper that rambles around like a herd of cows on the Great Plains but is not going anywhere in particular.

Writing an introduction need not be a pain. Many people agonize over it unnecessarily. While you are doing your research, try to keep another file going for possible ideas for your introduction. The introduction leads the reader into the article and hopefully catches their attention.

If the introduction does not flow easily, then put it aside and start in on the body of the essay or PowerPoint presentation and grind through your outline, adding



awards, interesting hybrids or varieties, pointing out why something was made or awarded, pointing out "truisms" about enhancement of color, dominance of a dorsal, charm of the arrangement and so on. Do not expect the first draft to be a finished draft. It rarely is even for professional writers who often spend as much time editing as writing! The best way to edit your work is to read it out loud. It forces you to read everything, rather than the eye reading what the mind *thinks* should be there.

Do not be afraid to put in opinion, such as "This stunning example sets a new standard because of the intensity of color that had not been seen in previously awarded clones or hybrids" rather than "This clone has a pretty purple color". Perhaps show that glorious clone next to an average one so that the audience can see the difference. You are illustrating analysis, not presenting pages out of an encyclopedia! An analogy would be discussing the pros and cons and high points of visiting a city rather than a list of addresses.

When you use photographs, please reference the source and photographer. Copyright generally allows you to use them for educational purposes, as in a talk or unpublished paper, but if you want to publish, you must ask permission of the photographer to use a photo. In a PowerPoint presentation, you need not put the photographer's name and source in large type, but it should be readable at least at the front of a room.

For presentations, do not put an excessive amount of text on slides and then read it. Put names, lists of names or sometimes a short list of key attributes such as "increases floriferousness, stellate flowers, poor substance." Do not put in full sentences or stand there and read the screen. Your audience can read. *You are*

doing a presentation, not a recitation. Too much text is boring.

Make sure your slides illustrate what you are talking about. Pause for a second or two when you show a new slide to allow your audience to digest it. What you have on your slide should be a cue to yourself as to what you want to add verbally. If you are changing directions in your talk, then consider adding a slide to let your audience know. A slide that simply says Recent Hybrids, for example, does that.

Make sure the text is readable on the screen from 75 feet (about 23 m) away. Sometimes you are in a small room but other times you may be in a large room. Bold type can be more readable. What looks fine on your computer screen may look microscopic on a projection screen.

When I am happy with the flow and sense of the presentation, I print out a draft in draft mode and then make a few notes on the printout of each page. Those things are reminders to me. They are not full sentences, just points that I need to cover. You can turn these while giving a presentation or review them while you are waiting to give it. A list of just slide numbers and notes can be a disaster as the slides as projected are not numbered and if you change one, everything is out of order.

Finally, save your work frequently. Once a day, back up what you have written, any typed research points or lists onto an external hard drive, a DVD or a memory stick. Drives and computers will fail, and the only question is when.

References

Moir, W.W.G. 1978. A Beautiful Red in the *Oncidiinae*. *AOS Bulletin* 47(8):724-729.

— Jean Allen-Ikeson chairs the AOS Editorial Board. She is an accredited judge in the Toronto Center and serves as the Center's Training Coordinator (email: jean.ikeson@gmail.com).



Sylvia Strigari

Phalaenopsis japonica

Text by Franco Pupulin/Watercolor by Sylvia Strigari

Tribe Cymbidieae
Subtribe Aeridinae
Genus *Phalaenopsis* *Blume*

Phalaenopsis japonica (Linden & Rchb. f.) Kocyan & Schuit., *Phytotaxa* 161(1):67. 2014. Basionym: *Aerides japonica* Linden & Rchb.f., *Hamb. Gartenz.* 19:210. 1863. Synonyms: *Sedirea japonica* (Linden & Rchb.f.) Garay & H.R. Sweet, *Orchids S. Ryukyu Islands* 149. 1974. *Hygrochilus japonica* (Linden & Rchb.f.) M.H.Li, Z.J.Liu & S.R.Lan, *Phytotaxa* 159(4):267. 2014. Type: Japan. Without definite locality, hort. *J. Linden s.n.* (holotype, W).

An epiphytic, small, erect *herb* with leafy monopodial stems, to about 10 cm tall. *Stem* short, leafy, completely enclosed by the conduplicate, tightly clasping leaf bases. *Roots* coarse, fleshy, ca. 5 mm in diameter, slightly flexuous to stiff, the apices green, produced along the stem and exerted from the axils of the lowers leaves. *Leaves* 5–7, distichous, conduplicate, oblong to elliptic-oblong to suborbicular, thick subcoriaceous, obliquely obtuse, irregularly retuse-bilobed at apex, to 15 cm long, 5 cm wide, contracted at the base into a short conduplicate petiole. *Inflorescences* 1–2, each a lateral, arcuate-pendent, laxly many-flowered (to 15) raceme, to 18 cm long, produced from the axil of the basal leaves; peduncle terete, rather stout, ca. 5 cm long, provided with a lax, ovate to ovate-elliptic, obtuse bract 7–12 mm long. *Floral bracts* conspicuous, ovate-cucullate, somewhat lax, acute, 7–10 mm long. Pedicellate *ovary* terete, slightly arcuate, round in cross-section, 1.6–2.0 cm long including the pedicel. *Flowers* fleshy, spreading, white to pale yellowish green, the base of the lateral sepals faintly striped with crimson, the lip white with crimson blotches, the column pale yellowish green. *Dorsal sepal* oblong to obovate-oblong, obtuse, concave, dorsally slightly carinate, ca. 16 × 6 mm. *Lateral sepals* obliquely obovate-oblong, obtuse to rounded, slightly concave toward the base, 16 × 5–6 mm. *Petals* ovate-elliptic, obtuse, obscurely apiculate, the basal margins slightly revolute, 13–14 × 7–8 mm. *Lip* trilobed, ca. 20 mm long, 10–11 mm wide across the midlobe, basally extended into a conic-

incurved, infundibular spur ca. 10 mm long; the basal lobes small, triangular, erect; the midlobe spatulate, recurved, with a distinct isthmus, apically suborbicular, with ruffled margins; disc with a median, longitudinal ridge. *Column* gently curved, semiterete, widening around the stigma, 12–14 mm long, basally extended into a short foot, the anther incumbent, the stigma elongate, narrowly elliptic. *Anther cap* cucullate, obovate-subrhombic, two-celled. *Pollinia* two, cleft, subspherical, on a long, ligulate stipe, apically attached to a hyaline, shield-shaped viscidium.

In the original diagnosis, Linden and Reichenbach compared *Aerides japonicum* with *Aerides radicosum* of Achille Richard (a later synonym of *Aerides ringens* [Lindl.] C.E.C.Fisch.), a species with vandoid habit from India, Sri Lanka and the Andaman Islands, with which *Phalaenopsis japonica* only shares a superficial resemblance. Garay and Sweet (1974) recognized the distinctiveness of *Aerides japonicum* and segregated it into the genus *Sedirea*, mostly distinguished from *Aerides* by the long column provided with a short foot with a straight rostellum, and the lip articulated to the column foot instead of continuous with it. The two American botanists created the name *Sedirea* as an anagram (backward spelling) of *Aerides*. Recent molecular analyses of the subtribe Aeridinae (Hidayata et al. 2012) confirmed that *Aerides* is only distantly related to the clade including *Phalaenopsis* and its relatives.

The plant that served as the type for *Aer. japonica* was imported by Linden from Japan, where its distribution is limited to the southern parts of Okinawa Island and the Oki Islands (Dogo), south to the Ryukyu Islands (Ishigaki, Iriomote, Amami-Osima). The species has also been recorded from southern Korea and the subtropical regions of China (Western Yunnan, Zhejiang). Populations of *Phalaenopsis japonica* are found as small epiphytes in shady spots and tree trunks at 600–1,500 meters above sea level, mostly in broad-leaved, open forests or on cliffs.

The flowers of *Phalaenopsis japonica* are visited by workers of the large bumblebee *Bombus diversus diversus*, which forage for nectar within the spur and remove the

pollinarium (Suetsugui & Tanaka 2013). Although the flowers of *Phal. japonica* are nectariferous, the observations by Suetsugui and Tanaka (2013) suggest that the amount of nectar secreted is very low and probably insufficient to continuously attract pollinators, which in fact usually visit only one flower on the inflorescence. The low reproductive success recorded for *Phal. japonica*, less than 8 percent, also seems to indicate that the amount of nectar it secreted is not sufficient to attract pollinators. The pollinated flowers change color from white to bright yellow, probably to deter pollinators from visiting older flowers with little reproductive value (Suetsugui & Tanaka 2013).

The progressive expansion of the generic limits of *Phalaenopsis* to include *Doritis* (Tsai & Chou 2007, Dalström & Ormerod 2010) and *Kingidium* before (Christenson 2001, Tsai & Chou 2007), then *Lesliea* (Schuiteman & Vogel 2007), *Nothodoritis* (Cribb & Schuiteman 2012), and finally *Ornithochilus* and *Sedirea* (Kocyan & Schuiteman 2014) may have left more than one horticulturist — and a few taxonomists too — quite unsatisfied.

Let me spend just a few words about how we should interpret the reconstruction of phylogenetic relationships inferred by the analysis of DNA sequences. The typical output of molecular analyses is a phylogenetic tree, a visual representation that conveys a “picture” of the relationships among the organisms analyzed, grouping closer together those that share less differences in the sequence of their DNA nucleotides, and progressively more distant those that present a higher number of changes. The comparison of the sequences is made by a computer, which replicates the analysis over and over hundreds of times. Eventually, it presents the trees (mostly in the form of cladograms) that most accurately represent the relationships, showing how many times the result is the same when the data are analyzed hundreds of times with small modifications. So you will find some important figures at the tree nodes such as 100, or 93, or 65. These are bootstrap (or posterior probability) values, which provides an assessment of “confidence” for each clade. They (quite

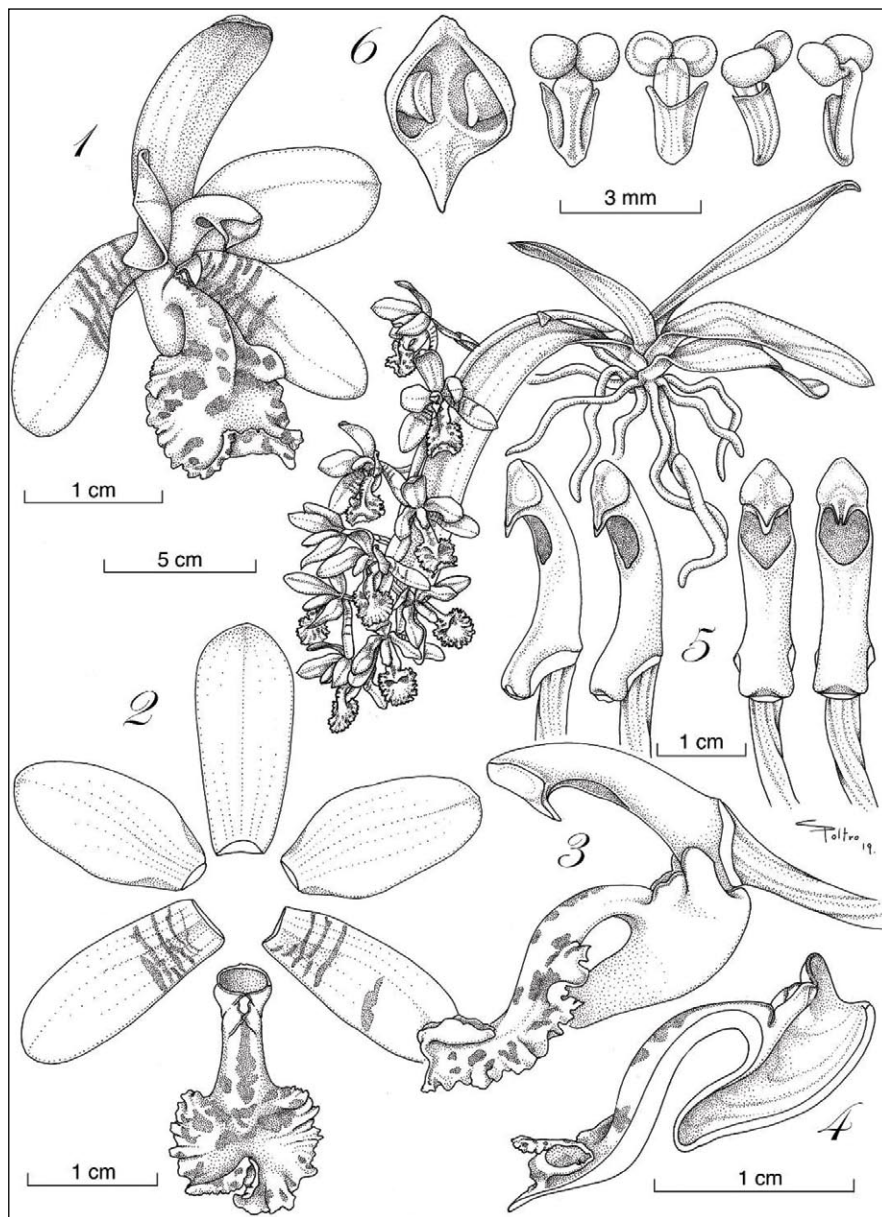
simplified) mean how many times the same nodes are recovered if you rebuild the tree taking columns of characters out of your analysis. So, according to the example, you will recover the same node through 100 of 100 iterations, or 93 times, or just 65 times. Geneticists consider that the statistical support is low when bootstrap values are under 70%, it is moderate up to 95%, and strong when they are over 95%.

So, is *Sedirea*, according to the available phylogenetic trees, a member of *Phalaenopsis*? The node that “groups” *Ornithochilus* and *Hygrochilus* (the latter including *Sedirea japonica*) has moderate support (90). Support for both the groups is however 100 which means that *Sdr. japonica* cannot be separated from the *Hygrochilus* group. Now, as the support for the monophyly of *Ornithochilus* + *Hygrochilus* and *Phalaenopsis* is moderate (92), it would not be scientifically inaccurate to call our plant *Hygrochilus japonicus* (as did Li and colleagues, 2014). I can live quite well with both a broadly circumscribed *Phalaenopsis*, and retaining *Phalaenopsis* together with *Hygrochilus* and *Ornithochilus*, but according to the scientific data, *Sedirea* as such cannot be maintained as a good genus. Could the general picture change again with a broader sampling of taxa and improved analysis techniques? Yes, it is possible, but due to the strong statistical support of the current phylogenetic scheme, it is unlikely.

Phalaenopsis japonica presents a broad range of phenotypic variations that has been utilized in recent years to select horticultural varieties mostly distinguished by different plant habits. So, along with the standard form, ‘Nagoran’, we can find ‘Daruma’, a round leaf form, ‘Minmaru’ with very small, round leaves, ‘Minmaru Shima’ with striped variegation, ‘Seigyokumaru’ with very compact habit, ‘Fusamaru’ with leaves about the size of a dime, etc. The flowers of all these forms of *Phalaenopsis japonica* are nevertheless remarkably similar.

Plants of *Phalaenopsis japonica* may be grown as most other species of the genus, under intermediate to low light conditions and with frequent watering. In particular, the species is well known to growers for being difficult to recover when allowed to become excessively dry. For this reason, it is advisable to grow *Phalaenopsis japonica* in pots.

You will note that the background of Sylvia Strigari’s portrait of *Phalaenopsis japonica* is not completely white, but instead an irregular off-white with lighter and darker areas. This is because it is painted on vellum, a translucent material produced from the skin of a calf. The



interior side of the skin is usually the lighter and more refined of the two and is therefore used for painting. The average calfskin can provide three and half large sheets of painting (or writing) material, and this made of the vellum, a quite expensive material. Vellum is experiencing a period of renewed popularity among botanical artists, even though it is reportedly more difficult to work with than watercolor paper. Reproducing here on the paper used to produce *Orchids* magazine the tonality and the inner luminosity of the painting on vellum is quite difficult, but the beauty of the original artwork is simply and plainly breathtaking!

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Phalaenopsis japonica. The plant.

1. Flower.
 2. Dissected perianth.
 3. Column and lip, lateral view.
 4. Lip, longitudinal section.
 5. Column, several views, the last one emasculated.
 6. Anther cap and pollinarium, several views.
- All drawn from *JBL-08971* (USJ) by Sara Poltronieri.

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For information, itineraries and reservations: www.orchidconservationalliance.org

Selected Botanical Terms

acuminate – tapered to a point
acute – pointed
apex – tip or top
apicule – small point
apiculate – ending abruptly in a small point
arcuate – bow-shaped, curved
articulate – joint or clearly delineated separation point
caespitose -densely clumping
carinate – having a keellike ridge
cataphyll – reduced, small modified leaf
concave – bowl-shaped
complanate – in one plane
conic – cone-shaped
connate – fused
conduplicate – folded lengthwise
convolute – rolled longitudinally upon itself
cordate – heart-shaped
cucullate – hooded
cuniculate – an elongate passage open at only one end
distichous – arranged alternatively in two opposite vertical rows

eclat – not a botanical term but meaning accomplished with brilliant effect
elliptic – oval
epiphyte – plant that grows harmlessly on another plant
flexuous – flexible, full of bends and curves
hyaline – glassy, translucent appearance
incumbent – lying on the inner side
incurved – curved inward
infundibular – funnel-shaped
isthmus – a narrow connection between two parts
ligulate – strap-shaped
monodial – growing upward from a single point
obovate – egg-shaped with the narrow end down
obtuse – blunt or rounded
ovate – egg-shaped with the narrow end up
pedicel – a stem carrying a single flower
peduncle – the lower part of the inflo-

rescence below the first bud
petiole - the stalk joining a leaf to a stem or pseudobulb
phenotypic – relating to the observable form of an individual
recurved – bent or curved backward
retuse – apex rounded with a slight notch
revolute – curved or curled back
semiterete – not quite round in cross-section
spathulate – broad at the apex, tapered to the base
stipe – stalk
subcoriaceous – almost leathery
suborbicular – nearly round
subrhombic – almost rhombic, having four parallel sides with no right angles
subspherical – almost a sphere
terete – pencil-shaped
truncate – ending abruptly; as if cut off
viscidium – sticky pad to which orchid pollinia are attached

The Care and Feeding of

Text by Sue Bottom/Photographs by Terry Bottom

SCHEDULING SPEAKERS FOR the monthly meeting is not easy for any orchid society. Some societies enjoy excellent programs each month, while others struggle to obtain speakers. Funds might seem to be the main obstacle, but often it is not a monetary issue. Instead, it can be a flawed process in getting speakers and the reputation a society has created that limits a club's ability to obtain speakers. Some speakers do rely on selling orchids when they present a program, but most speak to orchid clubs because they enjoy sharing their hobby and meeting fellow orchid addicts. While not every speaker will present a program that interests everyone or be a captivating speaker, every speaker does expend a lot of personal effort to provide a program for your club.



Sue Bottom

THE PROCESS Most orchid societies have an individual (the program chair), or a committee who is responsible for issuing invitations. The job requires a lot of time and effort as well

as good communication skills in order to schedule speakers. This may include making travel arrangements, securing an honorarium and making sure speakers are hosted for dinner and overnight stays if they are traveling long distances. Each speaker is unique to some degree, and requires a program chair who is willing to work with them to ensure both the orchid society and speaker enjoy the visit. Failure to do so may make it difficult to find individuals who are willing to come and speak to your society. A society may be burdened with a bad reputation for years if the program chair fails to follow some basic rules. Individuals who present programs to orchid societies communicate with each other and quickly learn which societies to avoid.

THE PROGRAM CHAIR The program chair may be the most important officer in a society, as their role is critical to each meeting. Ideally, orchid societies have an individual in this role for many years. Given the steep learning curve required for this position, there is great value in effectively transferring the accumulated knowledge



from the outgoing program chair to their successor. Written documentation that should be transferred to a new program chair includes a database with speaker contact information, templates of standardized speaker invitation and confirmation letters and a checklist for the program chair to follow for each speaker. Each confirmed speaker should receive a document that summarizes everything they need to know about your society and monthly meetings, as well as all the agreed-to financial arrangements.

MAKE IT FUN Engage your speakers; they are doing you a tremendous favor by taking the time out of their busy schedules

[1] Before Ruben Sauleda moved to Paradise, he used to come to talk to our club every year. How we miss him!

[2] Occasionally, you may get a chance to talk to potential speakers at a show, but often it is just too busy to have a real conversation.

to talk to your club. Make it fun for them; plan to entertain them before the meeting with a nice dinner. Ask them what kind of restaurant they would prefer and if there are any foods to avoid. Get them to the meeting with plenty of time for them to set up their sales table or talk to members before the crowds arrive. If they are

Orchid Society Speakers

coming from a long distance, offer to have them stay with you or make reservations at a convenient motel if they prefer. Do not assume that every speaker likes the same things. Some speakers prefer a good night's sleep after their program, while others enjoy late night libations with your members. Be sure to ask your speaker what they prefer. Ask about breakfast preferences. Some speakers need to return home immediately, while others enjoy visiting local sights or even a fishing trip. Other club members can contribute greatly by hosting them, giving them a tour or helping with whatever interests them. It is a great chance to learn firsthand from the experts. A conversation about local activities with a speaker during the invitation process may even gain a speaker that otherwise might not have accepted your invitation. These are your guests, so treat them as family. By the time they leave, you want them to feel like family and want to return in the future.

SCHEDULING Do not wait until the last minute to fill your schedule. Most speakers have started filling their calendars 12 months or more in advance of any given date. Start scheduling speakers in early summer for the following year. During the winter–spring show season, commercial growers are running on fumes. Asking about presenting a program then invites rejection. Instead, say something like my club members have been asking me to invite you to speak to our club, can I contact you after the show season dies down? Get the contact information, buy something from their booth and smile appreciatively. Speakers who are not commercial growers are often just as busy. Approaching them 12 months or more ahead of time allows them to mesh personal plans, such as vacations or visits to family, with a program to your society. By Labor Day, the next year's schedule should be set. Dedicate a page to next year's speakers in your December newsletter and on your society's website. Be sure to copy your speakers with this newsletter. Cancellations do occur, so have a backup plan for emergencies, for example, one of the AOS webinars, a club member that can talk to the group or a nearby speaker you know well that will fill

Checklist of Information Your Speaker Wants to Know	
During Initial Discussions	Compile all this information into a Speaker Invitation Letter, see example using this link: https://staugorchidsociety.org/PDF/OS-Speaker-1.pdf
Date, time and place of meeting	
Number of likely attendees	
Honorarium, travel reimbursement, overnight accommodations, raffle plant opportunities	
Details of computer set up at meeting place (for digital programs), any special instructions	Compile all this information into a Speaker Confirmation Letter, see example using this link: https://staugorchidsociety.org/PDF/OS-Speaker-2.pdf
After Speaker Agrees to Talk to Your Club	
Confirmation of all items agreed to in initial discussions, with specific details on agreed upon honoraria, travel arrangements, and overnight accommodations	Compile all this information into a Meeting Details Letter, see example using this link: https://staugorchidsociety.org/PDF/OS-Speaker-3.pdf
Well Before the Meeting Date	
Reconfirm all prior agreements above, plus:	
Specify the program to be presented	
Specify how much time is allotted for the speaker's program, along with a brief time line description of your meeting's agenda	
Give some insights about your members tastes in orchids, to help your speaker select plants for the raffle and sales tables	
Describe the number of tables or hanging racks available to the speaker sales area	
Find out if there is a preorder listing and publicize it to your members, along with a cutoff date for ordering	
For speakers travelling long distances, specify the address of the hotel or member's home where they will spend the night. If flying in, obtain the flight itinerary.	
Exchange mobile phone numbers	

in. Other than in emergencies, do not ask a speaker to come talk to your club the next month. You risk giving the impression that the speaker is just an afterthought rather than the main event.

SPEAKERS LIST The Society should maintain a list of speakers with company and contact information listed, along with the subjects of their presentations. For those speakers that have spoken to the club already, be sure those dates and topics are listed. This list can then be handed off to a new program chair that will be responsible for updating it and adding new potential speakers during

their term of volunteer service.

INVITATION LETTER A quick email to find out whether a speaker is interested in speaking to your club is fine, but this should be followed with correspondence that is more detailed. Develop a formal invitation letter for use as a template. It should contain all the information the speaker would otherwise have to ask: the date and time of the meeting, number of likely attendees, type of computer and projector system, honorarium, travel, dinner and hosting arrangements. A sample of the standard invitation letter used by the St. Augustine Orchid Society

is available on the SAOS website (<https://staugorchidsociety.org/PDF/OSSpeaker-1.pdf>). With this format, the invitation letter can be updated as speakers are booked and reused until all the speakers are scheduled for the year.

TRAVEL Speakers traveling to your club may request travel expenses in addition to their honorarium. If traveling by car, this may be a flat fee or a per-mile-round-trip rate. If flying in to speak, the club can either pay for the rental car or have a member pick up the speaker from the airport and drive them from point to point. This is a great way for club volunteers to get some face time with the speaker and save the club some money, and it eases the burden of travel on the speaker.

JOINT PROGRAMS Many societies cooperate and coordinate their meetings, so they can share speakers and travel expenses. Some speakers like the arrangement, while others do not enjoy all the travel and daily speaking engagements. Ferrying the speaker from club to club can make this whole process more pleasant for the speaker.

CONFIRMATION Once the club and speaker come to an agreement, formalize it in a written confirmation letter. This may simply be a version of the invitation letter template, updated with any changes to the agreed upon terms for travel arrangements or other concerns. If you send this confirmation note by email, make sure the speaker emails you back or you have a return receipt requested note to make sure the note has been received. It is too easy for email to go into junk and spam mail folders without your knowledge. Until you have this confirmation, you have not booked your speaker. The basic template can be customized to reflect the specific agreements made with each speaker. A sample of the confirmation letter used by the St. Augustine Orchid Society for shared speakers is available on the SAOS website (<https://staugorchidsociety.org/PDF/OSSpeaker-2.pdf>).

MEETING DETAILS Several weeks before the scheduled meeting date, resend the meeting details letter to refresh the speaker's memory and reaffirm agreements. Exchange mobile phone numbers so you can contact each other in the event of last minute glitches. If the speaker has a preorder list, you can post in on the Society website and send it around to members. Make sure to note a cutoff date for preorders so the speaker is not still receiving orders the morning



of the meeting. This basic template can be updated for each speaker. A sample of the meeting details letter used by the St. Augustine Orchid Society is available on the SAOS website (<https://staugorchidsociety.org/PDF/OSSpeaker-3.pdf>).

When your meeting date rolls around, all that is left for you to do is have fun and learn new things. We would have a hard time indulging our hobby without our orchid society speakers and commercial orchid growers. They put a lot of work and effort into talking to your club and the honorarium does not adequately compensate them. Help empty the sales table at your meeting and visit the sales booths of commercial growers at the shows. It is in the best interest of all orchid growers that our commercial orchid growers live long and prosper.

[3] From top left, Fred Clarke, Gene Crocker, Keith Davis, Courtney Hackney, Alan Koch, Francisco Miranda, Ben Oliveros, Bill Thoms, Bob Scully, Jr. and Roy Tokunaga, and so many more great speakers

Acknowledgment

Many thanks to Dr. Courtney Hackney, whose clarity of thought and expression improved the original version of this article.

—Sue Bottom started growing orchids in Houston in the mid-1990s after her husband Terry built her first greenhouse. They settled into St. Augustine, Florida, Sue with her orchids and Terry with his camera and are active in the St. Augustine Orchid Society, maintaining the society's website and publishing its monthly newsletter. Sue is also a member of the AOS Editorial Board (sbottom15@gmail.com).

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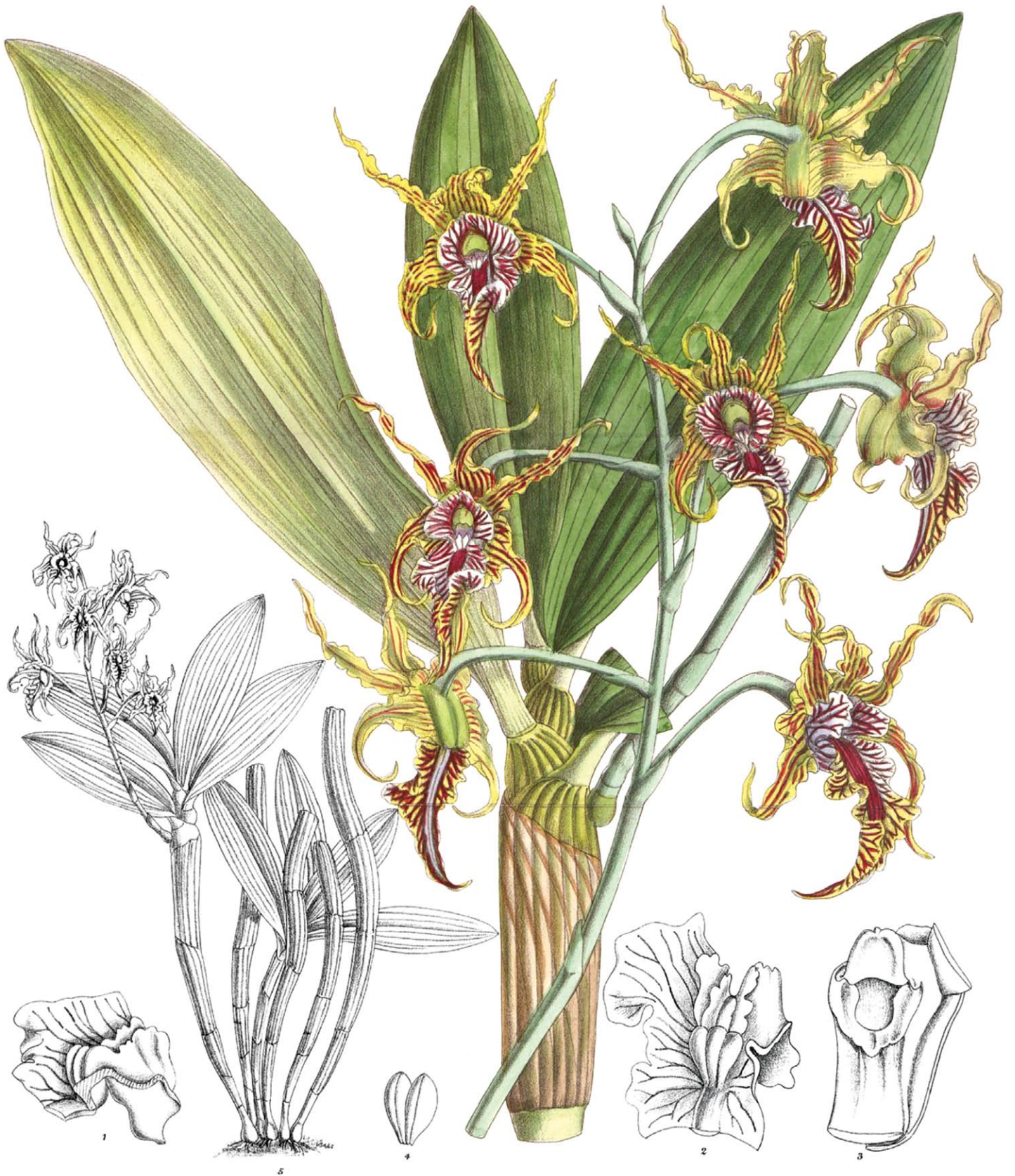
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Dendrobium by Peggy Alrich and Wesley Higgins

From the *Botanical Magazine*



DENDROBIUM

THROUGH THE YEARS the *Botanical Magazine* (Vols. 1–184) has published 144 prints and descriptions for both old and new species of this very large genus. There are 1,731 recognized *Dendrobium* species, subspecies, varieties, and natural hybrids. The first *Dendrobium* published by the magazine was *Dendrobium cucullatum*, plate number 2242 in Vol. 48, 1822.

The genus *Dendrobium* was first published by Swartz (1799). The name comes from the Greek for tree (dendron) and life (bios), referring to the epiphytic habit of the genus, meaning “living on a tree.”

The lectotype *Dendrobium moniliforme* (Linnaeus) Swartz (*Epidendrum moniliforme* Linnaeus) has been designated by Brummitt (1982) and by Averyanov (1991).

This large genus exceeds 1,500 species of mainly sympodial epiphytes, lithophytes or uncommonly terrestrial species. The genus has a wide geographic range, including India, Sri Lanka, Korea, Japan,

Southeast Asia, Indonesia to Australia and New Zealand, to the southwestern Pacific Archipelago, with the greatest diversity found in New Guinea.

They are found growing from steamy hot coastal areas to the foothills of snow-swept mountains. These plants have cane-like stems that are either (a) rhizomatous, (b) erect with numerous nodes, (c) erect with one to several nodes, or (d) lacking a rhizome but producing new stems with numerous nodes arising from the base of the old stems. These tough stems are swollen at the base or along their whole length. They are often pseudobulbous, subtended by sheathing leaf bases and bladeless sheaths that have either deciduous or evergreen, papery to leathery leaves. The erect, horizontal or hanging, terminal or lateral, solitary- to numerous-flowered inflorescences have short- to long-lived flowers. These flowers can be extremely diverse in dimension, color, shape and texture, and are usually fragrant. The genus has one species, *Dendrobium cuthbertsonii*, where the

flowers will often last for up to 8–10 months.

The simple or trilobed lip has its base joined to the long column foot, often forming a more or less prominent, closed spur with the lateral sepals, and has a disc with a few keels.

The flowers have a mostly short, stout column with a massive to pronounced column foot. Pollinia, four, are oblong, in two appressed, unequal, hard, waxy pairs, without caudicles or stipes, and the viscidium is usually absent.

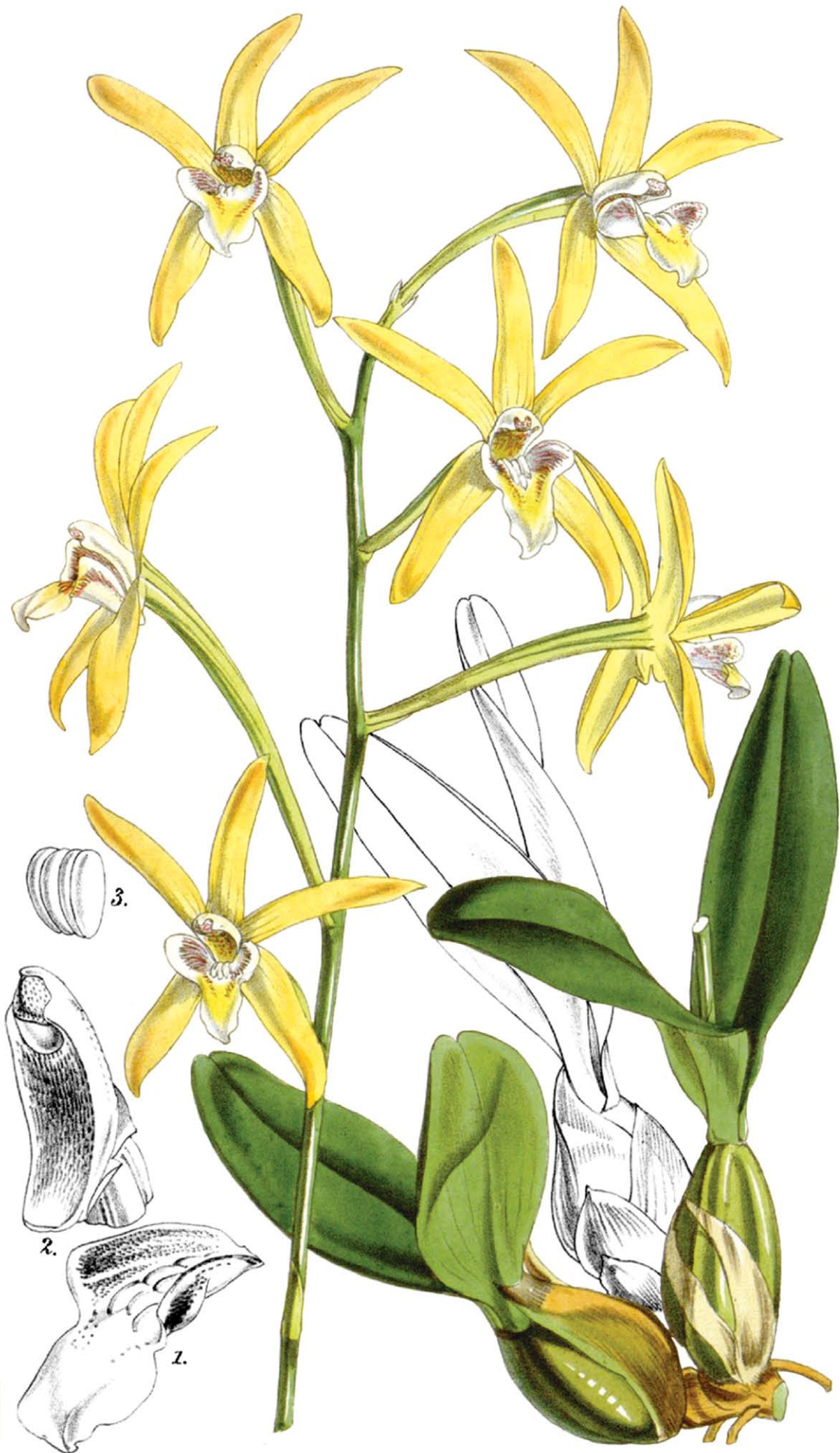
The culture for this diverse genus needs to be customized for each species, as their individual requirements vary widely.

— Peggy Alrich is a freelance graphic designer (sunflowerltd@earthlink.net).

— Wesley Higgins is an AOS accredited judge (higgins@alumni.ufl.edu).

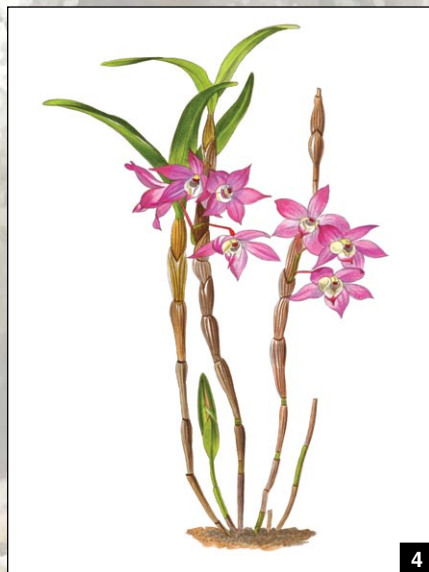
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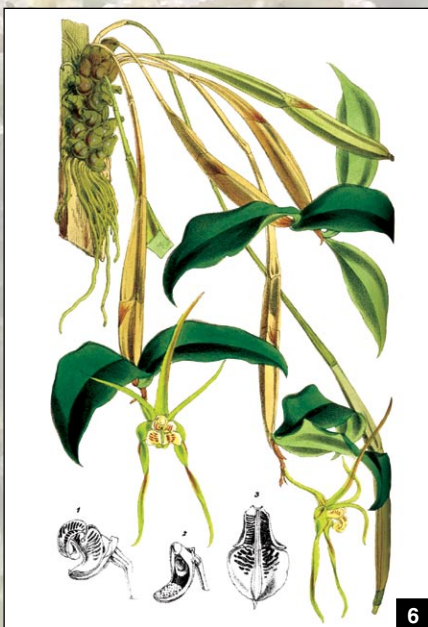
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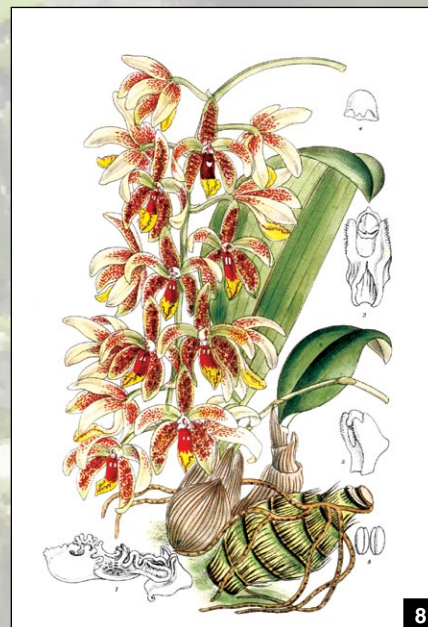
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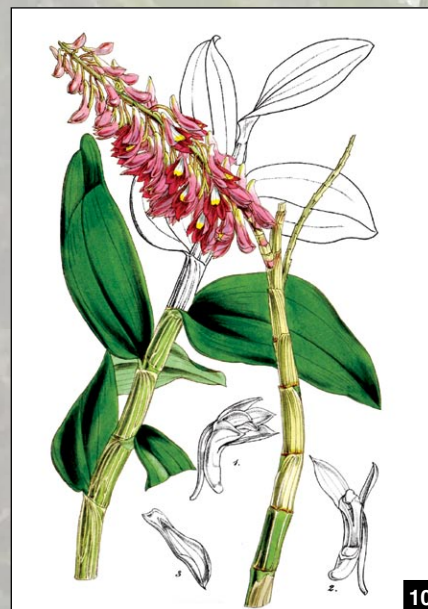
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Antique Plates — *Dendrobium*

- [1] *Dendrobium spectabile* — *Botanical Magazine*, 126:t.7747 (1900).
- [2] *Dendrobium cymbidioides* — *Botanical Magazine*, 79:t.4755 (1853).
- [3] *Dendrobium falconeri* — *Botanical Magazine*, 82:t.4944 (1856).
- [4] *Dendrobium hercoglossum* — *Botanical Magazine*, 159:t.9428 (1936).
- [5] *Dendrobium hookerianum* — *Botanical Magazine*, 99:t.6013 (1873).
- [6] *Dendrobium tetragonum* — *Botanical Magazine*, 98:t.5956 (1872).
- [7] *Dendrobium linguiforme* — *Botanical Magazine*, 87:t.5249 (1861).
- [8] *Dendrobium muricatum* — *Botanical Magazine*, 137:t.8371 (1912).
- [9] *Dendrobium pierardi* (*aphyllum*) — *Botanical Magazine*, 52:t.2584 (1825).
- [10] *Dendrobium secundum* — *Botanical Magazine*, 74:t.4352 (1848).



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Southern California!

The Southern California Orchid Road Trip

TEXT BY HEIDI KIRKPATRICK AND GAYLE BRODIE

COME TO WARM and sunny Southern California this spring for an exciting orchid road trip beginning with the Santa Barbara International Orchid Show and ending with the 2019 AOS Spring Members' Meeting, held in conjunction with the San Diego County Orchid Society International Spring Show! With two major shows held on consecutive weekends and the spring Members' Meeting of the AOS, this is an unparalleled opportunity for a road trip to sample some of the rich array of orchid shows, activities and nurseries available in Southern California.

Visiting AOS, CSA and ribbon judges may begin their trip with judging at the 74th Santa Barbara International Orchid Show (SBIOS), *Orchid Magic*, held on Thursday, March 14, 2019, at the Earl Warren Showgrounds in Santa Barbara. The largest orchid show in the United States, SBIOS is known for its lavish displays, ranging from tabletop size to well over 100 square feet (9.3 m²), and its array of regional and international vendors. Visitors to the show will also enjoy the orchid-themed art, photography, and floral arrangements, plus lectures, demonstrations and The Orchid Doctor.

Santa Barbara itself is a charming tourist destination, with a number of historic and outdoor sites to tempt non-orchid-grower traveling companions. History lovers will delight in Old Mission Santa Barbara or El Presidio de Santa Barbara, while the Santa Barbara Museum of Art will appeal to art lovers with its special exhibits and Asian-themed collections. Make reservations early for a walking tour of the extraordinary botanical gardens of Lotusland; a stunning 37-acre (15-ha) estate once owned by the late Madame Ganna Walska. Enjoy one of the city's many exceptional restaurants, such as the Cajun-themed Palace Grill, owned by a director of the SBIOS, or do a little wine tasting along the Urban Wine Trail.

Held in conjunction with SBIOS and located just steps from the show's sales area is the Cymbidium Society of America's 44th annual Cymbidium Congress. This day of lectures emphasizes cymbidiums, paphiopedilums and other cool-growing orchids, and is crowned by an auction and banquet. The 2019 Congress will feature Wenqing Perner from Hengduan Mountains Biotechnology, Ltd. in China speaking on "*Cypripedium* in China and their Cultivation," plus Ken Cameron will speak on DNA-based classification of *Cymbidium*, repeat favorite Randall Robinson will also speak along with others.



ARTHUR PINKERS

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HEIDI KIRKPATRICK

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LAUREN FERRELL

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- [1] Mexican laelias grow very well out of doors in coastal Southern California. This large specimen is *Laelia gouldiana* growing on a Yucca at the Santa Barbara Orchid Estate.
- [2] This gateway was part of the stunning 2016 Ventura Farms display.
- [3] Norman's Orchids 2018 SBIOS display.
- [4] James and Lauris Rose of Cal-Orchid, inc. pose in front of their 2018 SBIOS display. Note the apparent fugitive from the Jurassic in the background.

During the show, local nurseries of the California Orchid Trail hold open houses, allowing visitors to browse greenhouses and select plants from a variety of genera. In Santa Barbara proper, no greenhouse tour is complete without stops at the Santa Barbara Orchid Estate and Cal-Orchid, Inc., located across the street from each other just a few minutes north of the Showgrounds. Founded in 1957, Santa Barbara Orchid Estate specializes in outdoor-grown, temperature tolerant hybrids and species, and is known for its incredible specimen plants and its enormous variety of genera. Cal-Orchid's "Pacific" line of reedstemmed *Epidendrum* breeding won owners James and Lauris Rose the AOS Outstanding Hybridizer Award and is just one of the varied collection of genera that are part of their quality breeding programs.

Twenty minutes south of Santa Barbara, Carpinteria is home to three more orchid nurseries. The venerable Gallup & Stribling Orchids is known for its potted and cut cymbidiums and has shown more Grand Champion cymbidiums at SBIOS than any other exhibitor, with an astounding count of 19 winners. Next door, Westerlay Orchids features phalaenopsis and cymbidiums grown using green technology. With its high-tech methods, Westerlay can produce an orchid using the same amount of water as a five-minute shower and needing no more fertilizer than a 6- x 6-inch (15- x 15-cm) plot of grass. At the southern end of Carpinteria, Orchids Royale grows award-winning paphiopedilums, cymbidiums, miltonias and cool-growing oncidiums formerly classified as odontoglossums. Launched in 1979, Orchids Royale maintains 70,000 square feet (approximately 6,500 m²) of temperature-controlled greenhouses.

Heading south from Santa Barbara, AOS members are invited to an exclusive visit at the Huntington Library, Art Collections and Botanical Gardens in San Marino, some 100 miles from Santa Barbara. Orchid Specialist Brandon Tam will offer a two-hour tour on Monday, March 18, 2019, of the normally off-exhibit greenhouses, home to most of the Huntington's collection of over 10,000 orchids. After the tour, visitors may enjoy the extensive gardens, library and art collections of the Huntington, which are among the finest in the world.

Tuesday, Norman Fang invites AOS members to visit his nursery in Montclair, about 30 miles (48 km) from the Huntington. Known for *Phalaenopsis*, Norman's Orchids also features other



5 THE PALACE GRILL



6 HOLGER PERNER



7 SANTA BARBARA ORCHID ESTATE



8 LAUREN FERRELL

- [5] Don't miss the Cajun-themed food at The Palace Grill while in Santa Barbara.
- [6] Chinese orchid expert Wenqing Perner will speak at the 44th International Cymbidium Congress.
- [7] Santa Barbara Orchid Estate is known for its specimen plants. Pictured here is *Laelia Splendid King* 'Purple Pageant'.
- [8] A small part of the lavish, greenhouse-themed Gallup & Stribling display at the 2018 SBIOS.
- [9] Cal-Orchid is renowned for their reedstem *Epidendrum* breeding lines. Pictured is the delicious, sherbet-toned *Epi. Strawberry Valley* 'Spot' AM/AOS.
- [10] Don't miss Orchids Royale's *Miltoniopsis*. This unregistered grex is *Miltoniopsis* (Showstopper x Jean Carlson).



orchid genera for hobby growers. The retail display room and three of the greenhouses will be open from 9 am to 5 pm, although AOS members are requested to preorder for pickup via the nursery's website.

After browsing through Norman's Orchids, road trippers have a little time to meander south the 85 or so miles (140 km) to the next orchid destination in Vista. Along the way, enjoy the Return of the Swallows Celebration at Mission San Juan Capistrano, fortuitously held in 2019 on Tuesday, March 19. Just north of San Diego, Oceanside bills itself as Southern California's "most authentic beach town," while neighboring Carlsbad is "North County San Diego's Coastal Getaway." Either makes a good stopping point for the evening and a starting point for Wednesday's adventure.

The Orchid Road Trip continues Wednesday at Sunset Valley Orchids, located in Vista, just north of San Diego and minutes from either Oceanside or Carlsbad. A boutique nursery, Sunset Valley Orchids is known particularly for its hybrids of *Catasetinae* — including the almost black *Fredclarkeara* — cattleyas and *paphiopedilums*. Owner Fred Clarke will welcome AOS members to his nursery from 11 am to 3 pm.

The triumphant orchid road trip reaches San Diego on Wednesday, March 20, 2019, where the 2019 American





LAUREN FERRELL

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HEDI KIRKPATRICK

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SUNSET VALLEY ORCHIDS

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HEDI KIRKPATRICK

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SUNSET VALLEY ORCHIDS

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- [11] One of Andy's Orchids' famous Wardian case displays. These displays never fail to stop traffic at any show.
- [12] Westerlay Orchids' 2018 SBIOS display included a towering Wizard of Oz inspired tornado of cymbidium flowers.
- [13] Nottara Lucy's Sassafra (Galabstia Green Tyger x Zyogardmannia Dynamite Peru). There are five different genera in the background of this hybrid: *Pabstia*, *Galeottia*, *Neogardneria*, *Zygopetalum*, and *Batemannia*. Sunset Valley Orchids isn't just known for their cattleyas and catasetum hybrids!
- [14] Brandon Tam poses with one of the many award-winning plants from the Huntington's collection.
- [15] *Catasetum* Richard Fulford 'SVO'.

Orchid Society Spring Members' Meeting will be held at the Hilton Mission Valley, just minutes from the location of the San Diego show. Here, AOS members will enjoy orchid speakers and workshops, plus the famed AOS Auction and Gala Dinner.

Road Trippers looking to take a break from orchids will find plenty to do in San Diego. Animal lovers will be entranced at the internationally famous San Diego Zoo in beautiful Balboa Park, the San Diego Zoo Safari Park in Escondido, or Sea World San Diego. The 16 blocks of the Gaslamp Quarter are known as the historic heart of San Diego, with Victorian architecture, shopping, restaurants and nightclubs. Beer drinkers will enjoy one of the many microbreweries — more than any other US city.

On Friday, AOS judges report at 10 am to judge at the San Diego County Orchid Society (SDCOS) Spring Show, held at the Scottish Rite Center. The show is open to the public Friday from 3 pm to 7 pm, Saturday from 9 am to 6 pm and Sunday from 10 am to 4 pm, and features over 20 large floor and table displays and hundreds of individual orchids, free lectures and a popular Kid's Corner. From 9 am to 4 pm on Friday, Saturday and Sunday of the show, species enthusiasts will be excited to drive north to the open house of Andy's Orchids, home of "orchids on a stick." With over 7,000 different species and an inventory of 750,000 plants, Andy's has orchids from the familiar to the obscure.

The SDCOS is one of the largest orchid groups affiliated with the American Orchid Society, with their monthly meetings held in historic Balboa Park, a San Diego tourist destination. The SDCOS is known particularly for its emphasis on orchid conservation, awarding over \$200,000 to projects in 22 countries since 1991. Their annual spring show is a fitting finale to a Southern California Orchid Road Trip.

— Heidi Kirkpatrick is the plant registrar of the Santa Barbara International Orchid Show and past editor of the *CSA Journal*. Her history subjects for orchids include the *National Capitol Orchid Society* (in 1997) and the *Santa Barbara International Orchid Show* (February 2017) (email: heidi@sborchidshow.com). Gayle Brodie has been addicted to growing orchids for over 15 years. She is an AOS associate judge, a long-time board member of the Conejo Orchid Society, and a regular volunteer in the greenhouses of the Huntington Library (email: glbodie@aol.com).

Southern California Orchid Road Trip Itinerary for 2019

- **Thursday, March 14** – Judging at Santa Barbara International Orchid Show. CSA judging is 9 am. Ribbon judging is 9:30 am. AOS judging is 1 pm. Register online to judge by March 6 at sborchidshow.com/judging-entry-registration-form/.
- **Friday, March 15** – 74th Santa Barbara International Orchid Show is open to the public 9 am to 5 pm, Friday, Saturday & Sunday. For information, visit sborchidshow.com. During the Friday through Sunday of the show, visit open houses at local nurseries of the California Orchid Trail — www.californiaorchidtrail.com. On Friday, visit Cal-Orchid, www.calorchid.com, and Santa Barbara Orchid Estate, www.sborchid.com. Friday evening, see the show at the special event "Orchids After Dark," sborchidshow.com/orchids-after-dark/.
- **Saturday, March 16** – 44th Annual Cymbidium Congress, held on the grounds of Earl Warren Showgrounds. Register to participate at www.cymbidium.org.
- **Sunday, March 17** – After a last stop at Santa Barbara International Orchid Show, head south to visit more nurseries of the California Orchid Trail: Gallup & Stribling, www.gallup-stribling.com; Westerlay Orchids, www.westerlayorchids.com; Orchids Royale. Spend the night in one of the many communities near San Marino.
- **Monday, March 18** – Tour the Huntington Library, Art Collections and Botanical Garden's orchid collection with Brandon Tam. To attend, **you must RSVP** to BTam@Huntington.org by March 11. Arrive at the bookstore by the front entrance no later than 10:45 am (**no late arrivals**).
- **Tuesday, March 19** – Visit Norman's Orchids in Montclair. Retail Display and three greenhouses will be open 9 am to 5 pm. Preorder at Orchids.com for online discounts and rewards. Visit Mission San Juan Capistrano for the famed Return of the Swallows Celebration. Tickets may be purchased online at www.missionsjc.com.
- **Wednesday, March 20** – Sunset Valley Orchids in Vista welcomes you from 11 am to 3 pm. For nursery location and genera available, visit www.sunsetvalleyorchids.com. The AOS Members' Meeting begins in San Diego and continues through Sunday. www.aos.org/news-and-events/members-meetings.aspx
- **Friday, March 22** – AOS judging at 10 am at the Scottish Rite Event Center, 1895 Camino Del Rio S., San Diego. Show is open from 3 pm to 7 pm, and continues Saturday, March 23, 9 am to 6 pm and Sunday, March 24, 10 am to 4 pm. www.sdorchids.com
- **Friday – Sunday, March 22–24** – Andy's Orchids, www.andysorchids.com, will be open from 9 am to 4 pm.

ADDITIONAL RESOURCES:

Visit Santa Barbara (santabarbaraca.com) or Downtown Santa Barbara (www.downtownsb.org) provide links to hotels, restaurants and tourist attractions. Do not forget to stop by The Palace Grill, palacegrill.com. Learn about Santa Barbara's Urban Wine Trail: urbanwinetrail.com. Lotusland tours are by reservation only and fill up months in advance. Book early! For information, visit www.lotusland.org or call 805-969-9990. Visit Oceanside and Visit Carlsbad have informative websites on staying and dining: visitoceanside.org or visitcarlsbad.com. For tourist information on San Diego, including the complete list of San Diego County craft and micro-breweries, visit www.sandiego.org.

Cattleya Prince John

Remaking a 1913 Hybrid

TEXT BY A.A. CHADWICK AND ARTHUR E. CHADWICK



The flowers of *Cattleya* Prince John (*dowiana* × *Hardyana*) have not been seen in nearly a century. The sepals and petals range in color from pale to medium yellow. The lips may be open or closed, in dark shades of magenta and varying intensities of gold striping. Photograph by A.E. Chadwick.

THE EARLY 20TH century was an exciting time for orchid enthusiasts as new species were being discovered and the very first hybrids were being made. Hardly a week would go by without a collector throwing a lavish party and unveiling a new flower. Today, breeders look back to those glory days for insight into plant genetics, since the results may hold clues for modern hybrids.

My father, A.A. Chadwick, has been intrigued by yellow orchids ever since he saw an imported *Cattleya dowiana* at a commercial nursery where he worked in the 1940s. The species is native to Costa Rica and Colombia and was grown by the tens of thousands in America for summer corsages. Not only were the sepals and petals pale yellow, but the throat was velvety magenta with gold veining. Breeding with *C. dowiana* would surely produce some nice yellows, he imagined.

A.A. Chadwick researched out-of-print orchid magazines and horticulture books in hopes of finding long-forgotten *C. dowiana* hybrids. He had already remade *Cattleya Ophir* (*dowiana* × *xanthina*) from 1901 and *Cattleya Triumphans* (*dowiana* × *rex*) from 1904 and both of these produced a bounty of fine yellows in his greenhouse. He came upon a promising entry from 1913 called *Cattleya Prince John* (*dowiana* × *Hardyana* [1896]).

Cattleya Prince John was named after His Royal Highness Prince John of Wales, a shy eight-year-old who was fifth in line for succession to the English throne. The junior prince was the youngest child of King George V and Queen Mary but was kept out of public view due to health issues.

Armstrong & Brown, the legendary English orchid firm from Tunbridge Wells, Kent, is credited with making the Prince's namesake orchid. Founded in 1901, Armstrong became one of Europe's most well respected nurseries, garnering gold and silver medals at the great flower shows and creating hundreds of new hybrids, often named for members of the royal family.

Upon further research, my father learned that the original Prince John hybrid was not made with the common yellow form of *C. dowiana* but rather with an obscure reddish purple form known as f. *rosita*. In addition, the other parent, *Cattleya Hardyana* (1896), was purple. No wonder the Prince's namesake was forgotten. My father then set out to remake *C. Prince John* using only yellow parents.

The tricky part was locating a yellow



form of *C. Hardyana* (1896) since nearly all known plants are either purple or white-with-purple-lip. Fortunately, a friend sent him a division of *C. Hardyana* 'Clement Moore' which, at the time, was one of only two yellow varieties in the world. It was so rare that the Royal Horticultural Society (RHS) in London put it on the cover of their 1916 *Orchid Review* magazine.

Early one August morning, A.A. Chadwick pollinated the flowers. Just to be sure that it would be successful, he made the cross both ways which means

[1] *Cattleya Prince John* was named after His Royal Highness Prince John of Wales, a shy 8-year-old who was fifth in line for succession to the English throne. Photograph courtesy of the World History Archive.



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CATTELYA × HARDYANA SCHM. P. var. LUCIANI 1887.



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[2] This painting of *C. × hardyana* (the Colombian natural hybrid) from the *Lindenia* features a light pink clone. Typically, this hybrid is white-with-colored-lip, pink to varying shades of lavender and, more rarely bluish.

[3] *Cattleya Hardyana* (1896) (*dowiana* × *warscewiczii*). For many years, variety 'Clement Moore' was one of only two known yellows in the world. Photograph by Steven Christoffersen.

[4] *Cattleya dowiana* varies from those with bright yellow sepals and petals to clones such as 'Cashen's' JC/AOS that are decidedly reddish purple. The original *Cattleya* Prince John was made with a clone such as this. Photograph by A.A. Chadwick.

[5] *Cattleya dowiana* is native to Costa Rica and Colombia. This species can be used to breed yellow hybrids even though the color is extremely recessive. Pictured is 'Meadowlark' a select variety from a selfing of 'Scully's Tipperary' made by A.A. Chadwick. This stud plant has proven to be long lasting and rot-resistant. Photograph by A.E. Chadwick.

he took the pollen from one parent and put it on the other parent and vice versa. Surely, one of the seed capsules would produce viable seed. As it turned out, both capsules were fertile and there were thousands of babies.

Cattleyas take up to seven years to grow from seed to maturity so breeders have to be patient. In the interim, my father repotted the most vigorous plantlets and made copious notes on what the mystery flowers might yield. He also discovered that, three years after Armacost & Brown registered their *C. Prince John*, they received a flower quality award in 1916 for a semi-alba variety called 'Orchidhurst' AM/RHS. They had remade their own hybrid using different color forms of the parents — a typical yellow *dowiana* and a semi-alba Hardyana (1896). 'Orchidhurst' was named after their nursery and, to this day, remains the only awarded *C. Prince John*. Still, the prized yellow *C. Prince John* was elusive.

Seven years to the day after Art Sr.'s pollen swap, the first *C. Prince John* blossom to be seen in nearly a century opened. Sure enough, it was yellow — very pale, but still yellow. Soon after, another one opened, a darker yellow and then a third, which was medium yellow. By the end of the summer, 10 plants had bloomed, each intriguingly different, but exactly what the breeder had hoped for.



Arthur E. and A.A. Chadwick

— A.A. Chadwick and his son, Arthur E. Chadwick, are coauthors of *The Classic Cattleyas that describes the large-flowered species that make up today's hybrids*. A.A. Chadwick has been growing orchids since 1943 and is a regular contributor to *Orchids*. Arthur E. Chadwick is president of Chadwick & Son Orchids, which operates 11 greenhouses in Powhatan County, a retail store in Richmond, Virginia and boards over 13,000 orchids for local clients. The Chadwicks have the distinction of having named cattleyas after the last five first ladies of the United States and Arthur E. Chadwick presented First Ladies and Their Cattleyas at the 22nd WOC (email art@chadwickorchids.com; Website www.chadwickorchids.com).



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[6] There has been only one award given to *C. Prince John* — 'Orchidhurst' AM/RHS from 1916. Armstrong & Brown exhibited this seedling from a remake they did using a typical yellow *dowiana* and a semi-alba Hardyana (1896) and named it after their nursery, 'Orchidhurst'. This scan of the Nellie Roberts award painting is provided courtesy of the RHS Lindley Library.

[7] This rare yellow form of *C. Hardyana* (1896) made the cover of a 1916 issue of the *Orchid Review*.

Orchids in Watercolor

Masdevallia Dean Haas 'Gina' HCC/AOS

By Marcia Whitmore

Masdevallia Dean Haas 'Gina' HCC/AOS (Copper Angel × Angel Glow) is an easy-to-grow hybrid that enjoys somewhat cool temperatures, moderate light and good air circulation and humidity. The flower is 1.5 inches (3.8 cm) horizontally and 4.5 inches (11.4 cm) vertically. I grow this plant in my basement light room with other *masdevallias* and *pleurothallids*. The temperature stays below 75 F (23.9 C) and is often in the low 50s F (10–12 C) during winter nights and 55–60 F (12.8–15.6 C) during the summer. The plant can produce many flowers and become specimen size in just a few years. This watercolor painting was done on 400 lb Arches watercolor paper and is 14 × 16 inches (35.6 × 40.6 cm), the usual size I work in.

Marcia Whitmore began growing orchids in a basement room under fluorescent lights in 1972 and moved into a 14-ft × 18-ft (4.3 m × 5.5 m) greenhouse in 1984. Marcia is a retired teacher and fine arts coordinator and taught in public schools for 35 years. She has earned many AOS awards and is a member of the Illowa Orchid Society, Eastern Iowa Orchid Society, American Society of Botanical Artists and the Great River Chapter of Botanical Artists; 13411 104th St, Coal Valley, IL 61240 (whitbrits@gmail.com, <https://asba-art.rog/member-gallery/marcia-whitmore>).



The Japan Grand Prix International

Part 2: The Last Decade

TEXT BY CLARE AND JOHAN HERMANS/PHOTOGRAPHS UNLESS OTHERWISE CREDITED BY JOHAN HERMANS



The winners' podium at the 2011 show. Although attendance has decreased from its historic highs of 200,000 or more visitors, the show still attracts over 100,000 people. Photograph courtesy of the JGP.

Orchid Festival



THIS YEAR WAS our 10th visit to this spectacular orchid event; it has left us with a sense of admiration for the organizers, memories of some magnificent orchids and most importantly with fond memories of Japan, and its people, food and culture. We are immensely grateful to the members of the Organizing Committee; many of them have become friends and especially Nanako Terakuba who, among countless other things, patiently supports overseas exhibitors and guests.

February is not an ideal time for sightseeing in Japan but it is full of hope for the upcoming spring. Over the years the weather has been variable; in 2014 there was the heaviest snowfall for a decade bringing Tokyo to a virtual standstill, unfortunately this also had a major impact on the number of visitors. Other years the glow of Mount Fuji is visible from the city, the apricot blossoms open early and people flock to the Koishiawa-Kōrakuen Garden in the shadow of the Tokyo Dome. Here the Japanese apricot *Prunus mume* is the first to flower, each tree with its own group of admirers taking in the sweet scent of the New Year.

THE SHOW The JGP is very much a commercial event sponsored by large Japanese companies including national television and newspapers. The prize money for winning plants and displays remains high, which in return encourages superior quality entries. Attendance figures are considerable, currently about 120,000, which is lower than the 200,000 of 10 years ago but still very impressive.

Although the economic climate has changed, standards are being maintained; a very large floral display still marks the main entrance each year; although it is a little more modest in scale than those of the 2000s, it continues to have impact. Memorable ones include an orchid clock in 2013 and in 2017 the festival was linked with the Takarazuka Revue, an all-female theatre group. A more recent feature is the contribution by the Okinawa Churaumi Aquarium, a giant tank with colorful and often macabre fishes; they sometimes offer a welcome distraction from all those orchids!

The major feature is still the Grand Champion and Trophy Winners' dais. It remains the first stop for the majority of show visitors who then studiously progress along the individual judging classes before visiting the large sales village where traders from about 20 countries have their stalls.

For European eyes, accustomed to naturalistic displays, it can take a while to adjust to all the bright colors and unusual themes. Over the years, ghosts and ghouls, numerous dolls and birds and working train sets have been found lurking in various corners. More restful to the eye are the fine arrangements of traditional Japanese orchids such as *Cymbidium goeringii* and *Vanda falcata* but even here their individual containers are often quite ornate. Apart from the floral displays by professionals, amateurs and colleges there are also flower arrangements, botanical



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[1] The Asakusa temple in the snow. The 2014 show had heavy snowfall that brought Tokyo to a standstill.

[2] The weather was mild enough in 2009 that the apricot blossoms open early at the Koishiawa-Korakuen Garden next to the Dome.

[3] Mount Fuji in all its glory. The mountain can be seen from the Tokyo Dome Hotel on a clear day.

[4] The grand entrance at the 2010 show.

[5] This colorful cut-flower display was very innovative and unusual.

[6] Princess Takamoda opening the 2018 show.

[7] Fragrance judging, almost never seen at western shows, is a staple feature at the JGP.

art and miniature orchid gardens. A fragrance competition is one of the highlights. It is judged by a specialist team of perfumers and it is always refreshing to see masses of people attentively sniffing rows of orchids.

SPECIAL DISPLAYS Every show features a special display with hundreds of people patiently waiting in line to catch a glimpse. Recent topics have ranged from draculas, African orchids, European terrestrials and in 2014, some of the genetically modified blue phalaenopsis. A silk replica of Her Majesty the Queen of England's bridal bouquet full of orchids, including white cattleyas and *Oncidium alexandrae*, was a huge hit in 2015 when it was shown in an impressive Buckingham Palace-style room.

THE OPENING CEREMONY The Japanese Imperial family maintain their strong link with the Japan Grand Prix. Her Imperial Highness Princess Takamado supports the show and attends the opening ceremony each year and has done so for many years; the first show she visited was in 1993 with the late Prince. Lesser nobility, including the President of the American Orchid Society, the Chair of the RHS Orchid Committee and the President of the WOC Trust are also invited to attend and give out their trophies. For the Grand Opening, they line up together with other dignitaries, all sporting enormous cattleya corsages, to cut the inaugural ribbon. The ceremony is broadcast on several news stations, including an interview with the owner of the Grand Champion plant.

THE CHAMPIONSHIP Earlier in the day, around 170 judges, mainly Japanese accompanied by a group of invited overseas participants, spend some happy hours judging. During the first phase small teams assess individual plants. Often around a thousand plants are submitted and are neatly laid out in 41 classes, making a spectacle in itself. During this stage, ribbons are assigned to the best three plants in each class with the blue-ribbon-winner going forward to the all-important group from which the Grand Champion will be chosen. Meanwhile, medals are also given to meritorious plants as a part of a somewhat bewildering process, especially for overseas judges without much experience of the local customs and language.

There are always a great number of fine cultivars and impressive specimen plants in each class and it is difficult to predict which ones will make it to the Finals. Slowly the individual winners are lined up on tables to await their fate: often there



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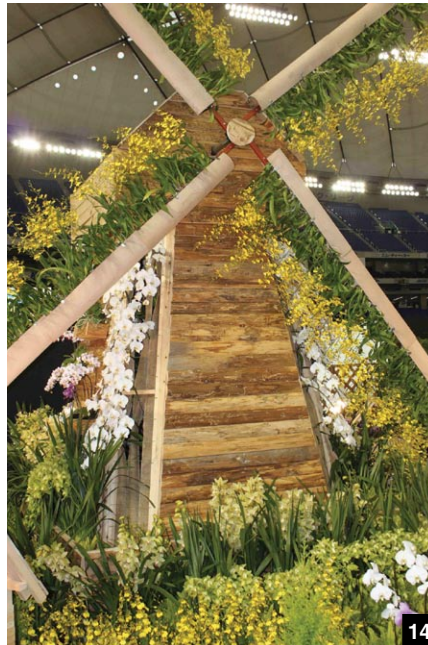
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- [8] *Dendrobium fimbriatum* 'Tokyo' won the championship in 2010.
- [9] This massive *Coelogyne cristata* var. *hololeuca* 'Pure White' won the championship for Suwada Orchid Nursery. It was a challenge to get it onto the winners podium.
- [10] This superb specimen of *Epidendrum atacaioicum* 'Mt lizuna' won the 2014 Grand Championship.
- [11] *Paphiopedilum* Emerald Future 'Galaxy', the 2016 Grand Champion with its owner Masayoshi Takahashi of the Tokyo Orchid Nursery.
- [12] This giant orchid tree, from the 2012 show, is made of oncidium hybrids.
- [13] Phalaenopsis with stenciled color patterns are now a common sight at the show.



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- [14] Another novel use of oncidium hybrids was this windmill from the 2010 show.
- [15] *Dendrobium nobile* 'Hatsue', the 2012 Grand Champion winner. Photograph courtesy of the JGP.
- [16] 2017 Grand Champion *Dendrobium glomeratum* 'Long Well'.
- [17] This phalenopsis phoenix from 2012 towers over the show.
- [18] *Dendrobium papilio* 'Giant', won the Reserve Champion prize in 2018.
- [19] This magnificent specimen of *Cattleya trianae* 'Okada', won the RHS Trophy for best cultivated plant in 2013.

are extraordinary paphiopedilums with just a single flower, diminutive treasures, beautifully presented oriental cymbidiums without flowers but exquisite leaves and some absolutely giant species weighing down the tables. All are vying for the top three places, each with a handsome cash prize. Every judge takes part in the secret ballot and chooses their five favorites. The suspense then increases as the votes are counted, until finally the winners are announced.

THE PLANTS The Grand Champion winner receives ¥2,000,000 (approximately \$18,600) and a brand new Mercedes car. The plant becomes an instant celebrity with their portrait on postcards, keyrings and tablemats for sale just hours after judging. Over the last 10 years there have been some memorable winners. They include Koichi Ejiri's *Coelogyne cristata* f. *hololeuca* 'Pure White' in 2011 when it was about 6½ feet (2 m) across and covered in flowers.

It was 2012 before a plant grown by a woman won Grand Champion; Mrs. Hatsue Ootsuka, the grower of a very fine specimen of *Dendrobium nobile* 'Hatsue' with hundreds of flowering pseudobulbs. In 2014, *Epidendrum atacaocicum* 'Mt Iizuma' was the victor, owned by Mr. Makoto Awanohara. The species comes from fairly high elevation in Ecuador, so it is therefore not an easy plant to grow and flower in Japan with its high summer temperatures. Mr. Awanohara's secret was to move the plant to a nursery 3,300 feet (1,000 m) above sea level during the three hottest summer months. A similar procedure was adopted by Suwada with their coelogyne. Over the years, some owner's names have become well-known, in particular Dr. Masahiro Saito who had his first Grand Champion *Eulophia roempleriana* 'Yoko Y Saitoh' in 2008 and his fourth, *Grammatophyllum martae* 'Mass's' in 2018.

Paphiopedilums are still popular in Japan and in 2016 a small but exquisite, single flowered *Paphiopedilum* Emerald Future 'Galaxy' was voted Grand Champion. The plant was owned and bred by Tokyo Orchid Nursery Co., now run by Masayoshi Takahashi. The last time a complex paphiopedilum won the Grand Prix was 21 years earlier.

OTHER TROPHIES Several other trophies are awarded each year, including the AOS Trophy for the "Specimen plant showing the greatest skill in cultivation of an oriental and Japanese orchid" and shines a spotlight on the orchids from the region. Winners have included *Calanthe*



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Kozu 'Shimashiko' (in 2013), a beautifully grown primary hybrid of *Calanthe discolor* and the rare *Calanthe izu-insularis*; *Cymbidium sinense* 'Zuiko' (in 2015), an outstanding example of the highly prized variegated form of the species; and *Amitostigma lepidum* 'Zuisen' (in 2018), a very pretty species with small mauve flowers.

The RHS Trophy "Honors the grower of the specimen plant showing the greatest skill in cultivation of temperate or tropical orchids." Each year there is no shortage of contenders, they often require large trucks to get them to the show and then a lot of muscle power to move them around. In 2009 the honor went to the same Mrs. Hatsue Ootsuka for her phenomenal plant of *Cattleya superbiens* 'Kawano'. In 2016 *Cattleya Ariko Charm* 'Erika' was the winner. It was encouraging to note that the plant was owned by Mr. Tomizo Suzuki who at age 84 had only been growing orchids for 15 years — his experience as a vegetable farmer may have helped!

OTHER INTERESTING THINGS Japan is a hugely diverse country with wonderful landscapes, ancient temples and a fascinating culture. Our personal delights have included Mt. Fuji combined with a giant red oriental sun, the ancient gardens of Tokyo and Kyoto, the bullet train that runs exactly on time as does all other transport, an afternoon at the Kabuki theater, Sumo wrestlers training, early-flowering peonies in Kamakura, visits to botanical gardens and private orchid collections and much more. The delights of Japanese culture often revolve around food, ranging from simple but delicate sashimi and sushi in tiny restaurants to exquisite banquets accompanied by fine sake.

Japanese food offers many surprises, including some horticultural delicacies: *Hosta* shoots served raw and tasted of very little, but baked lily bulbs were tastier. This was followed by a tempura of an unusual selection of local flora including young fern fronds and slightly bitter flower buds of the giant butterbur *Petasites japonica*. *Hosta* leaves also turned up as tempura but they still did not excite.

Apart from enjoying the show and associated events, we try each year to see something different. In 2018 it was completely fortuitous that we had arranged to visit Dr. Saitoh's collection and the home of his prize-winning giants. The first impression was a sense of airiness and space, then one started to notice the numerous large specimen plants everywhere, all in excellent condition



and nothing was crammed in. From April onwards many of the plants are taken outdoors for the entire summer where they enjoy additional air movement and light. We managed to find out the secret of his success was his utter devotion to the plants and their wellbeing. He had never taken a holiday in the 27 years he had been growing his orchids and managed the very large collection by himself, spending at least 3½ hours every day with the plants, observing and tending them.

The Japan Grand Prix International Orchid Festival remains one of the highlights of the world's orchid shows so if you can plan to visit in 2019, the dates are February 15–22, 2019.

— *Clare Hermans is chairman of the RHS Orchid Committee (email: clare.jepson@btinternet.com). Johan Hermans is an honorary research associate of the Royal Botanical Gardens, Kew and vice-chairman of the RHS Orchid Committee (email: orchids1@btinternet.com).*

[20] Cutting the opening ribbon in 2018.

Note the traditional cattleya corsages.

Then AOS president George Hatfield is on the far right and Clare Hermans, RHS Orchid Committee Chair is to his immediate left.

[21] Judging at the 2009 show; left to right: Clare Hermans, Henry Oakeley, James Rose, Tadashi Goshima, and Marguerite Webb.

[22] Mrs Hatsue Ootsuka received the 2009 RHS trophy for best cultivated plant for her phenomenal *Laelia superbiens*.

[23] 2018 Grand Champion *Grammatophyllum martae* 'Mass's', was grown by Dr. Masahiro Saitoh.

[24] Even sales booths can rival displays. This is the Suwada sales booth in 2013.

[25] This *Calanthe discolor* 'Shizuka' was the 2014 winner of the AOS Trophy.

[26] A giant phalaenopsis wave.





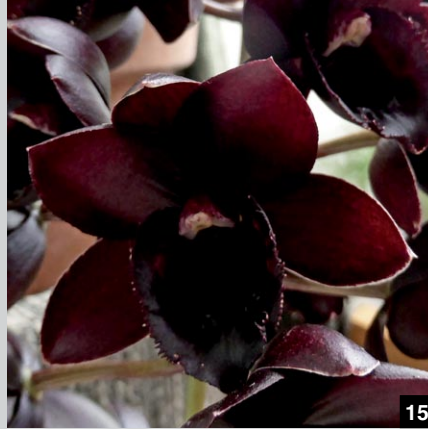
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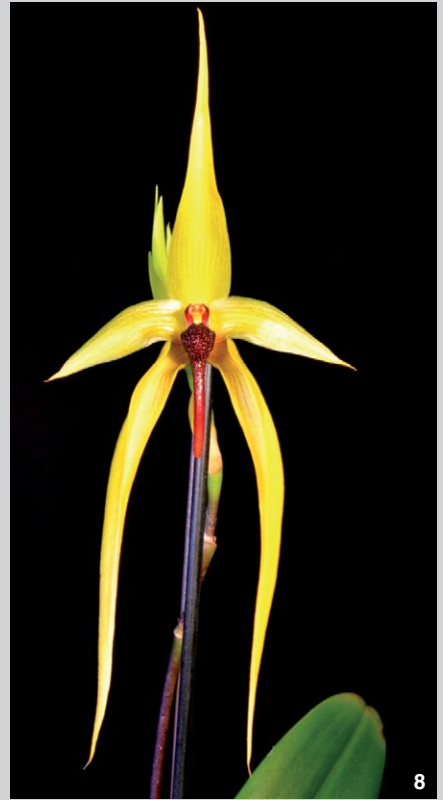


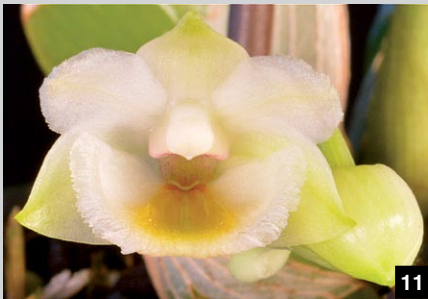
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- [1] *Phragmipedium* Triplett's Coral Principessa 'H.P. Norton' HCC/AOS (Prissy x *kovachii*) 77 pts. Exhibitor: Graham Ramsey; photographer: James Harris. Carolinas Judging Ctr
- [2] *Laelia anceps* 'HQ Supreme' 84 pts. Exhibitor: Cal-Orchid, Inc.; photographer: Larry Vierheilg. Pacific South Judging Center
- [3] *Phalaenopsis* Amblearis 'Fortune' HCC/AOS (*amboinensis* x *cochlearis*) 78 pts. Exhibitor: Norman's Orchids; photographer: Arthur Pinkers. Pacific South Judging Center
- [4] *Dendrobium* Lim Tee Hooi 'Machiavelli' HCC/AOS (*discolor* x *tangerinum*) 79 pts. Exhibitor: René E. Garcia; photographer: Irma Saldaña. Puerto Rico Judging Center
- [5] *Phragmipedium* Carol Kanzer 'Beepaw' HCC/AOS (*pearcei* x *schlimii*) 77 pts. Exhibitor: Ed and Dana White; photographer: Richard Noel. Cincinnati Judging Center
- [6] *Laelia halbingeriana* 'Puesta Del Sol' CHM/AOS 83 pts. Exhibitor: Cal-Orchid, Inc.; photographer: Arthur Pinkers. Pacific South Judging Center
- [7] *Cymbidium* Lloyd's Persistence 'Ori Gem' HCC/AOS (Pee Wee x Peter Pan) 78 pts. Exhibitor: Duy Nguyen; photographer: Arthur Pinkers. Pacific South Judging Ctr
- [8] *Laelia* Equatorial Twist 'Celestial Burst' (*undulata* x *splendida*) AM/AOS 83 pts. Exhibitor: Santa Barbara Orchid Estate; photographer: Larry Vierheilg. Pacific South Judging Center
- [9] *Paphiopedilum* x *aspersum* 'Corona del Mar' CHM/AOS (*barbigerum* x *henryanum*) 82 pts. Exhibitor: Lynn S. Wiand; photographer: Arthur Pinkers. Pacific South Judging Center
- [10] *Phalaenopsis* Samera 'White Eyes' AM/AOS (*bellina* x *violacea*) 80 pts. Exhibitor: Norman's Orchids; photographer: Arthur Pinkers. Pacific South Judging Center
- [11] *Holcoglossum* Pink Jenny 'Diamond Orchids' HCC/AOS (*wangii* x *pumilum*) 78 pts. Exhibitor: Peter T. Lin; photographer: Arthur Pinkers. Pacific South Judging Center
- [12] *Dendrobium* Royal Wings 'Leticia Fernandez' AM/AOS (Roy Tokunaga x Silver Wings) 80 pts. Exhibitor: José Fernandez; photographer: Irma Saldaña. Puerto Rico Judging Center
- [13] *Bletia patula* var. *alba* 'Memoria Carmen Inés' AM/AOS 82 pts. Exhibitor: José González Pérez; photographer: Irma Saldaña. Puerto Rico Judging Center
- [14] *Phalaenopsis* Bredren's Pickney 'Xavier' HCC/AOS (LD's Bear King x Tying Shin Golden Eagle) 77 pts. Exhibitor: Bredren Orchids and Phillip Hamilton; photographer: Wes Newton. Florida North-Central Judging Center
- [15] *Fredclarkeara* After Dark 'J.A.R.R.' HCC/AOS (Mormodia Painted Desert x Catasetum Donna Wise) 78 pts. Exhibitor: José Román; photographer: Irma Saldaña. Puerto Rico Judging Center
- [16] *Chuanynenara* Sompol 'Machiavelli' AM/AOS (*Aranthera* Ubol x *Rhynchosstylis gigantea*) 81 pts. Exhibitor: René E. Garcia; photographer: Irma Saldaña. Puerto Rico Judging Center
- [17] *Paphiopedilum* Hawaiian Illusion 'Julio David' AM/AOS (Varuna x Grand Illusions) 82 pts. Exhibitor: Dr. Julio D. Rios; photographer: Irma Saldaña. Puerto Rico Judging Center





- [1] *Paphiopedilum* Jade Dragon 'Brazos' HCC/AOS (*fairrie anum* x *malipoense*) 79 pts. Exhibitor: Mitsi Runyan; photographer: Charlie Riner. Shreveport Judging Center
- [2] *Bulbophyllum* Laura Newton 'Swamprad' HCC/AOS (*agastor* x *macrobulbum*) 77 pts. Exhibitor: Mark R. Mills; photographer: Melissa Garner. Mid-America Judging Ctr
- [3] *Phalaenopsis* Corona 'Mark's Joy' AM/AOS (*cornu-cervi* x *amboinensis*) 81 pts. Exhibitor: Mark Prout; photographer: Melissa Garner. Mid-America Judging Center
- [4] *Aganisia* *cyanea* 'Springwater' AM/AOS 80 pts. Exhibitor: Springwater Orchids and Thanh Nguyen; photographer: Tom Kuligowski. West Palm Beach Judging Ctr
- [5] *Tuberolabium* *quisumbingii* 'Annie's Holy Moly' AM-CCM/AOS 80-82 pts. Exhibitor: Annette Potts; photographer: Melissa Garner. Mid-America Judging Center
- [6] *Rhynchoaeliocattleya* Marlene Lundquist 'Swamprad' AM/AOS (*Classy Lady* x *George King*) 80 pts. Exhibitor: Mark R. Mills; photographer: Melissa Garner. Mid-America Judging Center
- [7] *Cleisostoma* *racemiferum* 'Potts's Barely There' CCM/AOS 82 pts. Exhibitor: Ray and Annette Potts; photographer: Melissa Garner. Mid-America Judging Center
- [8] *Bulbophyllum* Wilbur Chang 'Stunning Stench' AM/AOS (*echinolabium* x *amplebracteatum* subsp. *carunculatum*) 81 pts. Exhibitor: Matt and Michelle Jaenke; photographer: Melissa Garner. Mid-America Judging Center
- [9] *Phalaenopsis* Lamb's Passion 'Bredren' HCC/AOS (*Zheng Min Etching* x *Hannover Passion*) 76 pts. Exhibitor: Bredren Orchids and Phillip Hamilton; photographer: Wes Newton. Florida North-Central Judging Ctr
- [10] *Coelia* *bella* 'Lise Beauséjour' HCC/AOS 78 pts. Exhibitor: Raymond Lussier; photographer: Thang Dam. Toronto Judging Center
- [11] *Dendrobium* *compressum* 'Pancake Cutie' CBR/AOS. Exhibitor: Matt and Michelle Jaenke; photographer: Melissa Garner. Mid-America Judging Center
- [12] *Dendrobium* Isabel Sander 'M&M Orchids' AM/AOS (*dearei* x *Sanderae*) 80 pts. Exhibitor: Matt and Michelle Jaenke; photographer: Melissa Garner. Mid-America Judging Center
- [13] *Bulbophyllum* Michael Wright 'Louisiana' AM/AOS (*dearei* x *amplebracteatum* subsp. *carunculatum*) 81 pts. Exhibitor: Al Taylor; photographer: Charlie Riner. Shreveport Judging Center
- [14] *Phalaenopsis* Kenneth Schubert 'Blue Angel' AM/AOS (*pulcherrima* x *violacea*) 83 pts. Exhibitor: Matt and Michelle Jaenke; photographer: Melissa Garner. Mid-America Judging Center
- [15] *Cochleozella* Tsiku Chuchango 'M&M Orchids' AM/AOS (*Warszewiczella amazonica* x *Amazing*) 82 pts. Exhibitor: Matt and Michelle Jaenke; photographer: Melissa Garner. Mid-America Judging Center
- [16] *Phragmipedium* Mayling Nielsen 'Brazos' AM/AOS (*warszewiczianum* x *Conchiferum*) 81 pts. Exhibitor: Mitsi Runyan; photographer: Charlie Riner. Shreveport Judging Center
- [17] *Phalaenopsis* *hieroglyphica* f. *flava* 'Yellow Recessive' CCM-HCC/AOS 82-79 pts. Exhibitor: Marc Valentine; photographer: Melissa Garner. Mid-America Judging Ctr





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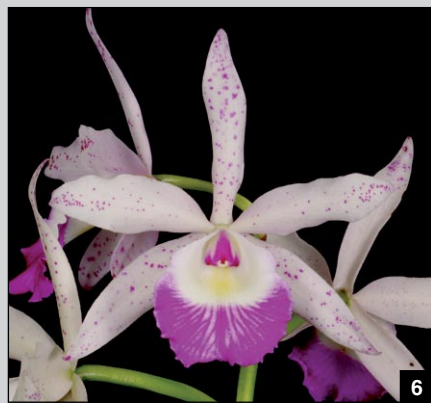


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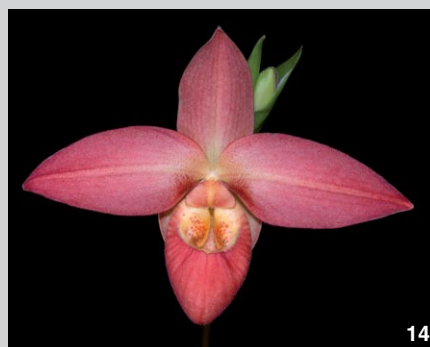
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- [1] *Paravanda* Carlos Ochoa 'Selene Robert' AM/AOS (*Paraphalaenopsis laycockii* x *Vanda* Laksi) 81 pts. Exhibitor: Gail Weber; photographer: Alberto Rodriguez. West Palm Beach Judging Center
- [2] *Vanda* Pink Passion 'Crownfox' JC/AOS (Peggy Augustus x *luzonica*). Exhibitor: R.F. Orchids, Inc.; photographer: Tom Kuligowski. West Palm Beach Judging Center
- [3] *Vanda* Addison's Angels 'EEOS Show 2017' AM/AOS (*Violeta* x *insignis*) 81 pts. Exhibitor: Carlos Ochoa; photographer: Alberto Rodriguez. West Palm Beach Judging Center
- [4] *Vanda* Coral Delight 'Crownfox Pumpkin' AM/AOS (Golden Doubloon x *tessellata*) 81 pts. Exhibitor: R.F. Orchids, Inc.; photographer: Tom Kuligowski. West Palm Beach Judging Center
- [5] *Brassocattleya* Marg Putman 'Curtis' Doris' AM/AOS (*Cattleya intermedia* x Morning Glory) 82 pts. Exhibitor: Curtis Lutchman; photographer: Tom Kuligowski. West Palm Beach Judging Center
- [6] *Fredclarkeara* Kelly Longley 'Miss Ella' AM/AOS (*Mormodia* Painted Desert x *Catasetum* José Abalo) 80 pts. Exhibitor: Mark Margolis; photographer: Tom Kuligowski. West Palm Beach Judging Center
- [7] *Dendrobium* Lowana Nioka 'Red Hawk' AM/AOS (*canaliculatum* x *antennatum*) 80 pts. Exhibitor: Sheri Liggett-Macchia and Red Hawk Nursery; photographer: Tom Kuligowski. West Palm Beach Judging Center
- [8] *Fredclarkeara* After Dark 'Lily Bugz' AM/AOS (*Mormodia* Painted Desert x *Catasetum* Donna Wise) 82 pts. Exhibitor: Mark Margolis; photographer: Tom Kuligowski. West Palm Beach Judging Center
- [9] *Vanda* Brighton's Best 'Somsri' AM/AOS (Fuchs Gold x Suksamran Gold) 84 pts. Exhibitor: R.F. Orchids, Inc.; photographer: Alberto Rodriguez. West Palm Beach Judging Center
- [10] *Guaricattonia* Marion Steele's SunCoast 'Marion's Moonlight' HCC/AOS (*Cattlianthe* Haleahi Serenity x *Cattleytonia* Maui Maid) 77 pts. Exhibitor: Marion Steele; photographer: Ralph Zeblin. West Palm Beach Judging Center
- [11] *Vandachostylis* Laura Newton 'Canary' AM/AOS (*Vanda* Bangkhuntian Gold x *Rhynchostylis* White Cloud) 85 pts. Exhibitor: R.F. Orchids, Inc.; photographer: Alberto Rodriguez. West Palm Beach Judging Center
- [12] *Rhynchostylis gigantea* 'Amanda' AM/AOS 87 pts. Exhibitor: Carib Plants; photographer: Tom Kuligowski. West Palm Beach Judging Center
- [13] *Paphiopedilum* Emerald Ice 'Krull-Smith' AM/AOS (Hsinying Dragon x Hsinying Dress) 81 pts. Exhibitor: Krull-Smith; photographer: Tom Kuligowski. West Palm Beach Judging Ctr.
- [14] *Paphiopedilum* Graham Robertson 'Mr. Wonderful' AM/AOS (*sukhakulii* x *henryanum*) 82 pts. Exhibitor: Beth Hurliman; photographer: J. Bruce Embury. Rocky Mountain Judging Center
- [15] *Bulbophyllum* Melting Point 'Marion's Rotten Luck' AM/AOS (Doris Dukes x *longissimum*) 80 pts. Exhibitor: Marion Steele; photographer: Ralph Zeblin. West Palm Beach Judging Center
- [16] *Rhyncholaeliocattleya* Red Crab 'Kuan Miao' HCC/AOS (Regal Pokai x Memoria Seichi Iwasaki) 78 pts. Exhibitor: Odom's Orchids; photographer: Tom Kuligowski. West Palm Beach Judging Center
- [17] *Dendrobium* Fire Wings 'Joden's Delight' AM/AOS (Big Alex x Silver Wings) 81 pts. Exhibitor: Joseph Ortlieb; photographer: Tom Kuligowski. West Palm Beach Judging Center





- [1] *Rhynchostylis gigantea* 'Diana' FCC/AOS 93 pts. Exhibitor: Carib Plants; photographer: Tom Kuligowski. West Palm Beach Judging Center
- [2] *Phalaenopsis* Krull's Vixen 'Krull's Red Hots' AM/AOS (H. P. Norton x Sogo Lawrence) 82 pts. Exhibitor: Krull-Smith; photographer: Tom Kuligowski. West Palm Beach Judging Center
- [3] *Phalaenopsis* Brother Ambo Passion 'Florida Red' AM/AOS (*amboinensis* x Hannover Passion) 80 pts. Exhibitor: Krull-Smith; photographer: Tom Kuligowski. West Palm Beach Judging Center
- [4] *Papilionanda* Elishea Hidajat 'Grace's Pride' AM/AOS (Josephine van Brero x *Vanda* Rasri Gold) 83 pts. Exhibitor: Grace Holliday; photographer: Tom Kuligowski. West Palm Beach Judging Center
- [5] *Rhynchovola* David Sander 'Quest' AM/AOS (*Brassavola cucullata* x *Rhyncholaelia digbyana*) 82 pts. Exhibitor: Quest Orchids; photographer: Tom Kuligowski. West Palm Beach Judging Center



- [6] *Brassocattleya* Glorious May 'Victoria' AM/AOS Gene May x Morning Glory) 84 pts. Exhibitor: Carib Plants; Tom Kuligowski. West Palm Beach Judging Center
- [7] *Brassacatanthe* Booth Lee 'Venice' AM/AOS (*Brassanthe* Maikai x *Cattleya* Jalapa) 83 pts. Exhibitor: Bredren Orchids and Phillip Hamilton; photographer: Tom Kuligowski. West Palm Beach Judging Center
- [8] *Volkertara* Bredren's Island Girl 'Bredren' HCC/AOS (*Rhyncattleanthe* Rhode Island Red x *Guaricattonia* Xavier Hamilton) 79 pts. Exhibitor: Bredren Orchids and Phillip Hamilton; photographer: Tom Kuligowski. West Palm Beach Judging Center



- [9] *Rhyncholaeliocattleya* Shinfong Luohyang 'New City Gold' AM/AOS (Apricot Flare x Varut Thundercloud) 85 pts. Exhibitor: Water Orchids; photographer: Tom Kuligowski. West Palm Beach Judging Center
- [10] *Phragmipedium* Eric Young 'Janice' AM/AOS (*besseae* x *longifolium*) 83 pts. Exhibitor: Thomas Dunlap; photographer: Charlotte Randolph. Alamo Judging Center
- [11] *Rhynchostylis gigantea* 'Arinda' AM/AOS 82 pts. Exhibitor: Francisco Lambert; photographer: Tom Kuligowski. West Palm Beach Judging Center

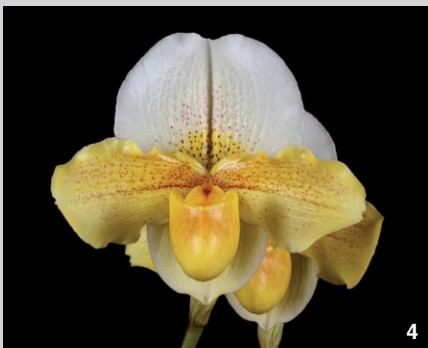


- [12] *Paphiopedilum* Jade Gift 'Little James' AM/AOS (Scarborough Faire x Makuli) 83 pts. Exhibitor: Krull-Smith; photographer: Tom Kuligowski. West Palm Beach Judging Center
- [13] *Rhynchostylis gigantea* 'Claire de Lune' FCC/AOS 91 pts. Exhibitor: Claire Garrett; photographer: Tom Kuligowski. West Palm Beach Judging Center
- [14] *Phragmipedium* Ouaisne 'Chloe' HCC/AOS (*dalessandroi* x Eric Young) 78 pts. Exhibitor: Kurt A. Studier; photographer: Jason R. Mills. Atlanta Judging Center
- [15] *Zygolum* Louisedorf grex 'Janice' AM/AOS (*Zygosepalum labiosum* x *Zygopetalum* Artur Elle) 82 pts. Exhibitor: Thomas Dunlap; photographer: Charlotte Randolph. Alamo Judging Center
- [16] *Phragmipedium* Jason Fischer 'Bessie Studier' AM/AOS (Memoria Dick Clements x *besseae*) 87 pts. Exhibitor: Kurt A. Studier; photographer: Jason R. Mills. Atlanta Judging Center





- [1] *Dendrobium tetragonum* 'Joan' AM/AOS 83 pts. Exhibitor: Joan Gunn; photographer: Ramon de los Santos. California Sierra Nevada Judging Center
- [2] *Paphiopedilum fairrieianum* 'Melencia' AM/AOS 83 pts. Exhibitor: Ramon de los Santos; photographer: Ramon de los Santos. California Sierra Nevada Judging Center
- [3] *Paphiopedilum* Pisgah Prayer 'Bandit' HCC/AOS (*Praying Angel* x *rothschildianum*) 79 pts. Exhibitor: Looking Glass Orchids; photographer: James Curtis. Carolinas Judging Center
- [4] *Mormodia* Jumbo Ruby 'Biltmore's Pink Fantasy' AM/AOS (*Clowesia* Rebecca Northen x *Mormodes ignea*) 84 pts. Exhibitor: Marc Burchette; photographer: James Curtis. Carolinas Judging Center
- [5] *Dendrobium* Armand Scurria 'Valerie's Choice' HCC/AOS (*Chiengmai* Pink x *Suksawat*) 77 pts. Exhibitor: Armand and Valerie Scurria; photographer: George Lechner. Atlanta Judging Center
- [6] *Cattleya* James Morris 'Salmon' HCC/AOS (*Horace* x *Pole-Star*) 76 pts. Exhibitor: James G. Morris; photographer: Ramon de los Santos. California Sierra Nevada Judging Center
- [7] *Vanda* NOS 50th Anniversary 'Pretty Baby' AM/AOS (*Aileen* Garrison x *sanderiana*) 83 pts. Exhibitor: Carol Stauder; photographer: George Lechner. Atlanta Judging Center
- [8] *Clowesia* Rebecca Northen 'Grapefruit Pink' CCM/AOS (*Grace* Dunn x *rosea*) 81 pts. Exhibitor: Marc Burchette; photographer: James Curtis. Carolinas Judging Center
- [9] *Rhyncholaeliocattleya* Denis Roessiger 'Ansley' HCC/AOS (*Golden Circle* x *Cattleya* Angel Eyes) 78 pts. Exhibitor: Joseph Paine; photographer: George Lechner. Atlanta Judging Center
- [10] *Paphiopedilum* Gigilight 'Gay Patee' AM/AOS (*Nulight* x *Gigi*) 80 pts. Exhibitor: Arnold J. Klehm; photographer: Nile Dusdieker. Chicago Judging Center
- [11] *Paphiopedilum* Hampshire Symphony 'Resurrection' HCC/AOS (*Resurrection Light* x *Hellas*) 78 pts. Exhibitor: Arnold J. Klehm; photographer: Nile Dusdieker. Chicago Judging Center
- [12] *Maxillaria kautskyi* 'Orkiddoc' CBR/AOS. Exhibitor: Larry Sexton; photographer: Nile Dusdieker. Chicago Judging Center
- [13] *Paphiopedilum* Lauren Klehm 'Red' AM/AOS (*Varina* Vaughn x *Valwin*) 81 pts. Exhibitor: Arnold J. Klehm; photographer: Nile Dusdieker. Chicago Judging Center
- [14] *Rhyncattleanthe* Gisela Hymmen 'Magic' AM/AOS (*Demi* Deva x *Cattleya* Circle of Life) 82 pts. Exhibitor: Ted McClellan; photographer: Ramon de los Santos. California Sierra Nevada Judging Center
- [15] *Clowesia* Grace Dunn 'Bandit' CCM-AM/AOS (*warczewitzii* x *rosea*) 81-84 pts. Exhibitor: Looking Glass Orchids; photographer: James Curtis. Carolinas Judging Center
- [16] *Paphiopedilum* Memoria Larry Heuer 'Livingston' CCE/AOS (*malipoense* x *emersonii*) 92 pts. Exhibitor: Steve and Kim Livingston; photographer: Nile Dusdieker. Chicago Judging Center





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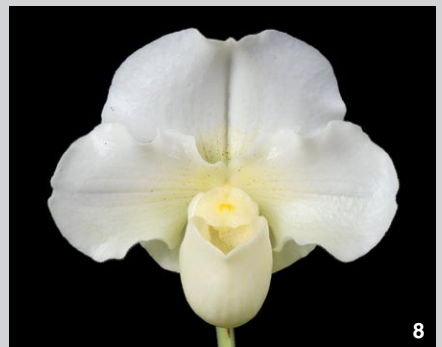


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- [1] *Paphiopedilum* Hampshire Sonata 'Moonlight' HCC/AOS (Hellas x Hampshire Panorama) 78 pts. Exhibitor: Arnold J. Klehm; photographer: Nile Dusdieker. Chicago Judging Center
- [2] *Paphiopedilum* Doll's Bebe 'Hampshire Chestnut' HCC/AOS (Lippewunder x Hellas) 78 pts. Exhibitor: Arnold J. Klehm; photographer: Nile Dusdieker. Chicago Judging Center
- [3] *Cattleya loddigesii* 'Uriah' HCC/AOS 79 pts. Exhibitor: Krull-Smith; photographer: Brian Monk. Florida-Caribbean Judging Center
- [4] *Paphiopedilum* Loonie Ploom 'Comb-over' AM/AOS (Lunacy x Honey Plume) 83 pts. Exhibitor: Arnold J. Klehm; photographer: Bill Johnson. Chicago Judging Center
- [5] *Paphiopedilum* Red's Red 'Lauren' HCC/AOS (Beauhill x Lauren Klehm) 79 pts. Exhibitor: Arnold J. Klehm; photographer: Bill Johnson. Chicago Judging Center
- [6] *Dendrobium* Ekolu Quintal 'T Valley's Purple Pride' CCM/AOS (Pam Tajima x *rhodostictum*) 86 pts. Exhibitor: Teresa Valley; photographer: Bill Johnson. Chicago Judging Center
- [7] *Coelogyne* Jannine Banks 'Snow White' HCC/AOS (*mooreana* x *flaccida*) 77 pts. Exhibitor: Janice Yates; photographer: Richard Noel. Cincinnati Judging Center
- [8] *Phalaenopsis* Lioulin Freckles 'Iowa' AM/AOS (Lioulin R Lip x Lioulin Pretty Lip) 82 pts. Exhibitor: Robert Bannister; photographer: Bill Johnson. Chicago Judging Center
- [9] *Paphiopedilum* Pacific Shamrock 'Crystelle' FCC/AOS (Adilene Bobadilla x Emerald Magic) 91 pts. Exhibitor: Krull-Smith; photographer: Brian Monk. Florida-Caribbean Judging Center
- [10] *Paphiopedilum* Lovely Meadow 'Crystelle' FCC/AOS (Mountain Meadow x Stone Lovely) 94 pts. Exhibitor: Ron Midgett; photographer: Brian Monk. Florida-Caribbean Judging Center
- [11] *Dinema polybulbon* 'CBS Max' CCE/AOS 96 pts. Exhibitor: University of MN College of Biological Sciences Conservatory; photographer: Bill Johnson. Chicago Judging Center
- [12] *Phragmipedium* Jason Fischer 'Ryu' AM/AOS (Memoria Dick Clements x *besseae*) 85 pts. Exhibitor: Orchids Limited; photographer: Bill Johnson. Chicago Judging Center
- [13] *Dendrobium normanbyense* 'Purple Passion' CHM/AOS 82 pts. Exhibitor: Barry Jones; photographer: Richard Noel. Cincinnati Judging Center
- [14] *Paphiopedilum* Snow Candy 'Krull-Smith' AM/AOS (*spicerianum* x Silent Knight) 83 pts. Exhibitor: Krull-Smith; photographer: Brian Monk. Florida-Caribbean Judging Center
- [15] *Phragmipedium* Red Wing 'Makka' AM/AOS (Robert C. Silich x *besseae*) 88 pts. Exhibitor: Orchids Limited; photographer: Bill Johnson. Chicago Judging Center
- [16] *Phalaenopsis amboinensis* 'Krull's Monster Man' AM/AOS 80 pts. Exhibitor: Krull-Smith; photographer: Brian Monk. Florida-Caribbean Judging Center
- [17] *Brassacatanthe* Booth Lee 'Venice' AM-CCM/AOS (*Brassantha* Maikai x *Cattleya* Jalapa) 80-84 pts. Exhibitor: Plantio la Orquidea; photographer: Brian Monk. Florida-Caribbean Judging Center





- [1] *Dendrobium* Victorian Jazz 'Bryon' HCC/AOS (Gillieston Jazz x Victorian Bride) 78 pts. Exhibitor: Bryon K. Rinke; photographer: Bryon K. Rinke. Great Plains Judging Center
- [2] *Cycnades* Spotted Hornet 'Krull-Smith' HCC/AOS (*Cycnoches warszewiczii* x *Mormodes Exotic Treat*) 76 pts. Exhibitor: Krull-Smith; photographer: Monroe Kokin. Florida North-Central Judging Center
- [3] *Sudamerlycaste fimbriata* 'Electra' AM/AOS 86 pts. Exhibitor: Larry Cox; photographer: Brian Monk. Florida-Caribbean Judging Center
- [4] *Bulbophyllum comosum* 'Whisper Morning has Broken' CBR/AOS. Exhibitor: Laura and Wes Newton; photographer: Kay Clark. Florida North-Central Judging Center
- [5] *Dendrobium* Andréé Millar 'Avery Lynn' CCE/AOS (*atroviolaceum* x *convolutum*) 94 pts. Exhibitor: Dennis Pavlock; photographer: Monroe Kokin. Florida North-Central Judging Center
- [6] *Cattleya* Peckhaviensis 'Ponkan' AM/AOS (*aclandiae* x *schilleriana*) 83 pts. Exhibitor: Krull-Smith; photographer: Brian Monk. Florida-Caribbean Judging Center
- [7] *Rhyncholaeliocattleya* Dina's Lingerie 'Fantasy' AM/AOS (Phil Andrews x Momilani Jewel) 82 pts. Exhibitor: Bill Nunez; photographer: Kay Clark. Florida North-Central Judging Center
- [8] *Paphiopedilum* Stella James 'Harold Douglas' AM/AOS (Tokyo Knight Dream x Great Expectations) 89 pts. Exhibitor: Krull-Smith; photographer: Brian Monk. Florida-Caribbean Judging Center
- [9] *Rhyncholaeliocattleya* Heaven's Gate 'Crystelle' AM/AOS (Leonard Smith x Carolina Splendor) 87 pts. Exhibitor: Krull-Smith; photographer: Monroe Kokin. Florida North-Central Judging Center
- [10] *Rhyncattleanthe* Krull's Mini-Fireball 'Linda Kraus' AM/AOS (Elaine Taylor x *Cattleya* Seagulls Mini-Cat Heaven) 81 pts. Exhibitor: Krull-Smith; photographer: Monroe Kokin. Florida North-Central Judging Center
- [11] *Cattleya* Mini Fantasy 'Syzygy' AM/AOS (Angel's Fantasy x *cernua*) 84 pts. Exhibitor: Pete Ostlund; photographer: Mei Ling Clemens. Great Lakes Judging Center
- [12] *Rhyncholaeliocattleya* Kissimmee 'Gently' AM/AOS (Goldenzelle x Delta King) 82 pts. Exhibitor: Bill Nunez; photographer: Monroe Kokin. Florida North-Central Judging Center
- [13] *Lycaste* Memoria Olga Antón 'New Vision' AM/AOS (Chita Sunset x *macrophylla*) 82 pts. Exhibitor: New Vision Orchids; photographer: Mei Ling Clemens. Great Lakes Judging Center
- [14] *Paphiopedilum* Fairre Helen 'Pauline' AM/AOS (*fairrieantum* x Pacific Shamrock) 80 pts. Exhibitor: Dave Miller; photographer: Katie Payeur. Great Lakes Judging Center
- [15] *Rhyncholaeliocattleya* Tokyo Bay 'Victory' AM/AOS (Vallespin x *Cattleya* Commander) 80 pts. Exhibitor: Soroa Orchids; photographer: Brian Monk. Florida-Caribbean Judging Center
- [16] *Rhynchostylis gigantea* 'Dowudom' HCC/AOS 77 pts. Exhibitor: Sue and Niyom Dowudom; photographer: Kay Clark. Florida North-Central Judging Ctr





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- [1] *Dendrobium* Hsinying Chrysopense 'Max' AM/AOS (*glomeratum* x *chrysopterum*) 83 pts. Exhibitor: Max C. Thompson; photographer: Bryon K Rinke. Great Plains Judging Center
- [2] *Masdevallia* Walnut Valley 'M & B #7' AM/AOS (*murex* x *triangularis*) 80 pts. Exhibitor: Max Thompson and Bryon Rinke; photographer: Bryon K Rinke. Great Plains Judging Center
- [3] *Paphiopedilum* Hawaiian Volcano 'Slipper Zone Glowing Day' HCC/AOS (Hawaiian Illusion x Memoria Jacob Jake Piloto) 75 pts. Exhibitor: Lehua Orchids; photographer: Glen Barfield. Hawaii Judging Center
- [4] *Paphiopedilum* Hawaiian Volcano 'Slipper Zone Green Lava' HCC/AOS (Hawaiian Illusion x Memoria Jacob Jake Piloto) 76 pts. Exhibitor: Lehua Orchids; photographer: Glen Barfield. Hawaii Judging Center
- [5] *Paphiopedilum* Snowlight 'Josephine' AM/AOS (*victoria-mariae* x *godefroyae*) 83 pts. Exhibitor: Bert Smith; photographer: Mei Ling Clemens. Great Lakes Judging Center
- [6] *Paphiopedilum* Hsinying Red Apple 'Samantha's Symphony' HCC/AOS (Candy Apple x Laser) 79 pts. Exhibitor: Dennis Seffernick; photographer: Katie Payeur. Great Lakes Judging Center
- [7] *Rhyncattleanthe* Eileen St. Onge 'Syzygy' AM/AOS (*Rhyncholaeliocattleya* Hsinying Gold x Izumi Charm) 84 pts. Exhibitor: Pete Ostlund; photographer: Mei Ling Clemens. Great Lakes Judging Center
- [8] *Paphiopedilum* Irish Love Stone 'True Love' HCC/AOS (Irish Lullaby x Stone Lovely) 79 pts. Exhibitor: Sandra Dixon; photographer: Mei Ling Clemens. Great Lakes Judging Center
- [9] *Paphiopedilum* Sorcerer's Stone 'Perfect Circle' HCC/AOS (*Paphiopedilum* Pacific Shamrock x *Paphiopedilum* Stone Lovely) 75 pts. Exhibitor: Orchid Inn; photographer: Mei Ling Clemens. Great Lakes Judging Center
- [10] *Octomeria tridentata* 'Bryon Kelly Rinke' CCM/AOS 83 pts. Exhibitor: Bryon K. Rinke; photographer: Bryon K Rinke. Great Plains Judging Center
- [11] *Paphiopedilum* Cascade Creek 'Jeanie' AM/AOS (*adductum* x Prince Edward of York) 81 pts. Exhibitor: Orchid Inn; photographer: Mei Ling Clemens. Great Lakes Judging Center
- [12] *Phragmipedium* QF Annette Maeda 'QF Pink Persuasion' HCC/AOS (*pearcei* x Incan Treasure) 79 pts. Exhibitor: Quintal Farms; photographer: Glen Barfield. Hawaii Judging Center
- [13] *Paphiopedilum* Blushing Petula 'Slipper Zone's Fred's Folly' HCC/AOS (President Fred x Petula's Peacock) 77 pts. Exhibitor: Lehua Orchids; photographer: Glen Barfield. Hawaii Judging Center
- [14] *Paphiopedilum* Icy Icy Wind 'Sandy' AM/AOS (Stone Lovely x Ice Castle) 80 pts. Exhibitor: Orchid Inn; photographer: Mei Ling Clemens. Great Lakes Judging Center
- [15] *Paphiopedilum* Palani Quintal 'QF Kai's Little Big Dynamite' AM/AOS (Memoria Miguel Medina x *philippinense*) 82 pts. Exhibitor: Quintal Farms; photographer: Glen Barfield. Hawaii Judging Center
- [16] *Paphiopedilum* Odette Pops 'Slipper Zone's Blushing Glow' HCC/AOS (Odette's Glory x Magic Pops) 75 pts. Exhibitor: Lehua Orchids; photographer: Glen Barfield. Hawaii Judging Center

FEBRUARY

1–3—Central Vancouver Island Orchid Society Annual Show and Sale, Nanaimo North Town Centre, 4750 Rutherford Road, Nanaimo, BC, Canada; Contact: Darlene Rathwell, 250–753–4208; islander@telus.net

1–3—Susquehanna Orchid Society Show “For the Love of Orchids,” Milton and Catherine Hershey Conservatory at Hershey Gardens, 170 Hotel Road, Hershey, PA; Contact: Lorna Deibert, 717–825–7827; lornadeibert@aol.com

2–3—Madison Orchid Growers Guild “Orchid Quest,” Olbrich Botanical Gardens, 3330 Atwood Ave., Madison, WI; Contact: Terri Jozwiak, 608–592–7906; lodijoz@charter.net

2–3—Orchid Society of Greater St. Louis “Orchids in Paradise,” Missouri Botanical Garden, 4344 Shaw Blvd., St. Louis, MO; Contact: Lynette Dowell, 636–536–3392; correspondingsecretary@osogsl.org Erin Vasconcelles, 217–725–7749; president@osogsl.org

2–3—Venice Area Orchid Society Annual Show and Sale, Venice Community Center, 326 S. Nokomis Ave., Venice, FL; Contact: Carol Wood, 941–497–4995; showchair@vaos.org

7–10—Deep Cut Orchid Society Show and Sale, Dearborn Market, 2170 Route 35 South, Holmdel, NJ; Contact: Helen Kroh, 609–578–2854; krohsnest@optonline.net

8–10—*Greater Orlando Orchid Society Annual Show and Sale, Orlando Garden Club Inc, 710 East Rollins Street, Orlando, FL; Contact: Janet Dickinson, 407–310–0379; realtorjanet@bellsouth.net

8–10—New Hampshire Orchid Society Show “February Follies,” Courtyard by Marriott, 2200 Southwood Drive, Nashua, NH; Contact: Brenda Campbell, 603–668–3689; bbcampbell139@comcast.net

8–10—Newport Harbor Orchid Expo and Sale “Orchid Mania,” Westminster Mall, 1025 Westminster Mall, Westminster, CA; Contact: Richard Hara, 714–968–1983; worknut49@aol.com

8–10—South Carolina Orchid Society “Orchids on the Riverbank,” Riverbanks Zoo & Botanical Garden, Botanical Garden Visitors Center, 1300 Botanical Parkway, West Columbia, SC; Contact: Stan Hutto, 803–359–3680; hucks1961@gmail.com

9—*Diablo View Orchid Society “Valentine’s Orchid Show,” First Lutheran Church, 4000 Concord Blvd., Concord, CA; Contact: Eileen Jackson, 707–853–3963; eileen.jackson@att.net

9–10—Boca Raton Orchid Society Show “In Love With... Orchids,” Safe Schools Institute, 1790 NW Spanish River Blvd., Boca Raton, FL; Contact: Carla Lacher, 561–843–6134; cmlacher@gmail.com

9–10—*Prairie State Orchid Society Show and Sale, Washington Park Botanical Gardens, 1740 W. Fayette Ave., Springfield, IL; Contact: Carol Kolhauser, 217–502–1083; orkidsrus@comcast.net

9–10—Southern Ontario Orchid Society Orchid Show and Sale, Toronto Botanical Garden, 777 Lawrence Avenue East, Toronto, ON, Canada; Contact: Cathy Dunn, 416–697–8747; show@soos.ca

10—Ocho Rios Orchid Society Show, Grizzly’s Plantaion Cove, Pory, Saint Ann, Jamaica; Contact: Estie Ealker, 1–876–794–6750; estiwakler@gmail.com

11–13—Maui Orchid Society Valentine’s Show, Maui Mall, 70 East Kaahumanu Ave., Kahului, Maui, HI; Contact: Bert Akitake, 808–250–1585; jakitake@hotmail.com

15–17—Asociación Orquideologica de Escazú “Festival de Orquideas Escazú 2019,” Avenida Escazú, Escazú, San Jose, Costa Rica; Contact: Gabriel Antich, 506 8874–5558; gantich1981@gmail.com

16–17—Batavia Orchid Society Show, DuPage County Fairgrounds, 2015 Manchester Rd., Wheaton, IL; Contact: Larry Sexton, 630–406–8460; orkiddoc@aol.com

16–17—Greater Cleveland Orchid Society 2019 Spring Show and Sale, Cleveland Botanical Garden, 11030 East Blvd., Cleveland, OH; Contact: Margaret Evens, 330–998–1798; moggymate@gmail.com

16–17—Miami Valley Orchid Society Spring Show, Cox Arboretum MetroPark, 6733 Springboro Pike, Dayton, OH; Contact: Michele Little, 513–320–3409; my3snakes@yahoo.com

16–17—Port Saint Lucie Orchid Show “Orchids in the Garden,” Port Saint Lucie Botanical Gardens, 2410 SE Westmoreland Blvd., Port Saint Lucie, FL; Contact: Claudia Young, 757–879–2142; oma.young@ymail.com

22–24—San Francisco Orchid Society “Pacific Orchid Exposition,” Hall of Flowers at Golden Gate Park, 1199 9th Avenue, San Francisco, CA; Contact: Angeliqye Fry/Faye Rabino, 707–291–6029/415–571–9631; bfry@pon.net

22–24—Virginia Orchid Society Show, Strange’s Garden Center, 12111 West Broad Street, Richmond, VA; Contact: Reed Ginn, 804–370–6987; hrginn@yahoo.com

23–24—Amherst Orchid Society Show, Smith Vocational and Agricultural High School, 80 Locust St. (Rt. 9), Northampton, MA; Contact: Marc D. Gray, 802–348–7926; bulbophyllum@myfairpoint.net

23–24—Greater Lansing Orchid Society Orchid Show, Michigan State University, Plant and Soil Sciences Bldg., 1066 Bogue St., East Lansing, MI; Contact: Peter Ostlund, 517–449–5248; p.ostlund@yahoo.com

23–24—Heart Of Texas Orchid Society Show “Austinaceous Orchids,” Zilker Botanical

Garden Center, 2220 Barton Springs Road, Austin, TX; Contact: Michele Thelen, 832–393–7950; nmthelen1971@yahoo.com

23–24—Naples Orchid Society Show, Naples Botanical Garden, 4820 Bayshore Drive, Naples, FL; Contact: Richard Phippen, 239–775–5220; rpippen@comcast.net

23–24—Orchid Society of the Royal Botanical Gardens “38th Annual Orchid Show,” Royal Botanical Gardens, 680 Plains Road West, Burlington, ON, Canada; Contact: Ben Boers, 905–979–4886; bmbboers@hotmail.com

23–24—St. Croix Orchid Society Show “The Magic of Orchids,” St. George’s Botanical Gardens, 127 Estate St. George, Frederiksted, USVI; Contact: Michelle Thurland, 340–690–1330; mmthurland@gmail.com

28—March 3—Sociedad de Orquidistas del Caribe “Guayama Vive el encanto,” Plaza Guayama Mall, 3Km. L134.7, Guayama, PR; Contact: Edgardo Pauneto, 787–453–5166; epauneto@outlook.com

MARCH

1–2—Englewood Area Orchid Society “Orchids by Lemon Bay,” Englewood United Methodist Church, 700 E Dearborn Street, Englewood, FL; Contact: Mary Anne DiGrazia, 941–697–9237; tommaryanne@centurylink.net

1–3—Central California Orchid Society Spring Show, Fresno Home and Garden Show, Fresno Fair Grounds, 1121 S. Chance Ave., Fresno, CA; Contact: Gordon Wolf, 209–999–0181; gwsangca@yahoo.com

1–3—Martin County Orchid Society “Orchids in The Land of Oz,” Martin County Fairgrounds, Building G, 2616 SE Dixie Hwy., Stuart, FL; Contact: Debbie Wilson, 561–351–1515; davedebwilson@hotmail.com

1–3—Mobile Area Orchid Society 42nd Show, Bellingrath Gardens and Home, 12401 Bellingrath Road, Theodore, AL; Contact: Joseph Paine, 251–209–1008; joe6w@aol.com

1–3—Orchid Society of the Ozarks “9th Annual Orchids in the Garden,” Botanical Garden of the Ozarks, 4703 North Crossover Road, Fayetteville, AR; Contact: Stephen Marak, 479–841–4275; samarak@cox.net

1–10—Pennsylvania Horticultural Society “2019 Philadelphia Flower Show,” Pennsylvania Convention Center, 100 N. 20th St., 5th Floor, Philadelphia, PA; Contact: Betty Greene, 215–988–8826; bgreene@pennhort.org

2–3—Greater Akron Orchid Society Show, Donzell’s Garden Center, 937 East Waterloo Rd., Akron, OH; Contact: Jane Bush, 330–468–2589; bushjj@juno.com

2–3—Montego Bay Orchid Club Show, Pier One, Howard Cooke Boulevard, Montego Bay, Jamaica; Contact: Audrey McIntosh, 1–876–774–6431; audreyemcintosh@hotmail.com

2-3—Northeastern Wisconsin Orchid Society Show “Orchid Magic,” DoubleTree by Hilton, 123 East Wisconsin Ave., Neenah, WI; Contact: Cheryl Wilinski, 920-660-8777; cmwili33@gmail.com

2-3—Tampa Bay Orchid Society Show “Orchids ‘Round the World,” Tampa Scottish Rite Center, 5500 Memorial Highway, Tampa, FL; Contact: Eileen Hector, 813-368-7353; TampaBayOrchidSociety@verizon.net

2-3—Tucson Orchid Society Show “Fiesta de las Flores,” Mesquite Valley Growers, 8005 E. Speedway Blvd., Tucson, AZ; Contact: Wes Addison, 520-305-6150; wesadd@cwa-cpa.com

2-3—Victoria Orchid Society Spring Show, Our Lady of Fatima Hall, 4635 Elk Lake Dr., Victoria, BC, Canada; Contact: Barbara Davies, 250-477-2393; bygord@telus.net

8-9—Greater North Texas Orchid Society Show and Sale, Richardson Civic Center, 411 W Arapaho Rd., Richardson, TX; Contact: Linda Horton, 972-977-6969; henry.horton4@verizon.net

8-10—Atlanta Orchid Society Show and Sale, Atlanta Botanical Garden, 1345 Piedmont Ave., Atlanta, GA; Contact: Danny Lentz, dblgongora@bellsouth.net

8-10—Gulf Coast Orchid Alliance Show, North Collier Regional Park, 15000 Livingston Road, Naples, FL; Contact: Jim Longwell, 239-340-5520; jlongwell1@comcast.net

8-10—Maryland Orchid Society Spring Show, Maryland State Fairgrounds, 2200 York Road, Timonium, MD; Contact: Joan Roderick, 410-992-1811; jomarod@verizon.net

8-10—Orchid Society of Coral Gables Show, Fairchild Tropical Botanic Garden, Garden Room, 10901 Old Cutler Road, Coral Gables, FL; Contact: Melana Davison, 760-212-8919; orchidiva@att.net

9-10—Greater Cincinnati Orchid Society Spring Show and Plant Sale, Krohn Conservatory, 1501 Eden Park Drive, Cincinnati, OH; Contact: Cheryl Jaworski, 812-438-2898; jaworchid@gmail.com

9-10—Illinois Orchid Society Spring Show and Sale, Chicago Botanic Garden, Nichol’s Hall, 1000 Lake Cook Rd., Glencoe, IL; Contact: Don Neal, 847-702-6256; dcn4312@yahoo.com

9-10—Mount Baker Orchid Society Show and Sale, Skagit Valley Gardens, 18923 Peter Johnson Road, Mount Vernon, WA; Contact: Elizabeth Pernotto, 360-647-1752; betsy1045@gmail.com

15-17—North Carolina Piedmont Orchid Society Show, Daniel Stowe Botanical Garden, 6500 South New Hope Road, Belmont, NC; Contact: Linda T. Wilhelm, 704-393-1740; orchidfrau@bellsouth.net

15-17—Orchid Society of Western Pennsylvania Annual Spring Show, The Artsmiths of Pittsburgh, 1635 McFarland

Road, Pittsburgh, PA; Contact: Gary VanGelder, 412-638-9756; gvangelder@verizon.net

15-17—Santa Barbara International Orchid Show, Earl Warren Showgrounds, 3400 Calle Real, Santa Barbara, CA; Contact: Nancy Melekian, 805-403-1533; info@sborchidshow.com

16-17—Ann Arbor Orchid Society “Orchid Festival,” Methaei Botanical Gardens, 1800 North Dixboro Rd., Ann Arbor, MI; Contact: Abby Skinner, 517-816-7979; aaos2019festival@comcast.net

16-17—Illowa Orchid Society Spring Show, Quad City Botanical Center, 2525 4th Avenue, Rock Island, IL; Contact: Dano Kandis, 309-737-2672; emkandis@mchsi.com

16-17—Jacksonville Orchid Society Show, Garden Club of Jacksonville, 1005 Riverside Ave., Jacksonville, FL; Contact: Art Russell, 904-309-3030; russell_art@bellsouth.net

16-17—London Orchid Society Show, Mother Teresa Catholic Secondary School, 1065 Sunningdale Road East, London, ON, Canada; Contact: Sean Moore, 519-645-7747; spmoore@rogers.com

16-17—Nutmeg State Orchid Society Show “Come See Our Bloomers,” West Hartford Meeting and Conference Center, 50 South Main St., West Hartford, CT; Contact: Sandy Myhalik, 860-677-0504; myhalik@comcast.net

16-17—Springfield Orchid Society Show and Sale, Springfield Greene County Botanical Center, 2400 S. Scenic Ave., Springfield, MO; Contact: Nathan Bell, 660-888-0225; nbell@cofo.edu

22-24—Alamo Orchid Society Show, San Antonio Garden Center, 3310 North New Braunfels Ave., San Antonio, TX; Contact: Luis Valdez, 210-753-3693; valdezluis2013@yahoo.com

22-24—San Diego County Orchid Society Spring Show “Orchid Treasures,” Scottish Rite Center, 1895 Camino del Rio South, San Diego, CA; Contact: Deborah Halliday, 858-353-5392; debhallid@gmail.com

22-24—Jamaica Orchid Society Show, Jamaica Horticultural Society Show Hall, Gibson Drive, Kingston, Jamaica; Contact: Nicole Simons, 1-876-927-6713; nicsim@cwjamaica.com

23-24—Greater Omaha Orchid Society “32nd Annual Orchid Show and Sale,” Lauritzen Gardens, 100 Bancroft St., Omaha, NE; Jim Pyrzynski, 402-734-4112; jpyrzynski@cox.net

23-24—Orchid Society of Highlands County “Orchids by the Lake,” Jack Stroup Civic Center, 355 West Center Avenue, Sebring, FL; Contact: Pete Otway/Lori Coon, 863-699-1575/863-414-3381; gatorgalanddoughboy@embarqmail.com

23-24—The Central Pennsylvania Orchid Society’s 54th Annual Orchid Show,

Ag Arena, Penn State University, Park Avenue, University Park, PA; Contact: Wade Hollenbach and Cathy Riemer, 570-837-9157; wadeh@ptd.net

23-24—Vancouver Orchid Society 2019 Annual Show and Sale, VanDusen Botanical Garden, Floral Hall, 5251 Oak St., Vancouver, BC, Canada; Contact: Evelyn Nash, 604-874-5534; ewnash@live.ca

23-24—Wisconsin Orchid Society Show “Spring 2019 Orchid Festival,” Milaeger’s Garen Center, 4838 Douglas Ave., Racine, WI; Contact: Richard Odders, 262-632-3008; odders2445@gmail.com

29-30—Genesee Region Orchid Society’s 45th Annual Orchid Show, Rochester Museum and Science Center, Eisenhart Auditorium, 657 East Avenue, Rochester, NY; Jonathan Jones, 585-721-7150; jonathanjones2012@gmail.com

29-31—Barbados Orchid Society Show, Barbados Horticultural Society, Balls Plantation, Christ Church, Barbados, West Indies; Contact: Michael Waithe, 246-427-0112; waitthes@caribsurf.com

29-31—Manitoba Orchid Society Show “Orchid Elegance,” Breezy Bend Country Club, 7620 Robin Blvd., Headingley, Manitoba, Canada; Contact: Rick Askinis, 204-253-9630; raskinis@hotmail.com

29-31—New Mexico Orchid Guild Show “Masked in Mystery—Mardi Gras,” Albuquerque Garden Center, 10120 Lomas Boulevard NE, Albuquerque, NM; Contact: Keith Mead, 505-379-6786; orchidsinabq@gmail.com

30-31—Central Ohio Orchid Society Spring Show, Franklin Park Conservatory and Botanical Gardens, 1777 East Broad St., Columbus, OH; Contact: Dave Markley, 614-354-9044; davemarkley27@gmail.com

30-31—Connecticut Orchid Society Show “Spring into Orchids,” Bristol Senior Center, 240 Stafford Avenue, Bristol, CT; Contact: Cheryl Mizak, 203-264-6096; cmizak@alcher.com

30-31—Five Cities Orchid Society “Central Coast Orchid Show,” South County Regional Center, 800 W Branch St., Arroyo Grande, CA; Contact: Eric Holanda, 805-929-5749; cbh@charter.net

30-31—Les Orchidophiles de Montréal “Orchidexpo 2019,” College de Maisonneuve, 2700 Bourbonniere St., Montreal, Quebec, Canada; Contact: Michel Tremblay, 450-966-6339; mdppa.tremblay@sympatico.ca

30-31—Michigan Orchid Society Annual Sale and Show, United Food and Commercial Workers Union Bldg., 876 Horace Brown Drive, Madison Heights, MI; Contact: Joe Peterson, 248-528-1453; jandjandabbey@aol.com

30-31—Nature Coast Orchid Society Spring Show 2019, VFW Post 8681, 18940 Drayton Street, Spring Hill, FL; Contact: Marita Riesz,

CALENDER

732-673-1179; maritariez404@gmail.com

30-31—Spokane Orchid Society Show and Sale, Spokane Community College – Student Lair, 1810 N. Green St., Spokane, WA; Contact: Jim Pearce, 509-299-5152; info@spokaneorchidsociety.org

APRIL

5-7—Asociacion Orquideologica de Cartago “Exposicion Nacional de Orquideas Cartago 2019,” Centro Comercial Paseo Metr poli, La Lima, Entrada a Cartago, Cartago, Costa Rica; Contact: Carlos Granados, (506) 8379-1513; cagranados48@gmail.com

6-7—Cherry City Orchid Society Show “Orchid Magic,” to be determined; Contact: Janeil Payne, 503-931-3441; janeilorchidjudge@gmail.com

6-7—Desert Valley Orchid Society Show, Berridge Nurseries, 4647 E. Camelback Road, Phoenix, AZ; Contact: Cindy Jepsen/Gloria Zemina, 602-743-0146; cindyjepsen@cox.net

6-7—Les Orchidophiles de Quebec “Orchidofolie 2019,” Pavillon Envirotron, 2480 Boulevard Hochelaga, Quebec, Quebec, Canada; Contact: Michel Tremblay, 450-966-6339; mdppa.tremblay@sympatico.ca

6-7—Western North Carolina Orchid Society “An Orchid Expedition,” North Carolina Arboretum, 100 Frederick Law Olmsted Way, Asheville, NC; Contact: Mike Mims, 828-329-2126; michaelmims@gmail.com

6-8—Southeastern Pennsylvania Orchid Society International Orchid Show and Sale, Greater Philadelphia EXPO Center at Oaks, 100 Station Ave., Oaks, PA; Contact: Robert Sprague, 484-919-2922; bobsatcyndal@aol.com

12-13—Central Louisiana Orchid Society Spring Show, Kees Park Community Center, 2450 Highway 28 E, Pineville, LA; Contact: Linda Roberts, 318-352-2683; lmrjnk@yahoo.com

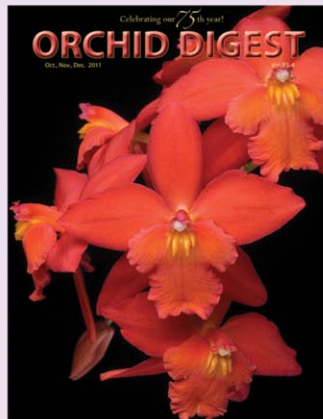
13-14—Acadian Orchid Society Show and Sale, Ira Nelson Horticulture Center, 2206 Johnson St., Lafayette, LA; Contact: Melissa Fournet, 337-280-7246; melissa@redlerilles.com

13-14—Sacramento Orchid Society Show “Dreaming of Orchids,” Scottish Rite Temple, 6151 H St., Sacramento, CA; Contact: Carolyn M. Jones, 530-219-0043; sacramentoorchidshowchair@gmail.com

13-14—Toronto Artistic Orchid Association Orchid Show 2019, Center for Immigrant and Community Services, 2330 Midland Ave., Toronto, Ontario, Canada; Contact: Nancy Leung, 905-597-6665; nancyleung.taoa@gmail.com

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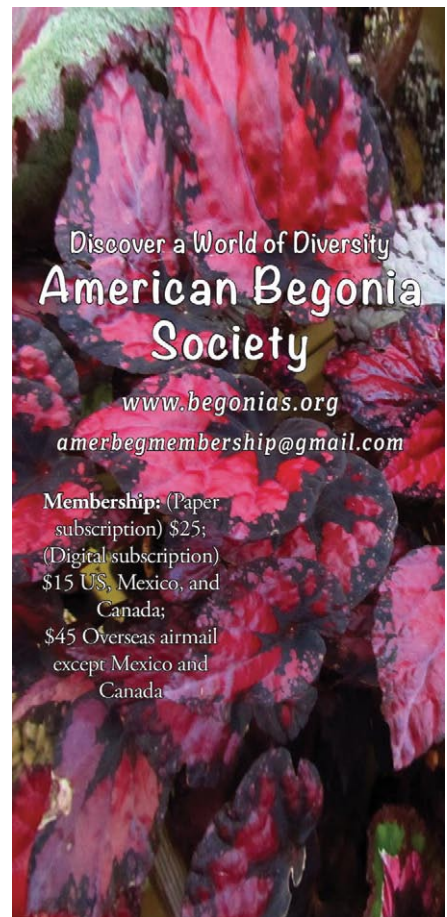


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Articles as well as inquiries regarding suitability of proposed articles should be sent to jean.ikeson@gmail.com or the editor at rmchatton@aos.org.

Kenya Orchid Society 2019 Show

Text by Georgia Tasker/Photographs by Helena Rame

NAIROBI, KENYA — “The show is smaller because of the weather. It has been difficult, but the members were so enthusiastic that we pulled it together,” said Salima Tejani, chair of the Kenya Orchid Society, shortly after their 65th show opened in October.

Indeed, the show was pulled off with éclat. Beautifully staged exhibits reflected the Garden of Eden theme of the show. Was that a real snake? No. A real crocodile? No. Real weaver birds’ nests? Yes, each displaying a tiny *Epidendrum*, showing that ingenuity and creativity were everywhere.

Special guests Robert Fuchs, vice president of the American Orchid Society, and a team of AOS judges were invited to attend, and the Kenya orchidists were entranced by their attention to detail. The AOS judges gave out five awards, including the two Certificates of Cultural Excellence to Dimitri and Alexandra Kontos; two Awards of Merit and one Highly Commended Certificate. And, the AOS show trophy went to them as well.

Mike Tibbs, American Orchid Society judge who has lived for several years in South Africa and London, helped the society refine its KOS judging school over a period of 18 years. Finally, Tibbs convinced the society that it was ready to entertain judging by AOS members from the United States.

A water wheel turned in Alexandra Kontos’ Garden of Eden display, which she and her husband Dimitri built. “I went to the internet and took pictures of every water mill I could find,” Alexandra said. Despite the temporary leaks and splashes, the Kontoses mastered the device in time for the opening and snagged a trophy for the best exhibit.

But the mechanical prop was not the whole reason for the silver trophies and first-place red ribbons lining the front of the display. It was the huge and best species-winning *Jumellea comorensis*, the reserve grand champion *Dendrobium thysiflorum*, another best species winner, *Calanthe rubens*, as well as the seven indigenous orchids of Kenya.

The American Orchid Society Show trophy, which is awarded to the most outstanding exhibit of a public orchid show, went to the Kontos display. “The quality of the orchids and the color flow



of their arrangement were superb,” said Fuchs. “This display could hold its own against the best orchid show exhibits we see in the U.S. I want to offer my personal congratulations to Alexandra and Dimitri for this amazing exhibit.”

There were many other winners as well, many of whom won KOS awards. The best hybrid, *Lycaste Macama Burritt*, was owned by Tej Sagoo, who was sidelined by cancer but had it entered by good friends nonetheless.

A beginner’s display, featuring an enormous lavender epidendrum, was put together by 13 members who had completed their introduction to orchids class just three weeks prior to the show.

An educational exhibit entitled Sexual Deception, created by sisters Anjali Chakrabarti and Rajul Patel, featured cleverly automated hummingbirds zipping around orchids. It received the KOS trophy for best educational exhibit.

The society, the second largest in Africa, has 200 members, some 70 of whom are active. Society chair Salima Tejani said she came in as a junior member “and tried to open the society to more people. As long as you have a keen interest, you can join,” she said.

The society clearly welcomed the AOS group with open arms. “One of the highlights, for us, was the amazing and genuine warmth of the KOS members in welcoming us to Nairobi,” said Fuchs. “We were embraced with kindness and good humor, and sincere delight. It was one of



- [1] Show Trophy and Silver Certificate to the Kontos display entitled *Garden of Eden*.
- [2] Alexandra and Dimitri Kontos of Nairobi, Kenya. Photograph by Georgia Tasker.
- [3] *Jumellea comorensis* ‘Memoria Herman Meyer’ CCE/AOS exhibited by Alexandra and Dimitri Kontos.
- [4] *Miltonidium* Guann Shin Pink Lady ‘Kumud’ HCC/AOS (Plum Fancy × *Onc. tigrinum*) exhibited by Anand Savani.
- [5] *Polystachya aconitiflora* ‘Bliss’ CCE/AOS exhibited by Alexandra and Dimitri Kontos.
- [6] *Papilionanthe vandarum* ‘Kai’ AM/AOS, exhibited by Smita Radia.
- [7] *Zelenkocidium* Cheiro Kukoo ‘Christiane’ AM/AOS exhibited by Ingeborg Gonella.

the most pleasant AOS judging occasions I have ever experienced, anywhere. We were thrilled to see so many African orchids, genera that we seldom — if ever — get to experience at Western Hemisphere shows. It was a delight, from beginning to end, and we were honored to be a part of this amazing event.”

The society’s meetings are held the second Sunday of the month at different members’ homes. Instead of gathering just to look at each other’s flowers as once they did, the group began to develop classes under Tibbs’ inspiration. Alexandra Kontos, an attorney, teaches beginning orchid growing as well as orchid judging. Of course, a great Sunday morning breakfast is a reward for attendees.

An award-winning junior member, Imran Effendy, 15, showed up at the Kontos home four years ago. “He came to my house and said, ‘I am told you can help me with these,’” Alexandra said. Effendy then became a society junior member at age 11. His mother also joined, as she brought him to meetings.

Alexandra said she learned just from reading the AOS award descriptions. “The language was educational and with an eye for detail,” she said. An AM/AOS given to Ingeborg Gonella for *Zelenkocidium* Cheiro Kukoo ‘Christiane’ (*Kukoo* × *Oncidium cheiroporum*) zeroed in on “petals and lip clear, vivid yellow, callus bright yellow, column white, anther cap chartreuse; substance firm, texture matte.”

In the center of the show was a cut flower display flown in by Tibbs. Each large assemblage of flowers was attached to a tall black pillar. A couple of them had colorful blankets attached at the side. These, it turned out, are blankets used to warm orphaned baby elephants at the David Sheldrick Wildlife Trust in Nairobi, true to the authentic spirit of the country.



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