



FLORIDA COUNCIL OF BROMELIAD SOCIETIES

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Ananas ananassoides var *nanas* x *Ananas Erectifolius*



TABLE OF CONTENTS

Table of Contents.....2

2018 FCBS Officers and Representatives, Committee Members, Florida BSI Officers.....3

I love Bromeliads by Carol Wolfe.....4

Mexican Bromeliad Weevil Report by Teresa Marie Cooper.....5

BSI Honorary Trustee by Tom Wolfe.....7

B.L.B.E.R.J.R. by Don Beadle..... 8

Don Beadle, BSI Honorary Trustee by Lynn Wagner.....9

2018 BSI World Conference in San Diego, California by Jay Thurrott.....11

Bromeliad Expedition in the Everglades by Mike Michalski.....14

2018 WBC Pictures by Mike Michalski.....15

Edmundoa by Derek Butcher.....16

Fitting 2000 + Bromeliads and a home into a Quarter acre city lot; Bromeliad
Everywhere! By Terrie Bert18

BSI Archives by Stephen Provost.....27

Bromeliad Society of Central Florida Annual Show & Sale by Carol Wolfe.....29

Photographing Bromeliads by John Catlen.....35

Calendar of Events.....38

Seminole Bromeliad & Tropical Plant Society.....39

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*I love Bromeliads... By Carol Wolfe, Editor*

Have you ever wondered what to do when the weather is in the high 90° and the humidity is almost the same? You can add a couple of tea bags to a gallon of water and sit it outside to make sun tea but be careful that it doesn't boil over and the cement patio is so hot you could fry eggs on it. Do you remember the lyrics of Dean Martin's popular song?

"Oh, the weather outside is frightful, But the fire is so delightful
And since we've no place to go—Let it snow, let it snow, let it snow"...

How about a new song, something like:

"Oh the weather outside is frightful, and the A/C 's so delightful,
And since it's too hot to go, read bromeliad books so you'll know, know to grow!"

I enjoy browsing through books and BSI Journals in Tom's library. After many years of wear, the Journals have held up well and the quality of the magazine is excellent. Some of the Journals are a trip down memory lane. Articles remind you of BSI World Bromeliad Conferences, Extravaganzas, FCBS, society meetings, speakers, member recognition and honors, pictures of wonderful people that are no longer with us, great events you participated in or meaningful conversations with old and new friends and the memories are instantly in your mind. It doesn't matter that its been 25 years or 25 days, it can still bring a smile to your face and a warmth in your heart!

Recently, while looking through some Journals, I ran across a story, *Photographing Bromeliads* by John Catlan published in the July, August 1999 issue of the *BSI Journal*. The title intrigued me and I thought I might pick up a few hints about photographing bromeliads. In the beginning of the article, the author of the story shared one of the funniest snake stories I have ever read and I wanted to read it to Tom. Since I knew the ending of the story, I could not contain my laughter and by the time I reached the last paragraph, I was laughing so hard that I could not finish it. Tom had to read the last few sentences of the tear jerker on his own. The article is being reprinted for your enjoyment on page 35 and for those who are interested in a good laugh and some good photography information.

In addition to the humorous and informative story, the article has some excellent points about the use of light affecting our photographs. Many times when photographing bromeliads, I could not get a photo to match the color of the plant. After many tries, I changed tactics and would photograph the plant the following morning, or at noon, or a different time in the afternoon. It took a lot of patience and persistence to finally produce a satisfactory picture of the bromeliad. John Catlan's article, *Photographing Bromeliads*, BSI Journal Vol. 49, No.4 gives a clear explanation of the problem:

Sunlight in the early morning is bluish/cold (minimum dust in the air) and in late afternoon reddish/warm (increased dust content) which is different to the light during the day but our brain adjusts and we see it as a constant color. I found this difference very difficult to notice. If you grow neos and observe them closely you will notice the color in the morning and afternoon is far better than in the middle of the day. That is because morning, bluish/cold and afternoon, reddish/warm (reflecting off the plants) enhances the color of your plants.

By reading, we learn and share in other people's experiences which can bring knowledge, ideas, truth, laughter, joy, sympathy, compassion and the sharing of common interests and values which brings us closer to one another. That's why I am so appreciative of the faithful FCBS members who share their bromeliad experiences, knowledge and activities in each of the quarterly issue of the Newsletter. Thanks to Teresa Cooper, PhD., Terrie Bert, PhD., Jay Thurrott, Tom Wolfe, Steven Provost, Mike Michalski, Derek Butcher, Calandra Thurrott, Lynn Wegner, and others for their help in producing this issue of the Newsletter. We hope you gain some knowledge, take some pictures, have some fun, and enjoy your bromeliads!

Carol



Mexican Bromeliad Weevil Report

April to July 2018

Teresa Marie Cooper PhD

Save Florida's Bromeliads Conservation Project

Newberry, Florida

We have been concentrating our efforts at the Enchanted Forest Sanctuary on the field experiment to test if *Beauveria bassiana* can be used to protect our *Tillandsia utriculata* Trail Plants from the Mexican bromeliad weevil. So far, we have over 130 Trail Plants on the trails (our total will be 180 plants, 90 in a control group and 90 that are treated with *B. bassiana*). We are doing monthly applications of the fungus and collecting data. As well, we have created enough trails to accommodate the Trail Plants.

The *T. utriculata* plants in the Gardens are doing well. We have been collecting data on the Garden plants since March 2016 and are in the process of analyzing the data. The seedlings in the Recruitment sites, though few, are still alive and doing well. The *T. utriculata* plants in the Conservation Cages also are doing well; most of them have an inflorescence. There are several





more plants with inflorescences that will be sprayed with an insecticide and added to the cages in July. Most of these plants are of a medium size and the inflorescences are small, but we should still get a good seed crop next spring.

In May, I met with a group from the Sea Coast Chapter of Master Naturalists and gave them a tour of the Enchanted Forest. We visited the Gardens and the Recruitment Sites and checked the Trail Plants. They helped with watering and data collection and I explained to them about the Mexican bromeliad and Florida's bromeliads. They enjoyed the trip and several of them were interested in becoming involved. I will be meeting with them again in July to discuss what they can do and how we can make it happen.

Presentations

Cooper TM. 17 May 2018. Bromeliad phytotelmata. Florida Native Plant Society Annual Meeting. Miami, Florida.

Cooper TM. 16 Jul 2019. Saving Florida's Bromeliads. Bromeliad Guild of Tampa Bay. Tampa Bay, Florida.

Newberry, Florida



Neoregelia rubrovittata by Carol Wolfe



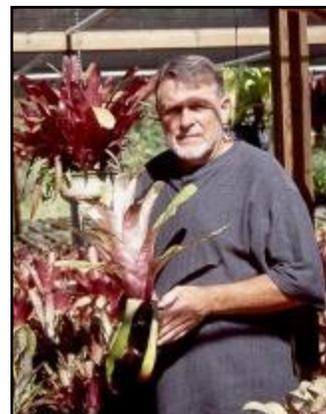
2018 BSI HONORARY TRUSTEE Mr. Don A. Beadle, Honorary Trustee

By Tom Wolfe

The title of Honorary Trustee was established by the BSI Board of Directors to recognize and honor those individuals whose contributions over the years have significantly advanced knowledge about bromeliads, whether on a scientific or horticultural front.

The 2018 BSI Board of Directors elected Don A. Beadle as Honorary Trustee of the Bromeliad Society International.

When I first met Don, he was presenting a world-class mesmerizing full-color billbergia slide program with dual projectors at the 1988 World Bromeliad Conference in Miami, Florida. The crowds gathered outside the conference room waiting for the doors to open and every seat was filled and within minutes there was standing room only. Following the 1990 World Bromeliad Conference in Houston, Texas, Don's home in Corpus Christi, Texas was on the post conference tours and Carol and I visited him. His hospitality was wonderful and he spent the morning showing us his bromeliad collection. He displayed hundreds of billbergias, mostly in Mexican pottery, many of which were his own hybrids. By this time he had already gained notoriety as Mr. Billbergia.



Don Beadle
By Lynn Wegner/Michael Kiehl

Don's dream of moving to Florida and growing bromeliads became a reality. His move to Venice, Florida on 5 acres of mostly untamed property at the famous address, First Dirt Road, Venice, Florida, where he established a billbergia nursery which became a nationally known 'Country Club' for billbergias.

As time went on, Don continued to propagate and hybridize billbergias while becoming a well known speaker and auctioneer with a fantastic sense of humor. Audience came to the auctions for his humor but left with empty pockets.

In June 1998, Don published *The Bromeliad Cultivar Registry* compiled for the Bromeliad Society International. Don put his personal life on hold and donated years to the BSI obtaining and recording research, checking hundreds of vendors' price lists, searching new and old catalogues for bromeliad names, attending bromeliad shows to check the entries for bromeliad names, calling, visiting, and conversing with growers and hobbyist, and following leads locally and internationally to obtain every bromeliad name possible for the book. Don began his work with an outdated 1984 Manuscript of Bromeliad Hybrids and Cultivars list by Brian Smith. He was assisted in Australia with help from Derek Butcher. Ellen Bakerville assisted with the computer software. In 1995 Marsha Powell and Hazel Quilhot compiled a list of Jim Elmore's hybrids which was also helpful but Don was the driving force to pull all the information into one source for the Bromeliad world. Thanks to his determination, tenacity and devotion to the project, this became one of the most useful worldwide publications ever produced by the Bromeliad Society International.

After all these years of work, he only asked for reimbursement of his printing and a few miscellaneous expenses which I am not sure he ever received payment.

In 2000, Don decided to retire, sold his nursery to Michael and Donna Kiehl and retired with his wife, JoAnn to the solitude of a beautiful home in Venice. So lives the Chairman of the **Billbergia Lovers Brotherhood For Equal Rights and Justice Righteousness. (B.L.B.E.R.J.R.)**

Congratulations Don from all your friends in the FCBS!

Lutz, Florida

**B.L.B.E.R.J.R.****BILLBERGIA LOVERS BROTHERHOOD FOR EQUAL RIGHTS AND JUSTICE RIGHTNOW****By Don Beadle**

*(REPRINTED: BSI JOURNAL: VOLUME XXXVI NUMBER 6,
NOVEMBER — DECEMBER 1987)*

Billbergias will inevitably seek out and occupy the darkest, dampest, and dreariest corners of your greenhouse. Once there, they will degenerate into large, dense masses of lanky, green, scale-infested foliage and will eat their tags. I do not expect you to take my word for this astonishing phenomenon. The proof lies in your own greenhouse. Notice the occupant of the lightest, brightest, and most desirable area. Does the genus on its tag begin with a "B"? I thought not. You are probably looking at the "N"-word, or the "T"-, or "V"-words, but surely not a "B." Maybe even the "C"-word, but never a "B"-word. You will find most of your "B" tags, if indeed you find tags, in the dank, dark, dismal locations.

Billbergias behave this way because they are troubled by feelings of inferiority engendered and constantly reinforced by the callous and insensitive grower. A study of the psychological profiles of certain billbergias has revealed one problem to be a deep-seated envy of the longer blooming period of their more colorful cousins. The billbergia compensates for this shortcoming by prominently displaying its reproductive apparatus and thereby encouraging the promiscuous and indiscriminate creation of hordes of billegitimate offspring. The consequence of this behavior in the bromeliad world is much the same as for other life forms. The billbergia suffers a loss of self-respect, declines in social status to the lowest level, experiences growing discontent, and finally resorts to revolution.



Although hardly fashionable in this day and age, I confess to having barely repressed feelings of sympathy and empathy for the cause of the beleaguered billbergia. I know others of similar sensitivity must feel the same. In fact, I have recently observed a small but growing grassroots movement among the more radical bilibergia sympathizers. Resentment has been skyrocketing since the recent plunge of the billbergia spot market coupled with the poor outlook in billbergia futures. Imports are off dramatically as is domestic production. A billbergloomy outlook, at best! It was inevitable that an increasingly militant group of radical bilibergia growers would tire of waiting for the government to do something about the billbergia crisis. It appears that, finally, relief is at hand. Last week I attended a clandestine meeting of radical fringe billbergia activists at a secret location. In attendance was the cream of internationally noted bilibergia growers, hybridizers, and their ever-present groupies. Feelings ran high. As emotions flamed I became afire with billfever and willingly accepted the mandate thrust upon my shoulders to carry the message to the world that the day of justice and equality for the billbergia is finally at hand.

As chairman of the Action Committee for the newly organized BILLBERGIA LOVERS BROTHERHOOD FOR EQUAL RIGHTS AND JUSTICE RIGHTNOW (BLBERJR) I have, accordingly, prepared a preliminary list of demands to be presented to an emergency meeting of the BSI Board. A synopsis of this list is as follows:

I. Equal Opportunity Housing. Effective immediately, billbergias shall be fully integrated into the "Country Club" areas of the greenhouse. No more tenement and barrio living under the benches and behind the trash cans. No more

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I. Equal Opportunity Housing. Effective immediately, billbergias shall be fully integrated into the "Country Club" areas of the greenhouse. No more tenement and barrio living under the benches and behind the trash cans. No more



overcrowding, high carbohydrate diets, and scale bugs. Billbergias are naturally friendly and gregarious and prefer to live in neat, single-family dwellings in a nice neighborhood.

2. Equal Health and Sanitation Services. Billbergias are by nature a clean and tidy group, but require assistance to stay varmint-free and well groomed. Billbergias shall, therefore, be examined at least once a week for various varmints and groomed until they say "Quit." Further, billbergias should not have to occupy the same pot with their long-dead ancestors. Periodic removal and prompt disposal of billcorpses will begin immediately.

3. The Environment. Billbergias like clean water and fresh air just as well as the next bromeliad. They are primarily nonsmokers, preferring fully functional trichomes. Billbergias shall, therefore, be provided at all times with climatic conditions equivalent to those on any hilltop in Vista, California, or a reasonable facsimile thereof. Further, the watering of the billbergias shall be on a plant-by-plant basis and must be performed in accordance with minimum standards as established by the Brother Beadle Watering and Meditation Institute of Corpus Christi, Texas.

4. Birth Control. The immediate imposition of stringent birth control procedures is imperative. Recently, the media disclosed the details of a sordid and shameful incident where pollination was attempted for no other reason than that the two parties were in bloom at the same time. Really! This has got to stop before all billbergias look as much alike as do neoregelias.

5. Equal Opportunity Exhibition. A study group empowered to develop and implement a system for handicapping how plants of all genera other than billbergia must be formed now. This system should allow billbergias to win top awards at least 50 percent of the time until compensation is made for the prejudiced and discriminatory judging which has victimized the billbergia in the past.

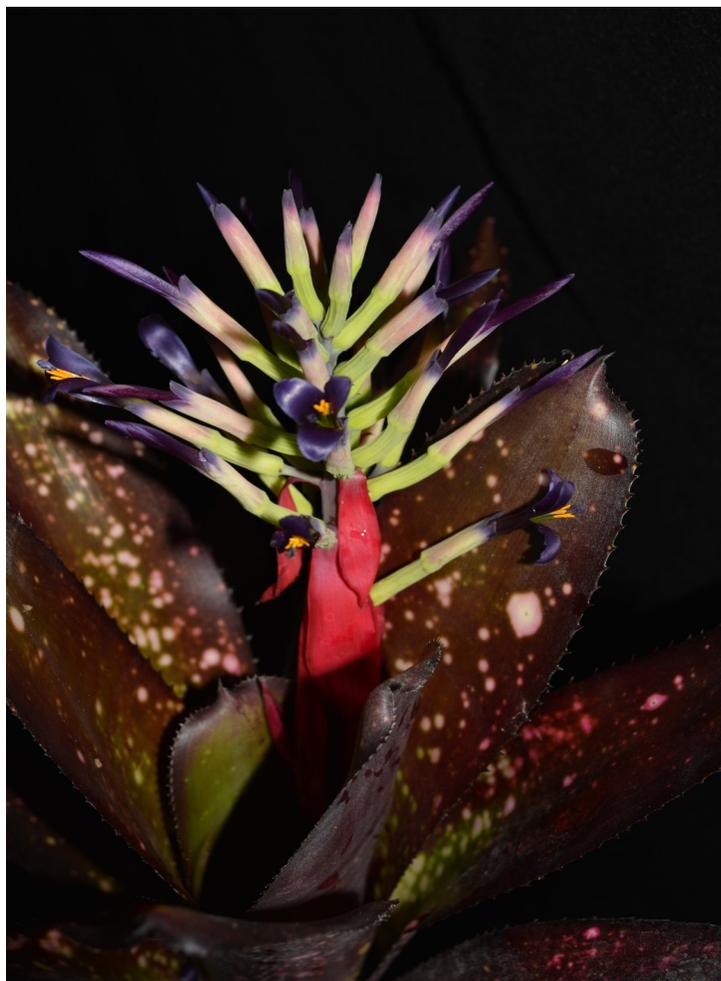
Deliverance for the billbergia is at hand! Bilibergia growers of the world, UNITE! Down with the nasty neo, the vile vriesea, and the deceitful dyckia!

Remember, we are watching you. Billbergia hot lines are now being organized. BLBERJR is now hiring out-of-work revenue agents to conduct covert spot checks of your greenhouses.

You have one month for voluntary compliance before we undertake drastic steps.

Corpus Christi, Texas

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Billbergia Beadleman
©Photo by Carol



DON BEADLE
BSI HONORARY TRUSTEE—2018

By Lynn Wegner, President BSI
(Presentation at 2018 WBC Award Ceremony)



Don Beadle and wife JoAnn at the 2012 World Bromeliad Conference in Orlando, Florida. Photo courtesy of Lynn Wegner

It gives me great pleasure to award "Mr. Billbergia", aka Don Beadle, the title of Honorary Trustee of the Bromeliad Society International. Don has served as a BSI Director on two occasions. He also served as the BSI Cultivar Registrar.

Don is known for his entertaining programs on bromeliads and he has been a guest speaker and auctioneer at several BSI World Conferences including the WBC of 1994 which was held in San Diego!

I have many of Mr Billbergia's spectacular hybrids in my garden and was so excited and privileged to hear Don speak at the Orlandiana 2012 WBC in Orlando. 'Billbergia Last Hurrah' was the title of this seminar.

Don has written many articles and presented numerous programs in the US and other countries. He is also well known for his photography and many of his superior colour photos have frequently appeared in our journals. In a 1992 journal, Odean Head wrote, and I quote; "Don Beadle is to be commended for the countless hours he has spent compiling the data and publishing a list of over 5000 names assembled from every source possible, including lists and catalogues". At that stage, it was a preliminary listing for all known bromeliad cultivar and grex names.

In 1998 Derek Butcher wrote, and I quote; "We saw the issue of a monumental work by Don Beadle, namely the Bromeliad Cultivar Registry, where Don followed the 1995 ICNCP rules".

Where would we be today without Don Beadle and all his initial registry work and beautiful Billbergia hybrids? Thank you Don, you have been an asset to BSI and in particular, billbergia growers around the world!

Sadly, Don was unable to attend the conference and chose his good friend, who lives at 1st Dirt Road, Venice, Michael Kiehl to accept the award on his behalf. This was Don's property until the year 2000!

Don recently spent some time at Michael's Bromeliads sorting and organising the "Beadle Billbergia Collection". An enjoyable, special time for both Don and Michael.

Don Beadle – a legend! And what a worthy new Honorary Trustee of the BSI!

East London, South Africa



2018 BSI World Conference in San Diego, California By Jay Thurrott

The San Diego Bromeliad Society hosted “Fiesta de las Bromelias” from May 29- June 3 at San Diego’s Island Resort of Paradise Point and Florida’s bromeliad societies were well represented with over 27 members in attendance.



Entrance to the Conference Hotel



Pineapples were used as a divider between the sales plants and the show.

This conference truly had it all. Whether your interest was in the judged show, the educational seminars, the plant sales and rare plant auction, the tours or simply exploring and enjoying beautiful San Diego, there was something for everyone and the host society is certainly to be commended for putting on a great event. Many thanks to conference Co-Chairs Nancy Groves and Scott Sandel!

For those of you who have never attended a BSI World Conference (and for those who have, but were unable to attend this year’s event), the following is a brief snapshot of what you missed –

First of all, conference activities frequently begin well before the general registrants arrive and these events are often a “working vacation” for many. Tuesday found many international BSI members taking advantage of a judges school that began early in the morning and ran for the full day. At the same time, the officers, directors and committee chairs of BSI spent the day conducting business at the annual BSI board meeting. Wednesday found teams of bromeliad show judges and clerks scrutinizing entries in a wide array of categories to ultimately select “the best of the best” in the judged show.



Judges ponder an entry in the show



Artistic arrangement



Beautiful Vriesea hybrid entry by David Fell

Meanwhile, displays were being set up and the sales area stocked with plants for sale in a staggering array of sizes, shapes and colors.



Display by Saddleback Valley Bromeliad Society



San Diego Bromeliad Society display



Registrants prepare to board buses for Thursday's tours



Eloise Lau greets visitors to her home

Thursday's events included the annual board meeting of the Cryptanthus Society, opening of the sales area to registrants (no serious injuries occurred in the stamped!) and a bus tour that took registrants to view the homes and gardens of Dan Kinnard and Eloise Lau and show chair Robert Kopstein, followed by a walk through the San Diego Botanic Garden and then capped off with a themed dinner in the garden.



CEO of San Diego Botanic Garden leads tour group



SW themed dinner at the Botanic Garden after hours

Friday was another full day beginning with a breakfast on Paradise Point's Sunset Deck for all registrants, followed by seminars throughout the day and ending in rare plant and silent auctions. Plant sales were open to the public as well as registrants throughout the day.



Breakfast outside at the conference center



Scene from the outside deck around the conference center

Saturday saw a continuation of some very interesting seminars, a meeting of the judges certification committee (JCC) and tours of the San Diego area. The day ended with the annual banquet with a keynote speaker familiar to all Floridian bromeliad enthusiasts: Dennis Cathcart.



Dennis and Linda Cathcart at the banquet



Finally, all good things must come to an end and the end was on Sunday with the plant sale continuing as farewells were said to both old acquaintances and new friendships that will last for many years to come.

© Pictures in this article were photographed by Jay Thurrott

BROMELIAD EXPEDITION IN THE EVERGLADES



Pam Koide Hyatt gave a program to the Bromeliad Society of South Florida in April of this year. Afterwards, Patty Gonzales and Mike Michalski took Pam on a bromeliad sightseeing tour into the Everglades at US 41 and Loop Road which is on SW 8th Street. In addition to the many bromeliads they saw, Mike warned that you must be very careful of the alligators at the site.



© Photography by Mike Michalski



2018 BSI World conference pictures by Mike Michalski



Herb Plever
Barbara Partagas



BROMELIAD SALES AREA



Dennis Cathcart & Kathy Risley



Society exhibit



Calandra & Jay Thurrott & Patty Gonzales



CHINESE GROUP WITH
Mike Michalski



Patty Gonzales and Robert Meyer



Edmundoa by Derek Butcher
May 2018

It has taken us some time to accept that *Edmundoa* is a special sort of the old *Canistrum*. I try to think of them as having hairy flowers! I had always thought that *Edmundoa ambigua* had red primary bracts even though this is not mentioned in the description but recent photos on Florapix has shown these can be green. This started me pondering why we had *Edmundoa lindenii* var *rosea*.

In the 1980's we had

Key to Varieties and Forms of *Canistrum lindenii*

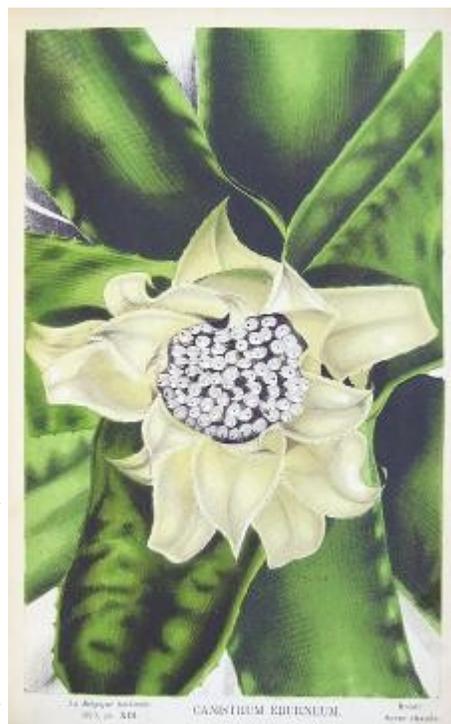
1. Primary and outer bracts yellowish white to nearly white, sometimes faintly green at apex; inflorescence 100-500-flowered. var *lindenii*.
2. Inflorescence sunk in the center of the rosette or raised only slightly var *lindenii* forma *lindenii*.
2. Inflorescence raised 20 cm or more above the center of the rosette. var *lindenii* forma *elatum*.
1. Primary and outer bracts colored green or rose; inflorescence 50-90-flowered.
3. Primary and outer bracts green. var *viride*.
4. Inflorescence raised 20 cm or more above the center of the rosette. var *viride* forma *magnum*.
4. Inflorescence sunk in the center of the rosette or raised only slightly. var *viride* forma *parvum*.
3. Primary and outer bracts rose to bright red. var *roseum*.
5. Inflorescence raised 15 cm or more above the center of the rosette. var *roseum* forma *procerum*.
5. Inflorescence sunk in the center of the rosette or raised only slightly.

var *roseum* forma *humile*.

Then in 1997 we had *Edmundoa lindenii* (Regel) Leme, var. *lindenii* *Canistrum* – Brom Atl. Forest 46-51. 1997 where all the varieties disappeared except for var. *rosea* This is what Leme had to say at the time.

After examining numerous *E. lindenii* plants in the wild, Reitz (1950, 1952) arranged this material in varieties and forms, separating the type variety with its yellowish, whitish or greenish tipped bracts from the variety *viride* with its entirely green bracts. He subdivided these varieties into forms based on the length of the floral scape (inflorescence sunken or raised). He used the same criterion to establish forms for the variety *rosea*, and also mentioned the smaller number of flowers in this variety when compared to the type variety.

Reitz's criteria were discarded here because, though very logical from an horticultural point of view, they are decidedly artificial. The color gradation of the involucral and primary bracts, from yellowish to whitish to green, falls within a very narrow range of chromatic variation, so much so that some specimens even have a combination of these colors (yellowish or whitish with a greenish apex). Furthermore, in the post flowering stage, the yellowish-whitish bracts may become greenish toward the apex (pers. obs.). The continued use of this criterion would encourage the establishment of numerous, biologically inconsistent varieties. For this reason, the variety *viride* with its entirely green bracts was considered to be a mere color variation of the type variety, and was therefore placed in synonymy.



Edmundoa lindenii



The creation of forms based on scape length was also seen as artificial. I observed that specimens with a well-developed scape, that raised the inflorescence well above the rosette, became more compact and produced much shorter scapes when grown in cultivation, under a uniform, more intense light regime. The inflorescence was no longer perched above the rosette in these plants. Obviously, the variability that so strongly influenced Reitz is seen in the wild. But given the overall variation pattern of the species, this criterion becomes inconsistent and artificial, and segregates plants nomenclaturally that are practically identical. The taxonomic forms based on this criterion are placed in synonymy. The number of flowers also

varies according to the stoutness of the plant and is discarded here.

Despite his reasoning Elton Leme still accepted var. *rosea* for its red primary bracts. We now see *Edmundoa lindenii* var. *rosea* (E.Morren) Leme: Considered a synonym of the type variety - Reflora (cont.upd.) *Lista de Espécies da Flora do Brasil*. Jardim Botânico do Rio de Janeiro. <http://floradobrasil.jbrj.gov.br/> (Retrieved 28.3. 2018).

In 1997 Leme also reported, “In Rio Grande do Sul, var. *lindenii* and var. *rosea* are sympatric and may be found in the same area (J. C. da Silva, *pers. Comm*). The reason I am saying this is that Peter Tristram of New South Wales, Australia received seed called *Edmundoa lindenii* from Rio de Janeiro Bot. Garden which had red primary bracts on flowering. Has this instability in colour of primary bracts been noted by other seed raisers? Or has the Rio de Janeiro Bot. Gardens dropped the use of ‘var. *rosea*’?”

What has happened to all those varieties/forms mentioned by Reitz. Are they still being grown? What names are on the labels? There seems to be no record in the Bromeliad Cultivar Register other than the variegated E. ‘Alvim Seidel’ and ‘Brazil’.

If var. *rosea* is treated with *Edmundoa lindenii* what will growers call the one with the red primary bracts. The ICNCP rules frowns on the use of colour as a single word and we could go back to the Lectotype where Comte de Germiny is involved and call it *Edmundoa* ‘Germiny’ but somehow I cannot see this being noted by horticulturists. I can see *Edmundoa* ‘Rosea’ being accepted and acted upon, and that will be my course of action.



We have Flora do Brasil 2020 ignoring the existence of sub-species of *Edmundoa lindenii* and The World Checklist of selected Plant Families by Kew Gardens preferring the genus name *Canistrum* to *Edmundoa* which makes you wonder where we go next. While the botanists dither, at least having ‘Rosea’ in the BCR will give you a reference point.



Fitting 2,000+ Bromeliads and a House into a Quarter-acre City Lot: Bromeliads Everywhere!

by Theresa M. Bert



I grow more than 2,000 bromeliads on a $\frac{1}{4}$ acre lot, with a 2,300 sq. ft. house on it, and have another 500 or so in rented shade-house space. Fitting so many bromeliads into the space around the house is a challenge; and of course, I still buy more. So, I must grow in 3 dimensions. Long ago, I mounted 4 ft. X 8 ft. plastic lattice fencing about 2 ft above the ground on treated 4 in. X 4 in. posts that had been embedded in cement about $1\frac{1}{2}$ ft. below the surface of the ground. The posts are attached together by 8 ft. long, 2 in. X 4 in., boards at the levels of the top, middle, and bottom of the fencing. The fencing is then attached to those boards by screws every place possible. That fencing has lasted about 20 yrs. About 70 - 75 mounted tillandsias hang on the wall; and some are very big, heavy multiples. If you attach brackets for hanging plants to the posts supporting the fencing, you get yet another dimension from your hanging wall.

To hang mounted plants on the fencing, in the past I made hangers from a good grade of wire, or even cut up clothing hangers. I'd drill a hole near the top of the mounting material (usually cedar or commercially available tree bark), thread the wire through the hole, back to front, cut off the length desired to make the hook, bend that long end upward, wrap the short end around the long end, and form the hook from the longer piece. Now I just buy S-shaped hooks of various lengths, hook one end around the bottom of the mounting material, pushing the "S" in tightly or bending it, as needed, and use



Back yard, view of the bromeliad "gazebo," which holds about 500 bromeliads (mostly tillandsias and small neoregelias); and in front, small neoregelias on the ground. Far right, a corner garden. About 500 bromeliads are supported by the gazebo, on three benches and hanging from double-hook hangers.



View of the pool, the bromeliad gallery (near right), new and sale bromeliads (front, on deck), and bromeliad trees on a planter (left distant). Approximately 100 bromeliads are in the planter area. A waterfall from the planter edge to the pool creates a microclimate that keeps cold-sensitive bromeliads cooler in summer and warmer in winter.

View of the pool area from the far door. Bromeliad trees are on the near sides and the pool and corner planter are in the distance. The neighbor's house is 15 ft from the pool cage.

Pool cage, in an added extension, shot from poolside. The layered gallery of broms in the front was built with 2" X 12" X 8' treated boards on concrete blocks. Some bromeliads on the pavers to the left of the gallery are those I use for sales; others are new purchased that haven't yet found a "home." The pitcairnia in front of the gallery are my pets. In the distance are bromeliad "trees," that hold about 40 bromeliads each.

cable ties to cinch the top of the hook to the mount. Sometimes I also cinch the hook to the mount farther down using a cable tie. That provides a strong attachment and lengthens the life of the mount. I also use wooden slat boxes of various sizes and styles fitted with purchased 4-wire hangers or macramé hangers. Those hang on the brackets I attached to the fence posts.





*Side view of the bromeliad stand next to the water faucet. About 18 tillandsias, *Catopsis berteroniana*, and *Dienacanthon urbanianum* reside here.*

This plant supply stand resides in a corner of the lanai/pool cage area next to the water hose. Long and short bromeliad “tree” hooks hang on the stand, along with other supplies to hang bromeliads. To the right are arrayed the bromeliads on a bromeliad tree.

Two other types of structures allow me to pack hundreds of bromeliads into small horizontal spaces by stacking them vertically. I have an 8 ft. X 12 ft. gazebo-like structure with shade cloth on top (no shaded walls, just a shade-cloth “roof”). Under the roof, multiple horizontal bars are mounted about 6 ft. off ground level. They are threaded through holes in the 2 in. X 1 ft. X 8 ft. wooden cross pieces that form the sides of the structure and hold up the shade-cloth. I can fit 10 double-hook plant hangers along the bars and can then hang another layer or two of the hooks by hanging them on each other, layer by layer. Beneath the hangers, three 8 ft. X 3 ft. benches sit about 2½ ft. off the ground. Small neoregelias are in the hanging pots and larger neoregelias and species in other genera are on the benches. Tillandsias and *Aechmea nudicaulis* varieties hang from outer bars that help support the shade cloth. So, within that 8 ft. X 12 ft. space, I can pack about 500 bromeliads.



Neoregelias hanging from rods placed under shade-cloth in the gazebo. The many wires are those of the double-hook hangers. Tillandsias hang in the distance.



Inside of the gazebo. Double row of neoregelias hangs above a bench that holds about 50 bromeliads. Three benches sit under the gazebo. In total, six double rows and one single row of small neoregelias hang from the rods. Each row has 10 plants. Along the outer bars used to tie down the shade cloth hang 30-40 tillandsias, small neoregelias, and Aechmea nudicaulis varieties. In total, the gazebo area supports 450-500 bromeliads.

where the hangers attach to the conduit pipe. I have 19 bromeliad trees around the house and in the pool cage. Those hold about 1,000 bromeliads, not counting the ones on the ground in between the bromeliad trees. The rest of the bromeliads are on the ground, in various gardens and light conditions, in the front yard and on both sides, which are 7½ ft. wide. The bromeliad gardens on the sides of the property extend about 3 ft. from the house.

The third type of vertical structures form Christmas-tree shapes with bromeliads. I mounted ¾ in. conduit pipe in cement, buried the cement about 1½ ft. in the ground, and covered the open top of the pipe with multiple layers of aluminum foil. I place coated (some type of heavy paint) metal flower pot hangers of various lengths (12 in., 18 in., 24 in.), with small spiral hooks that fit onto the conduit pipe at one end and large circular hooks that hold 6-in. pots at the other end in layers on the pipe. I start with 6 24-in. hangers at the bottom and end with 4 to 6 12-in. hangers at the top. Alternating layers of 12-in. hangers with longer hangers, I can stack about 45 bromeliads in a space of approximately 6 ft. in diameter (including the widths of the bromeliads on the 24-in. hangers). Bromeliads can be placed on the ground in between the bromeliad “trees” and 5 - 10 tillandsias can be hung from the hangers



Tillandsias hanging from the outer rods of the gazebo.



Getting those pot hangers for the bromeliad trees can be tricky. To my knowledge, they're not commercially sold. Long ago, I visited a bromeliad grower in St. Petersburg, Florida who made his own pot hangers and was willing to sell some to me. I immediately ordered hundreds. Many of those usually lost their coating and rusted. Some became very thin and would no longer hold plants. Then I met a bromeliad grower from Louisiana who made his own and was willing to make some for me. I immediately ordered hundreds. Those are still in good shape and hopefully will last until I'm ready to greatly reduce my bromeliad stash. My original conduit pipe vertical poles are still in use, probably thanks to the aluminum foil covering the holes in their tops. I work to ensure that the bromeliads mounted in the hangers are balanced; and when hurricanes or tropical storms are forecast, I remove the plants from the top three (or more) layers of hangers, depending on the predicted strength of the storm.

Tillandsias hanging from the outer bars of the gazebo.

Broad view of the gazebo, showing tillandsias hanging from the outer bars. Those bars are also used to tie down the shade cloth cover of the gazebo.





Deck rail plant hangers add a third dimension to the trellises

Some tillandsias that make few or no roots can be bunched together, cinched with a cable tie, and hung with an S-shaped hook attached to the bundle by cable ties. Just cinch the S hook at the top and bottom so it doesn't shift position.



Cable ties and S-shaped hooks are an essential for hanging plants in my yard.



Example of how S-shaped hooks can be attached to mounted bromeliads. The bottom of the hook can also be simply hooked to the wood, if the shape of the wood and the mounted plant are amenable to that type of attachment.



View of neoregelias, tillandsias (both hanging), Aechmea nudicaulis varieties, and Ae. recurvata varieties (on bench) in the gazebo

Tillandsias and Aechmea nudicaulis varieties hanging from outer bar of the gazebo, with small neoregelias and Orthophytum horridum on the ground and in the palms.



Empty double-hook plant hangers in foreground. Behind, a view through the gazebo into the bromeliad trees in the lanai/pool cage area. The rods holding the plant hangers are attached to 2" X 8" X 8' planks.



Tillandsias embedded in a large piece of driftwood; Hechtia glauca in the background.





A view through the gazebo into the bromeliad trees in the lanai/pool cage area. Just outside of the pool cage, in full sun all day throughout the year, is a Dyckia/Hechtia/large Aechmea/Alcantarea garden with a stone pathway running through it.



Close-up of a bromeliad tree. Each tree holds 45 bromeliads. Other bromeliads are on the ground around the tree. Note the elevated sprinkler. These occur throughout the yard and lanai/pool cage area where bromeliad trees are located.



Front yard. Alcantareas, large aechmeas, and pitcairnia are the main landscape plants. Pigmy palms, a variegated bottle palm, large oaks, and a Ligustrum provide shade and protection from cold in some places. Other places are full sun most of the day

Alcantareas are cold-tolerance, leaf litter tolerant, and drought tolerant (to a point). They also provide interesting and unusual landscape with spectacular inflorescences.



Front yard. Cryptanthus grow under the Ligustrum. More than 50 Cryptanthus species and hybrids are packed into an approximately 8' X 8' space.





It freezes, on average, about one night per year where I live; but very cool weather can endure for weeks. Almost every winter, I need to cover all of these structures and all of my landscape bromeliads with thousands of square feet of frost-cloth. That takes 2 full days and is very hard work; so I leave the frost-cloth for 3 – 6 weeks, until at least most of the danger of nights under 45oF (7oC) are past. Some automatic sprinkler heads are covered along with the plants. I water in other places by pushing a hose through small spaces between the layers of frost-cloth and giving the bromeliads a shower. Rainwater also percolates through the frost-cloth in places. The frost-cloth keeps the air underneath of it moist for over a week, or more; so watering is not a big problem.

There are other ways to pack thousands of bromeliads into the spaces not taken up by the house in a standard city lot in the southeastern USA, but these are the ways that have worked for decades for me. Good luck with packing in the many plants that you love and the many more that you will buy!



Corner garden of mostly large aechmeas and alcantareas, located next to the trellises under coconut palms.



Rows of small neoregelias hanging from double-hook plant hangers above a bench with neoregelias and billbergias. Tillandsias in front hang from outer bars.



Tillandsias and Neoregelia camorimiana hanging from trellis



Terrie points out the deck rail plant hangers used to hang bromeliads off of the trellis, adding a third dimension to the trellis.

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BSI ARCHIVES

By Stephen Provost

Over the years, various historical materials related to the early activities of the BSI have been collected by the Archives and Historical Committee, a Standing Committee of the BSI which was directed by Robert and Janet LaRoe of Sarasota for many years. The materials were stored at the Marie Selby Botanical Gardens in a file cabinet in the administrative area.

In mid-2012, the LaRoe's asked to be relieved of the committee leadership responsibility and I volunteered for the role. At that time there was discussion among BSI Board members about finding a location for the Archives where the materials would receive a higher level of protection over the long term. I was aware that the Library at the University of Central Florida in Orlando had an Archive that contained an extensive collection of Mulford Foster materials. These had been collected by Michael Spencer, who was working with Foster at his nursery when he passed away, assisted his wife, Racine in organizing and saving his materials. This collection is known as the *Michael A. Spencer Bromeliad Research Collection*. (<http://ucfarchon.fcla.edu/index.php?p=collections/controlcard&id=186>) The Archives also contain other bromeliad related and botanical items from Henry Nehrling, Theodore Mead, Julian Nally and Lyman Smith.

I met with the UCF Library Director of Special Collections and University Archives and presented the idea of UCF becoming the official BSI Archives, which was accepted. The director felt that housing the BSI Archives would be consistent with their mission of holding materials from businesses and organizations that were either based in Florida or had some strong Florida connection.

At the 2013 BSI Board meeting, the BSI Board approved establishment of the BSI Archives at UCF. The materials that had been stored at Marie Selby Botanical Gardens were delivered to the UCF in May 2014. Additional materials obtained by Jay Thurrott from Tom Wolfe, Betty Patterson and several others were delivered to the Archives in December of 2015 and materials from Joyce Brehm obtained by Bob Kopstein were delivered in June of 2016.

The Archives are located in the Special Collections area on the 5th floor of the library within an environmentally controlled locked area. All archived materials are stored in accordance with national archival organization standards. They can be viewed by anyone interested in the materials within the Archive viewing area. The Archive is listed as Bromeliad Society International (BSI) Archive, 1942-2012.

An extensive catalog of the items within the Archive has been prepared. The collection includes a wide range of material types, including correspondence, hybrid registration documentation, photos, nursery catalogues, posters and other memorabilia from World Bromeliad Conferences, show judging guides and records, BSI Board meeting records, and a range of miscellaneous items. The Archives are organized by Series:

Series 1 Records, 1953-2006

Series 2 Plants, 1942-2003

(This includes the 500+ original cultivar registration forms.)

Series 3 Publications, 1951-2006

Series 4 Photographs, 1949-2001

Series 5 Memorabilia, 1980-20014

Series 6 Additional Materials (Additional materials are added when submitted.)



The detailed description of what is included in each Series can be accessed directly at <http://purl.flvc.org/UCF/EAD/CFM2014-04> or through the BSI website (BSI.org). See “General Archives” under “Information”.

Several months ago I met with the Archive Director to begin the discussion related to digitizing selected BSI archived materials. We reviewed the digitizing process, the BSI archived materials catalog, and the issue of obtaining permission to post digitized materials on line where they will be publically available. Following this review, an initial priority list for digitization was developed which was reviewed with Jay Thurrott and discussed (via email) with Geoff Lawn and Derek Butcher. While many of the items such as old nursery catalogs, some of the correspondence and early organization records would be interesting to have online, obtaining permission would be very time consuming and digitization of bound materials is quite costly. Additionally, many of the publications in the Archives such as the BSI Journal and Newsletters/Journals/Bulletins from other societies throughout the world are already online or accessible from the publication organization. Therefore, it was decided to consider digitizing the 500+ original cultivar registration forms submitted to Harry Luther and place these online as a companion to the BSI BCR Registry on the BSI Website.



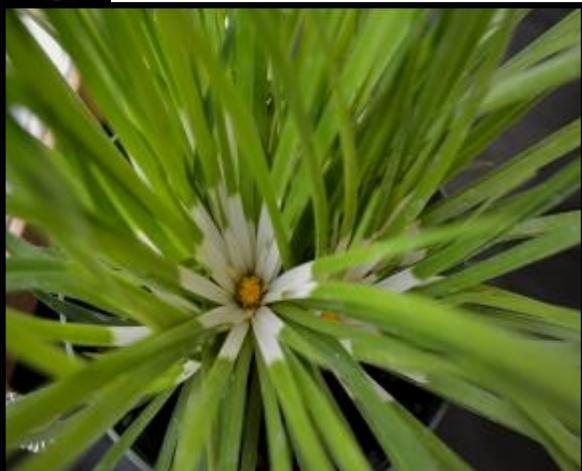
Other items considered for digitizing include the *Cumulative Index to the Bulletin and Journal of the Bromeliad Society, v. 1-30, 1951-1980* and the *Pictorial Index: The Bromeliad Society Bulletin, 1951-1970 and the Journal of the Bromeliad Society, 1971-1990, 1991*. These would serve as a companion to the BSI Bulletins and Journals that are already available on the BSI website. Once the materials are digitized, they will be linked with the BSI Website.

To date all the preparation of the BSI materials for archiving and the preparation of the detailed catalog of the archived materials have been done at no cost to BSI. Further, some of costs of the proposed digitization will be borne by the UCF Archives. However, considerable effort is involved in getting the materials ready for digitization, managing the materials to and from the digitization site, the digitizing itself, and linking the digitized materials to the Archive catalog. A request has been submitted to the BSI Board for some financial assistance to support this effort.

Anyone with items they think would be appropriate for the BSI Archives can contact me and I will be glad to discuss the submittal process. Additionally, if any of the Florida Bromeliad societies would like to establish an archive for their historic records, it can be done at UCF. The society's archive would be a stand-alone archive under the name of the society and would be cross-linked to the BSI Archive. I would be glad to discuss this with any society representative.



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**BROMELIAD SOCIETY OF CENTRAL
FLORIDA ANNUAL SHOW MAY 2018**

©Photographs by Carol Wolfe

Navia lactea
by Eloise Beach
Best of Show

Best Species in Memory of Wally Berg



Vriesea fenestralis striated
by Jim Pearce
Chester Skotak Best
Variegated Bromeliad



Tillandsia gardneri
Best Artistic Expression
by Eloise Beach



Neoregelia Purple Glaze
Best Neoregelia in memory of
Audrey McCrory
by John Boardman



Best Cut Inflorescence
Wallisia Antonia
by Evan McCrory



Cryptanthus Jennifer
Warren Loose Award
Best Cryptanthus Hybrid
by John Boardman



Artistic Arrangement
Award - Earth Day
by Lisa Robinette



BROMELIAD SOCIETY OF CENTRAL FLORIDA, ANNUAL SHOW AND SALE, MAY 2018



Aechmea recurvata
'Giant'
Best Novice
by Marilyn Howser



Vriesea gigantean X
V. Snow of Mauna Kea
Best Vriesea in memory
of Dean Fairchild
by John Boardman



Neoregelia Inferno
by Evan McCrory



Neoregelia Bold Zebra
By Lisa Robinette



Vriesea bituminosa (narrow leaf)
by Craig Allen



Neoregelia Hypnotic
by Jim Pearce



Dyckia Heaven & Hell
by John Boardman



BROMELIAD SOCIETY OF CENTRAL FLORIDA, ANNUAL SHOW AND SALE, MAY 2018



Neoregelia Hellfire by John Boardman



Vriesea (hieroglyphica x fosteriana) x Kilauea
by Grant Groves



Neoregelia Betty Head by Lisa Robinette



Neoregelia Wild Rabbit by John Boardman



Neoregelia x correia araujoii albo marginated
by John Boardman



Neoregelia Moondust
by Grant Groves



Tillandsia fasciculata
by John Boardman



BROMELIAD SOCIETY OF CENTRAL FLORIDA, ANNUAL SHOW AND SALE, MAY 2018



Billbergia
Fireworks x Beadleman
by Grant Groves



Vriesea (rodigasiana x Eva) x lubbersii
by Grant Groves



Neoregelia Awesome Aussie
by Lisa Robinette



Neoregelia Chester
by Lisa Robinette



Neoregelia Lorena Lector
by John Boardman

Tillandsia funckiana by Eloise Beach



Tillandsia duratii
by Jim Pearce



Tillandsia flexuosa
by Eloise Beach





BROMELIAD SOCIETY OF CENTRAL FLORIDA, ANNUAL SHOW AND SALE, MAY 2018



Decorative container: *Vriesea (rodigasiana x Eva) x lubbersii*
by Grant Groves



Tillandsia concolor
by John Boardman



Catopsis subulata (male)
by Jim Pearce



Neoregelia Big Bopper
by John Boardman



Neoregelia Red Mist
by Lisa Robinette



Vriesea Leinaala by Craig Allen



Ananas nanas
by Marilyn Howser



Neoregelia Wild Rabbit
by Lisa Robinette



Canistrum Canvey Royale
by Eloise Beach



BROMELIAD SOCIETY OF CENTRAL FLORIDA, ANNUAL SHOW AND SALE, MAY 2018



Neoregelia Scarlett's Web
by Craig Allen



Neoregelia Deep Space
by John Boardman



Neoregelia Kings Ransom
by John Boardman



Guzmania Red Riding Hood



Nidularium innocentii Bahia variegated
by Craig Allen



Tillandsia tectorium
by John Boardman

Billbergia Domingos Martins x Buchholtzii



Billbergia Bravo
by Lisa Robinette



Guzmania Claire
by Evan McCrory





Photographing Bromeliads

By John Catlan

(Reprinted BSI Journal Vol 49 (4) July, Aug 1999)

I'm well. Genny's well, Spud the dog is well, all's well here at Jacob's Well. Maurie Kellett rings me the other day and tells me how much he loves my photos. He thinks they're just great and would I do an article on photography? A little flattery goes a long way. At least he had the decency to fill the gap between the flattery and the sting with a lot of brom talk and he had me agreeing before I'd really considered it. A true artist is Maurie.

The main problem I have with a lot of photographs of plants is that the photo does not flatter the plant. Photos of food flatter the food. Photos of clothes flatter the clothes. Then there is the angle used in photographing models, then there is the make up, then there's the lighting, then there are the accessories. We value big, little is not the preferred choice. When taking photographs, size is not relevant but proportions are. A photo can give you the impression that an object is large or small.

Barney, a friend who was once photographing snakes, used this to his advantage. It was not necessary to take photos of a two-meter snake, a snake of a meter was much easier to handle, and providing that the shot was set up correctly no one knew the difference. Barney would convert the corner of his lounge room to the great outdoors, setting out small logs, small rocks, small tufts of grass, small dried leaves and to this was added a very adequate lighting set up.

During summer there would be numerous households wanting snakes removed. The snake would be collected and transported in an Esky containing a couple of freezer blocks wrapped up in a towel, then the Esky lined with towels. By the time he got home the snake's metabolism would have slowed down until it would enter a state similar to hibernation.

You had to get in close so that the snake dominated the photo. This made the snake look large. One approach would be to use a lens that put you way back and the snake would still fill the frame, but that was no good. The snake had to take a striking stance and/or focus it's attention on the camera; it gave the series of photos something extra. You had to check to make sure everything was right camera-wise, then the hibernating snake would be artistically arranged. Then it was lights, camera, action! You were in a count-down situation. The lights were warming up the snake. The warmer the snake, the more aggravated it became. The art was in getting the photos, then getting the snake back into the lettuce crisper of the fridge for a fast cool down before the venom started dripping from the camera lens. Then you could start another session.

It was just a very unfortunate set of timing and circumstance that at lunch time, Barney had just popped the snake back into the lettuce crisper when Mrs. Barney decided a salad would be nice for lunch. When Mrs. Barney went to get out the lettuce she was confronted with a very aggressive snake, who five seconds ago was sunning himself under the lights. She chucked a number ten wobbly of all times together with a touch of the vapors.

USING BACKGROUND—Background is important to any group of plants but must not detract from the subject. Barney preferred a natural background that was out of focus. If the subject was in sharp focus and dominated the area framed, the eye did not stray, and in a series of photos he used the same style of background. The background became boring and the subject would hold the eye's interest, for example, when shooting a series of different bottlebrush flowers he used the blue of the sky to very good effect. You may choose a colored background but stay away from reds, yellows and oranges. They kill the subject because they are too overpowering. My choice is black, and over the years the background in the photos will remain constant. If I change over to taking slides, when they are shown in a darkened room the subject should leap out at you from the screen.



EXPOSURE COMPENSATION—You may find a small exposure compensation dial near the film reminder (at least that's where it has been on the cameras that I have used). When using print film you can set it on zero position and leave it there because of the exposure latitude of print film. The lab will be able to compensate for some of the variations in the scenes you photograph. If you are using slide film, which has no exposure latitude, it is essential to understand how the exposure compensation control can help.

If your subject has a dark background, you should give a - 1 or - 2 setting to get the correct exposure of the subject. If you photograph a scene such as a person against a white wall the meter will 'see' a very bright subject and give a short exposure. The wall will appear normal and the person will be dark against it. In a situation like this a -1 or -2 will produce a wall which is whiter than white and it will give a much better exposure for the person. You will learn from experience what compensation to give. A lot depends on the area of background in relation to the area of the subject. I have seen this problem many times when plants have been photographed using the walls of a white plastic or glass house as a background. The plant has shown up dark and the detail indistinct against the white background. What should happen when you give it a +1 or +2 is that the plants appear normal with good detail depth of color but the white will appear much brighter.

The human brain, takes what the eye sees and adjusts and simplifies it. The photographer has to learn to override the brain and see what is actually there and not what the brain decides we want to see.

COMMENTS ON LIGHT—Artificial light will give different color casts to photos. Our eyes do see this color and will get a glimpse of this when we first step into a room or turn a light on but our brain rapidly makes adjustments until every thing appears normal. You will notice the same thing when driving at night. When you first drive some road systems they appear to be an odd color but within a few moments our brain adjusts everything back to being closer to normal. If you grow Neoregelias and have a big interest in them you will notice that artificial light will often kill their color.

Sunlight in the early morning is bluish/cold (minimum dust in the air) and in late afternoon reddish/warm increased dust content) which is different to the light during the day but our brain adjusts and we see it as a constant color. I found this difference very difficult to notice. If you grow Neos and observe them closely you will notice the color in the morning and afternoon is far better than in the middle of the day. That is because morning, bluish/cold and afternoon, reddish/warm (reflecting off the plants) enhances the color of your plants. Because of your interest in Neos you will notice the color change and if you check out the way the sunlight appears at the various color phases of your Neos (through the day) you may begin to see the variations in sunlight.

Way back before I was born; builders of churches oriented their predominantly blue stained glass windows to catch the morning light (bluish/cold) and their predominantly red stained glass windows to catch the afternoon light (reddish/warm) and this enhanced their color. This light is light quality.

Lack of light will give you long green strappy leaves lacking in color, but if there is too much light, the leaves will be shorter on compact plants but the color will be bleached out of foliage. Strong light in the case of spotted plants will turn the outer leaves all red and leave only the center with spots. In plants like Neoregelia 'Bob and Grace' and Neoregelia 'Lambert's Pride', the green/white banding is restricted to the center leaves and is burnt to red in the outer leaves. The color of the bracteate leaves is affected when the plant flowers and can be enhanced by correct light; too low will reduce it and too high a light will bleach the color out before it should fade. This light is light intensity.

The brain only lets you see what you want to see or expect to see. The rest is edited out by the brain, so when you take photographs of your own plants you have to be careful to clean and check plants and pots very carefully. For some unknown reason when you photograph other people's plants the imperfections are much more noticeable than your own. I am not making this up, it is a fact, and photography has the ability to ram this home on occasion.



This is the reason I get skeptical about the general public criticizing a judge's decision, especially a person who has entered plants in the same show. When they say they are totally impartial, I believe them, but I know there is a case for saying they can't see the blemishes for the plant. Before you photograph plants look at each leaf, look in every nook and cranny, look at total appearance, look, look and then look some more.

Think like a judge and go through each point of the plant. However, you are not judging a plant, you are looking for hidden imperfections and highlighting the good aspects. When I was about eight years old I became aware of a framed piece of embroidery hanging on Grandma Baker's lounge room wall. By the time I was eighteen I finally knew what it meant.

“There are none so blind as those who will not see.”

When I started taking photographs, it was a humiliating experience to realize that the boundaries these simple words encompassed was far greater than I was aware of. One of the biggies of photography is to look at a plant/scene/object and actually see what is there. If you cannot teach yourself to see what you are looking at, how can you photograph it in a manner that flatters? The ability to see what you are looking at comes in lots of very small steps.

REASONS FOR NOT USING OUTDOOR LIGHTING—Outdoors light contrasts and is transitory; it either seems to be raining, blowing a gale, blowing plants over or ruffling the backing screen, or be excessively hot producing gallons of sweat on the view finder, or misting it over in winter. The most important reason is that all this mucking about is time consuming so in the end I opted for using the second bedroom and turned it into a place for taking photos.

We need to be aware of shadows/light contrast. The human eye to brain system can distinguish far more variations in shadows than film can capture. You have to realize that once a shadow gets past a certain density in relation to the bright portions of the subject, they will appear as black and there goes the detail.

That is the advantage of fill in flash. When you are photographing plants in full sunlight, the fill in flash will reduce the contrast (shadows) from harsh sunlight. Some people prefer to photograph plants in the shade as this reduces the contrasts. The T.T.L. (through the lens) metering system will cut off the flash at the moment the correct exposure has been reached. You may have to adjust the aperture (f stop) to get a shutter speed that will be long enough, and if your camera does not have T.T.L. it becomes much more complicated and you will have to make several tests to get it right.

REASONS TO USE AN INDOOR SETUP—for one thing, it is much more relaxing and gives you plenty of time to study the plant and to study the picture through the viewfinder. Stop and think about what you are doing. Record all the details for future reference or you will not learn by either your failures or successes. Otherwise, you will occasionally produce some magnificent photos and you will be asking yourself why you can't produce them all the time.

When you relax you can go through a mental checklist and try and imagine what the photo will look like. The more aggravated you become the less control your brain will have in making decisions.

FILM PROCESSING—I decided to get my films processed at Kodak one-hour processing because it is cheaper and I spend less time running around. They do a pretty good job and if they do stuff it up they will reprint it. Then, when and if you begin to take good photos you may change to a specialist lab. You may have the impression that one hour labs do a lot of manipulation of your photos but as far as I can tell from looking around, I believe they just print and that's it. They do manipulate your exposure problems. It would appear that on occasions some lab technician does forget to set a dial at the correct mark.

Brooks Atkinson, in *Once around the sun*, said, “The virtue of the camera is not the power it has to transform the photographer into an artist, but the impulse it gives him to keep on looking and looking”.

Jacob Well, Victoria, Australia

**CALENDAR OF EVENTS**

- August 18-19** **Seminole Bromeliad & Tropical Plant Society Sale**
Sanford Garden Club
Sanford, FL
(407-539-4314)
- September 14-16, 2018** **SW Bromeliad Guild Annual Show/Sale.**
Baton Rouge, La
- October 5-7** **Tropiflora Nursery Fall Festival**
Tropiflora Nursery
3530 Tallavast Road
Sarasota (tropiflora.com/events)
- October 6, 2018** **Members' Day Plant Sale at Fairchild**
10901 Old Cutler Road
Coral Gables, FL 33156
<https://www.fairchildgarden.org/Events-Community-Outreach/Events-Details/members-day-plant-sale-at-fairchild>
- October 13-14, 2018** **USF Botanical Gardens Fall Plant Sale**
University of South Florida
Tampa, FL (cas.usf.edu/garden)
- November 10-12, 2018** **77th Ramble Bromeliad Society of South Florida**
10901 Old Cutler Road
Coral Gables, FL 33156
- Nov 2-3** **Mead Botanical Garden**
GROWvember
Fall Plant Sale,
1300 S. Denning Ave., Winter Park FL 32789



YOU ARE INVITED.....

Seminole Bromeliad & Tropical Plant Society

Annual Fall Sale

Saturday and Sunday August 18-19, 2018

9am to 4pm both days

Huge selection of
bromeliads in many

genera:

Orchids

Aroids

Ferns

Succulents

Tropical fruit

Gingers

other tropical plants

plus...

Gift Baskets

Hand Crafted Slat

Baskets in several sizes



The Garden Club of Sanford

Members will be available to answer your questions.

Free admission & Free parking- Shop in air-conditioned comfort.

The Garden Club of Sanford is located at 200 Fairmont Drive off 17-92 (S. Orlando Dr.), one block south of Lake Mary Boulevard, Sanford, Florida. This location is about one mile from the SR 417 (GreeneWay) exit onto Lake Mary Blvd, and about 4 miles east of the I-4 exit onto Lake Mary Blvd. Signs will be posted near the Garden Club.

Information: <http://bromeliads.club>