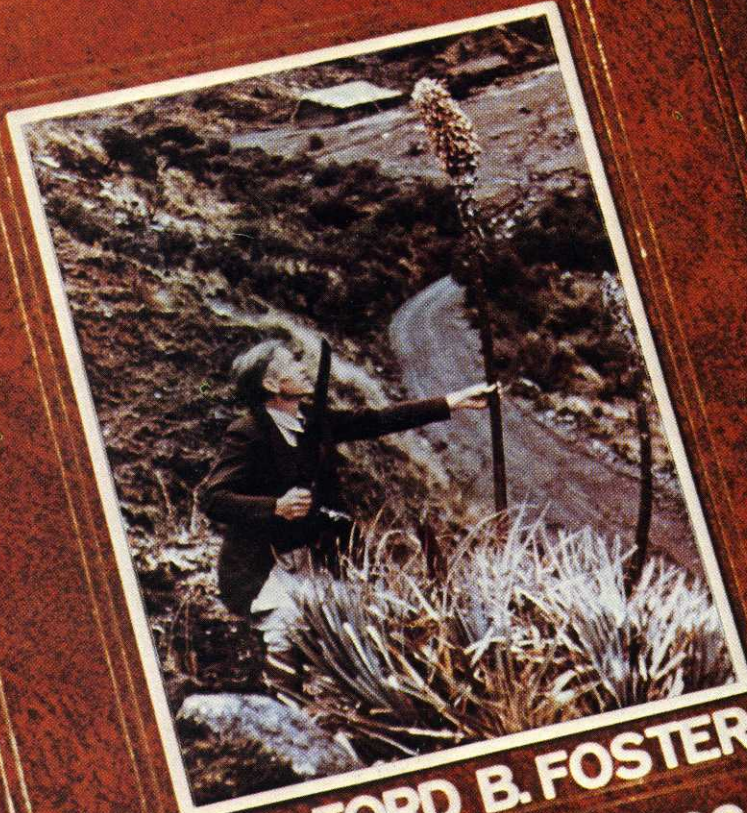


GRANDE



MULFORD B. FOSTER
1888-1978





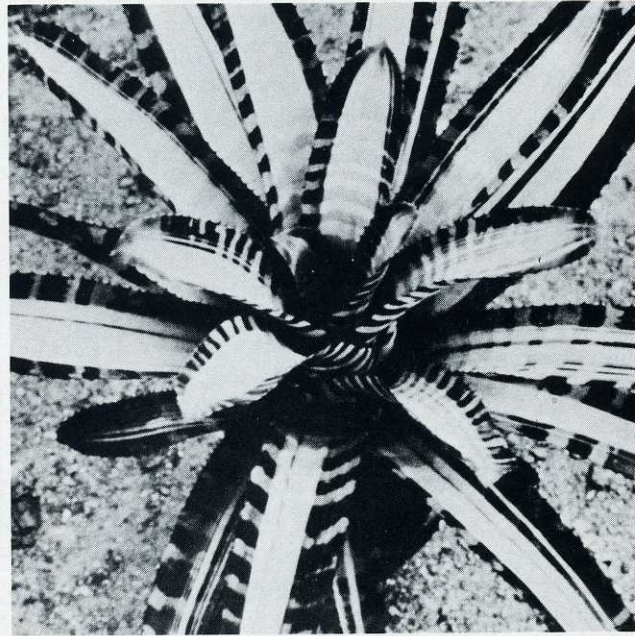
THE VARIEGATED KING OF THE SILVER SHEEN

By Bob Puterbaugh

In which the Germans and the Japanese, who also brought you World War II, conspire once again to wreak havoc on the American scene by introduction of these stunning, and almost unobtainable, exotic beauties.

Aechmea chantinii. Ask Jeff Kent. He thinks we should do an article on the fantastic variability of the plant. Ask Joe Carrone. His painstaking selections have produced a broad-leaved, compact black *chantinii* with strikingly regular silver banding. Ask my wife. *Ae. chantinii* was among the first three plants that Jody chose for our very first Bromeliad want-list. Ask almost anyone who has seen one what he thinks of a plant that exhibits breathtakingly beautiful foliage and then parades a spectacular inflorescence that lasts in color for many, many months. What more could one ask? A variegated *chantinii*, perhaps? Well, don't look now, but . . .

The *Ae. chantinii* cv. *mediopicta* shown at left is from the collection of Dr. Morris Dexter of Clearwater, Florida, and is one of two variegated *chantinii* cultivars that he acquired from Herr Herman Prinsler of Broich, West Germany, in the latter months of 1976. Dr. Dexter indicates that he has found this plant to be a reasonably robust grower with good, consistent variegation. Not so the other plant received from Herr Prinsler, a marginated form of *chantinii*. This second plant, although well marked when received, has demonstrated such a tendency toward albinism that Dr. Dexter is considering drastic propagation methods to attempt to save this desirable cultivar.



ABOVE: the Japanese cultivar shows broader, more brilliant white markings. LEFT: the German cultivar shimmers and sparkles in a passing Florida shower.

Jeffrey Kent of Kent's Bromeliads in Vista, California reports that his father, Dr. Leonard Kent, received a variegated *chantinii* from West Germany via Herr Herman Link about ten years ago. That plant, unfortunately, did not survive. The Kents currently have both variegated and marginated forms of *chantinii* which they received from the Gulz establishment in West Germany. Jeff indicated that they have found the plants slow to propagate, particularly the marginated form.

Ervin Wurthmann, Valrico, Florida, is aware of three different origins of variegated forms of *Ae. chantinii*. The first turned up in the seed flats at Earl J. Small's greenhouses in Pinellas Park, Florida, over ten years ago. Of the two plants developed there, Wurthmann describes one as a "knockout" and the other as "much less

desirable". Ervin further reports that the better cultivar disappeared mysteriously and can only be assumed not to have survived, since it has never surfaced in the trade or among collectors. The second plant was acquired by Fred Brown, a former member of the Bromeliad Guild of Tampa Bay. Wurthmann has several plants from the cultivar, but the variegation is very poor.

Wurthmann also has several plants that he acquired from Chester Skotak, Naples, Florida, formerly of Houston, Texas. These plants are offsets from one plant that Skotak received from Heidi Gulz of West Germany. The plants were in such a state of decline when received by Wurthmann that, while survival seems to be pretty well assured, it will be quite some time before stock can be developed for sale.

Ervin also has photographs of a variegated *chantinii* that he understands has been propagated by some orchid growers in Japan. The plant is truly beautiful with broad, creamy variegation set off by almost black leaf margins and strong silver banding. Unfortunately, we have no information as to when or how these plants will be marketed.

Soyes, Virginia, there IS a variegated *chantinii*! And collectors take heart. Someday we all may be able to own this most beautiful form of a most beautiful bromeliad.

GRANDE

<p>ON THE COVER: the beginning of this issues' very special feature: a memorial photo album spanning the life of Mulford B. Foster, with captions and reminiscences by his wife, Racine. On the cover of the album Mulford is seen collecting a giant <i>puya</i> in the Bolivian Andes in 1948. The painting reproduction is from Mulford's abstract series, this one showing different parts of the bromeliad plant: flower, seed, and growing cycle. The small, yellow photo is Mulford in 1913 with a rattlesnake he captured on his first Florida expedition.</p> <p>Photo by James V. Elmore</p>	<p>Portfolio: 2 Joe B. Peyton, the watercolor impression</p>	<p>Shows 18 MIAMI '78, the First Florida International</p>	<p>Editor & Creative Director: James V. Elmore Managing Editor Bob Puterbaugh Associate Editor Ellen Peyton Contributing Artists: Bill Radford, Jody Speer Photo Lab Manager Ralph Quilhot Photographers Prentice Bond, Thomas Crocker, Herb Hill, Carol Johnson, Tracy Jones, John C. Ruth, II Display Advertising Bud Martin Classified Advertising Carol Johnson Circulation Manager Murline Lydon Copy Manager Helen Wright</p>
	<p>Rare Plants: 4 The Silver Banded King Of The Silver Sheen; Come join the court of the variegated chantinii</p>	<p>Miscellaney: 27 Letters, Events, & Miscellaneous Ramblings</p>	
	<p>Special Feature: 7 Reflections Of A Passing & Golden Era, In The Light Of A Renaissance Man . . . The Mulford B. Foster Photo Album</p>	<p>Shows: 29 New Orleans: 3 Shows bloomed in Bourbon Street's town, & The Saints Came Marching In</p>	
	<p>Private Collection: 12 The Doctors Dexter Who do YOU know who has 28 orlandiana 'Ensigns'?</p>	<p>GRANDE is published quarterly, by the Florida Council of Bromeliad Societies. Subscriptions are \$10.00 per year within the U.S., \$12.50 elsewhere. Direct subscriptions and all correspondence to P.O. Box 1052, Brandon, Florida, 33511 - Printed by Ellie's Printing, Sarasota, FL</p>	
	<p>Centerspread: 16 Feast your eyes on Kautzkyiis</p>		

PLANT IDENTIFICATION OF CENTERSPREAD PHOTOGRAPHS

Plant Name (left to right)	From the Collection of:
<i>Neo. fluminensis</i> (syn. spp. 'Vulcan')	James V. Elmore
Vr. Duval's Rex	Bob Puterbaugh & Jody Speer
<i>Till. tectorum</i>	Morris W. Dexter
<i>Neo. 'Foster's Concentrica, F2'</i>	Mrs. Thomas Watkins
<i>Ae. Red Wing</i>	Hazel & Ralph Quilhot
<i>Guz. lingulata</i>	Herb Hill, Jr.
<i>Guz. spp. (Columbia)</i>	C. S. Kelly
<i>Neo. carolinae</i> 'Roehr's Best'	Bob Puterbaugh & Jody Speer
<i>Ae. triangularis</i>	Bob Puterbaugh & Jody Speer
<i>Bill. Gerda</i>	Julian Nally estate
<i>Neo. carolinae</i> 'Medallion Jr.'	Hazel & Ralph Quilhot
<i>Ae. luddemania v. medio-picta</i>	Tom Davis
<i>Neo. concentrica X macrosepala</i>	Hazel & Ralph Quilhot
<i>Bill. pyramidalis</i> 'Kyoto'	Carol Johnson
<i>Guz. minor</i> var. <i>variegata</i>	Hazel & Ralph Quilhot
<i>Neo. kautzkyii</i>	James V. Elmore
<i>Till. imperialis</i>	Herb Hill, Jr.
<i>Neo. Rojizo</i>	James V. Elmore
<i>Hohenbergia stellata</i>	Tom Davis

<i>Neo. hybrid</i> (Dr. Oeser)	James V. Elmore
<i>Portea kermesiana</i> 'rubra'	Carol Johnson
<i>Nid. rutilans</i> var. <i>variegata</i>	Morris W. Dexter
X <i>Neotanthus</i> Cardboard	Tom Davis
X <i>Canmea</i> (<i>Can. fosterianum</i> X <i>Ae. chantinii</i>)	Herb Hill, Jr.

PLANT IDENTIFICATION OF BACK COVER PHOTOGRAPHS

<i>Neo. 'Star of Brazil'</i>	James V. Elmore
<i>Ae. veitchii</i>	Morris W. Dexter
<i>Ae. bracteata</i> var. <i>variegata</i>	Tom Davis
<i>Quesnelia marmorata</i>	Carol Johnson
<i>Neo. Oh No</i> cv. 'Very Cherry'	Charles Coolbaugh
<i>Quesnelia testudo</i>	Bob Puterbaugh & Jody Speer
<i>Neo. Morris Henry Hobbs</i>	Charles Coolbaugh
Vr. <i>heterostachys</i>	Herb Hill, Jr.
<i>Neo. Neben Zaun</i>	Tom Davis
<i>Neo. Miami</i>	James V. Elmore
<i>Nid. Francois Spae</i>	Herb Hill, Jr.
<i>Neo. eleutheropetala</i> 'Sun Burst'	Herb Hill, Jr.

Photographs by: Thomas Crocker, James V. Elmore, Herb Hill, Jr., Carol Johnson, Bob Puterbaugh, Ralph Quilhot

MULFORD B. FOSTER

REFLECTIONS OF A PASSING & GOLDEN ERA, IN THE LIGHT OF A RENAISSANCE MAN

Through the years many tributes and accolades have been given Mulford B. Foster. His recent death reminded us of the praise he received during his exciting, productive lifetime, and the difficulty now faced in writing an appropriate farewell.

We, of course, fondly remember his outstanding contributions: his discovery of over 200 new bromeliad species and varieties; his creation of countless beautiful hybrids; his many contributions to the literature of the Bromeliaceae; his beautiful paintings in oil colors of the many unusual plant specimens discovered during expeditions to Central and South America; and his significant role in forming and serving the Bromeliad Society, Inc.

When the sad news first reached us, in early fall, our first reaction was to try and squeeze a page or two 'in memoriam' into this issue, then nearing deadline. The piece, of which the paragraph above was a part, was quickly written. Then it was reviewed, reconsidered, and, although very well written, found not to be enough.

Mulford Foster was a great man, a renaissance man. The Bromeliad world will not see his like again. Something special was in order. The presses were stopped.

Through Bud Martin and Carol Johnson in Orlando, of our staff, and personal friends of the Fosters over recent years, we contacted Mrs. Racine Foster and asked a special favor and a tremendous task: to search the files and help us put together a commemorative photo album, to be accompanied by recollections and memoirs written in her own hand, that would span the life of Mulford B. Foster.

Coming so soon, at a time of such personal sorrow, the request was a steep one. A lesser person would have postponed, or politely declined. Racine Foster is not a lesser person; she is a brave, a noble, a generous lady. Word came back through Bud that she would give it her all.

The task set forth was monumental. Through thousands of prints and negatives, countless slides — memorabilia in a bookshelf here, a desk drawer there — her search progressed for days. Always the problem, "Mulford was the photographer. He took the pictures but he is not in them". Yet by bit and piece the necessary shots emerged.

A Sunday was spent with our staff sorting, editing, sitting on the floor of the study, sifting through still more photos looking to fill chronological gaps. Then hours with a tape recorder, far into that early fall night, recollecting the still poignant and fresh memories of Brazil, the Mexican trips, and all the little stories that made up the essence of the Man.

Now it was our turn. Reprint the old photos. Make up a working layout. Squeeze another two pages. Then a jog; the photo originally used on the photo album in the cover shot composite did not look like Mulford. Mrs. Foster objected. Could we change it? The engravings had already been made for the color section, but, yes, we could and would, because, even though it might cost us a couple of weeks time, this piece had to be RIGHT.

Finally, everything back to Racine, and a weekend of laborously composing, rewriting, and

drafting longhand in her own beautiful script the Tale of the Days of Mulford.

Then it was done. Not a full biography — that will come later in book form, along with an art book of his paintings — but the basis for an initial understanding.

For Racine Foster the weeks spent on this project were a labor of love; a gift to Mulford; a gift to you, who carry on his life by nurturing and propagating those plants he loved; and a gift to history, which will here find pages as yet untold.

For here lies the quintessence of the Man and the Legend, the Beginning and the End of the Era. Mulford B. Foster. 1888-1978. — JVE.



Racine Foster at the dining table at Bromel-La, penning the memoirs of her days with Mulford

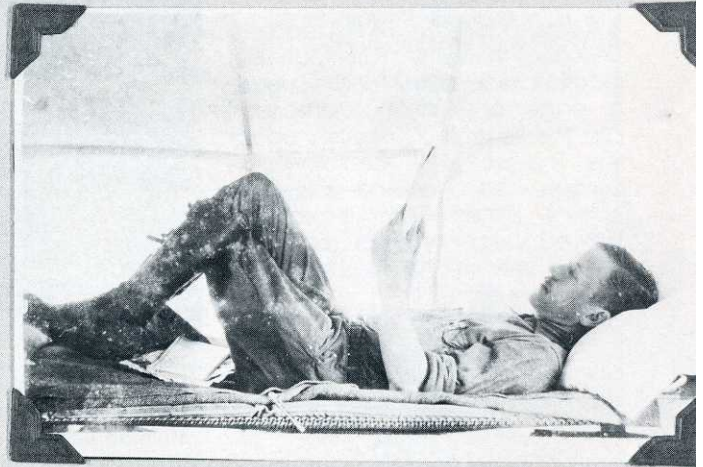
Mulford was born on Christmas Day 1888, in Elmer, N. J. He worked, as a boy, in his father's printing office, but his great love was the out-of-doors.

This portrait was done in 1906 when Mulford was about 18. The artist was a Mr. Marsh, who was deaf. Mulford took him to hear lectures at Philadelphia Art Institute. Mulford learned to talk on his fingers so he could translate the lectures to Marsh. At the same time Mulford was learning a lot about art, even though he didn't start painting until he was about 35.



In 1913 Mulford saw his first bromeliad, Spanish Moss, on a trip to Florida; the palms and other foliage were so stimulating he knew then that he had to get back.

On the way south, in Jasper County, S. C., he captured this five foot rattler. Snakes were a passion at the time; he had the largest private collection in the country.



August, 1912

Here's Mulford resting at Camp Kennebec, Maine; he was the scout naturalist for the Boy Scouts of America at this time. In order to get his young charges to take a nap after lunch, he had to do so, also. For a man of action, that was the first time he had ever stopped after a meal!



1926 -

Here's Mulford with his Graflex camera — he always wore knickers because they were so convenient walking among the plants.

Mulford moved to Palm Beach, and worked with what he loved best, — plants.

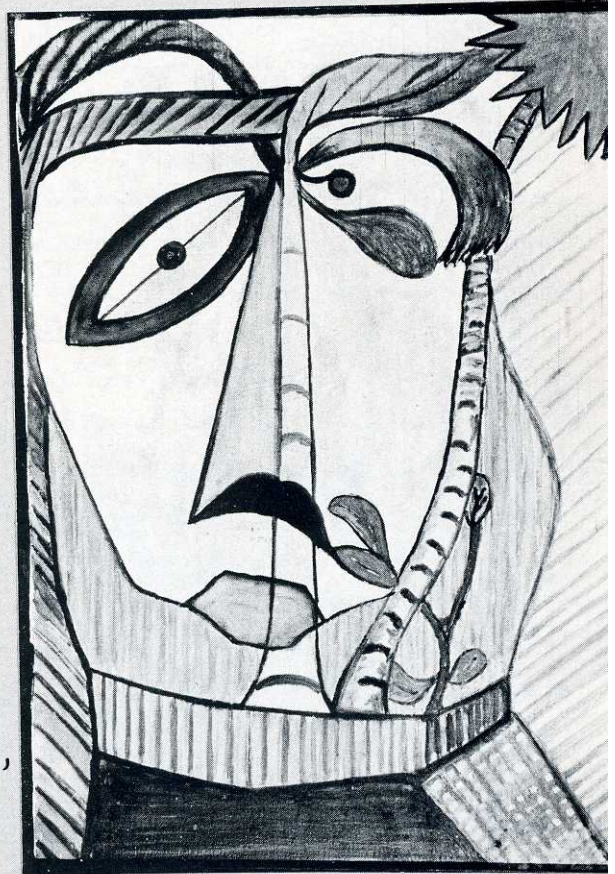
He met many famous men, including Mr. Vanderbilt, who one day saw Mulford photographing, and said, "Say, I would like some photographs of my garden. How about it?"

Shortly thereafter he began his career as a landscape artist. He entered a landscape office looking for a job, drew a few sample plans; they were so well done they just hired him on the spot!

Mulford's self portrait reflects his philosophy of life. The diagonal lines on the left of the painting represent rain; the corresponding area on the right, the rays of the sun; the mass at the base, earth elements; acting together they create the energy force which becomes plant life.

The abstract face represents many feelings and sensitivities to man's connection with the earth: the durable chin expresses Mulford's determination to learn everything possible about plants including the plants' ability to withstand man's intrusions. The right eye is a seed which represents Mulford's external vision — color, form, and design. The eye on the left represents his penetrating, analytical, dissecting eye, and his farsightedness; the star in the center signifies a reaching out to infinity.

In its entirety the portrait is Mulford B. Foster — the spirit, the force, the man.





1935 - In the jungle of Orizaba, Vera Cruz, Mexico.

Mulford's first big collecting trip was in 1935. Altogether he made seven to Mexico. He was very impressed with the terrain, the contrasts under which he found bromeliads, high and dry one day --- in low and humid valleys the next.

1936 - When I met Mulford his life was complicated - he wasn't eating, wasn't answering letters, classifying photos, nor working the files.

So, we were married in the fall of '35, and our big ambition was to go back to Mexico together which we did in '36 and '37.

It was tough. We had to sleep in our panel-bodied truck, eat cold canned food; we carried some water, but it was by no means adequate.

The plants came first. There was no room for Racine in that truck! However, we carried a cage full of birds! I squeezed in between Mulford and the birds on the front seat --- crowded but wonderful because here was this young, eager person beside me just vibrating health and interest and endless enthusiasm --- there was never anything that was not fascinating to him.



Tillandsia grandis - 1937

I remember very vividly standing down there on the plain crying to him, "Honey, come back, you'll break your neck," because he was climbing up this steep cliff --- the plant was growing --- incredible --- on nothing but rock --- in all that dry, windy country it didn't have a chance, yet it was blooming --- fulfilling its life cycle.

