

**ILLAWARRA BROMELIAD SOCIETY
INCORPORATED**

NEWSLINK

July 2024



**Arrangement by Janine Varley
Photo by Nina Woodcock**

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- The Society is, by the holding of meetings, displays and competitions, to provide a forum for the people of the Illawarra region who are interested in the culture and collection of bromeliads.
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ILLAWARRA BROMELIAD SOCIETY INCORPORATED

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BANK DETAILS FOR FEE PAYMENT, ETC: GREAT SOUTHERN BANK; BSB No. 814 282; Account No. 50997160

MEETINGS - The Society meets from 12.00 noon to 4.00 pm on the first Saturday of each month (February to November) at the Berkeley Neighborhood Centre, Winnima Way, Berkeley

MEMBERSHIP SUBSCRIPTIONS - Due 30th June each year: \$20 single/\$30 family + \$2 joining fee/rejoining fee.

NEWSLINK ISSUED QUARTERLY - January, April, July, and October and at <http://www.bromeliad.org.au>

NEWSLINK: After June 30, 2023 a copy of Newslink will be emailed to members; however, after that date should you like to receive a hard copy then there will be an additional cost of \$10/year.

NEW MEMBER: A very warm welcome to our new member, Perry Avnell, who joined at our June meeting. We wish you a long and happy association with our Society.

MONTHLY RAFFLE PRIZE ROSTER: Each rostered member is asked to bring up to five bromeliad plants--or goods related to the cultivation of bromeliads--for the raffle. The quality of plants should comply with the requirements of 'Plants for Sale' and should you be unable to provide items for the raffle on your rostered day please contact the Program Officer (Bob Stephens 04 1283 4985) so that appropriate re-arrangements can be made:

July	-	Carol Burgdorf, Sandra Carnie, Fay Crozier
August	-	Steve Wain, Eileen Killingley, Dawn Harvey, Katie Chin
September	-	Bob Stephens, Julie Stringer, Val Miller, Romina Di Noro
October	-	Cheryl Mathews, Anne Mobbs, Sandra Southwell, Dianne Ljubovic
November	-	Suzanne Burrows, Ana Mallon, Edwina Wain

CLEANING ROSTER: We have decided to reintroduce a cleaning roster so that the same people are not left to do a final tidy-up after each meeting. While our members are very good with helping to stack and store all of the tables and chairs, it's just the last-minute chores of making sure that the floor is clean, etc. before we lock up for the day.

July	-	Sandra Carnie, Isabella Chambers
August	-	Dawn Harvey, Steve Wain, Val Miller
September	-	Belinda Drury, Brian Smith, Bob Stephens

MEMBERSHIP FEES: A reminder that membership fees are due and payable by June 30th each year and that you must be a financial member to enter into plant competition, vote both at these competitions and at our AGM, receive copies of *Newslink*, etc. Our banking details are on page 2 of *Newslink* if this makes things easier for you to pay. Additional details re fees, etc. are also on page 2.

ANNUAL GENERAL MEETING – AUGUST 3, 2024: Notice is hereby given that the Annual General Meeting and election of Officers of the Illawarra Bromeliad Society Inc. will be held on Saturday, August 3rd. Nominations for office bearers and members of the committee should be lodged with David or Romina who will have the relevant forms available at our July meeting.

WORKSHOP/GARDEN VISIT – SATURDAY, 17TH AUGUST, 2024: This will be held at the home of John and Rita Toolan, 5 Rondanella Drive, KANAHOOKA (Code for gate is 6408#). We will be starting at 10.00 am with morning tea, and later a sausage sizzle lunch. Sausages will be provided by John but please bring cake/slice/fruit/salad, etc. for morning tea/lunch (to share). John is available to give a tour of his garden for those who are interested. Please bring along plants that may need identification or plants that you may need advice on separating/repotting. Workshops are for all, especially new members. This time allows you to learn a little more about bromeliads and to ask questions. For further information and suggestions for discussion please contact Bob Stephens on 0412 834 985.

NB: CHANGE OF DATE FOR OUR SEPTEMBER 2024 MEETING: Due to our venue being used for other purposes on the first Saturday of September our meeting will be held a week later, September 14th, a week later than usual and the week before our Spring Show and so perhaps a good opportunity for advertising and letting more people know about our Show the following week.

SPRING SHOW – SEPTEMBER 21 – 22, 2024: This year the change of venue to our usual meeting place in Berkeley and we will have access from 12 noon on Friday, 20th September for setting up for our Show. There are all types of jobs going over the three days—from setting up of the display and competition and sales tables to putting up the banners, etc. and as we supply tea/coffee and some meals to our workers and judges, providing goodies and/or some time in the kitchen could be one way of helping or manning the information and raffles tables another.

April 6, 2024 – Competition Plant Results

Open:

1 st	Ann Kennon	<i>Cryptanthus</i>
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Novice:

1 st	Nine Woodcock	<i>Neoregelia</i> Purple Star
1 st	Graham Kohler	Mounted Garden
2 nd	Nina Woodcock	<i>Neoregelia</i> Ninja variegated X <i>N. Muscat</i>
3 rd	Nina Woodcock	<i>Billbergia</i> Talbot Spotted Cherry

Tillandsioideae

1 st	Ann Kennon	<i>Tillandsia crocata</i>
2 nd	Noel Kennon	<i>Wallisia x duvalii</i> *

****Wallisia x duvalii***: This species from Ecuador very much grows like *Wallisia cyanea* (formerly *Tillandsia cyanea*) but is a larger plant. It produces a taller inflorescence, on a longer scape, and large violet flowers.

Previously known as *Tillandsia lindenii* it was moved to the genus *Wallisia* and determined to be *Wallisia x duvalii*. When a species name includes an “x” before it that indicates that it is a natural hybrid. This appears to be a hybrid of *Wallisia cyanea* and *W. lindeniana*.

May 4, 2024 – Competition Plant Results

Open:

1 st	Edwina and Steve Wain	<i>Guzmania sanguinea</i>
1 st	Bob Stephens	<i>xSincoregelia</i> Galactic Warrior
2 nd	Suzanne Burrows	<i>Guzmania</i> Stephanie
3 rd	Bob Stephens	<i>Quesnelia</i> ‘Tim Plowman’
3 rd	Suzanne Burrows	<i>Neoregelia</i> Beefsteak

Tillandsioideae

1 st	Edwina and Steve Wain	<i>Tillandsia fasciculata</i> ‘Tropiflora’
2 nd	Suzanne Burrows	<i>Tillandsia tricolor</i>
3 rd	Ann Kennon	<i>Tillandsia brachycaulos</i>

June 1, 2024 – Competition Results

Open:

1 st	Noel Kennon	<i>Orthophytums</i>
2 nd	Bob Stephens	<i>Aechmea orlandiana</i> with 4 beautiful inflorescences
3 rd	Bob Stephens	<i>Neoregelia</i> Amazing Grace

Novice:

1 st	Nina Woodcock	<i>Neoregelia</i> Homage
2 nd	Nina Woodcock	<i>Neoregelia</i> Maria
3 rd	Graham Kohler	<i>Aechmea recurvata</i>

Tillandsioideae

1 st	Ann Kennon	<i>Tillandsia crocata</i> ‘Copper Penny’
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Garden Visits #2

Some beautiful bromeliads from our members' gardens.



HOW JUDGES SELECT RIBBON COLOUR!

By Dr Larry Giroux

(Reprinted from The Caloosahatchee Bromeliad Society's *Meristem*, September-October 2023)

During the judging of bromeliads in a Standard BSI Bromeliad Show, a team of judges who have undergone years of study or who are currently enrolled in a judging school apply a series of questions to determine which plants conform to the ideal species, cultivar or hybrid it is supposed to represent and which is exhibited in a way to demonstrate its best qualities. There are basically three categories—Horticulture (judged as single blooming and foliage and multiple blooming and foliage Sections); the second is Horticultural Display (composed of single and multiple Sections; and lastly, we have the Artistic Category with Sections for Decorative Containers where live bromeliads are shown in harmonizing containers and Artistic Arrangements where plant and floral parts are arranged according to conventional rules. These questions asked by the judges concerning the exhibits are mostly general and apply to all the Categories, while some are more specific and deal with the way the plants are shown, again using certain conventions. When you get your Show Schedule you will find tables for point scoring which the judges use. They use the following questions to determine points earned and thereby the ribbon colour won.

Cultural Perfection of the Whole Entry

- What is the condition of the container/mount? Is it clean, in good condition, appropriate size?
- Mix – is it clean, without debris, at the right depth, top dressed? If so, is top dressing distracting?
- Condition of leaves – are they damaged/showing scurf damage/holes/scratches/appropriately trimmed? Have the leaves been removed prudently? Is the caudex exposed due to leaf removal? Are there wide and narrow leaves/elongated leaves/folded or channelled leaves/gaps between leaves? Are there water and mineral spots, algae, dust, debris or insects on or between the leaves?

Conformation

- Is the plant symmetrical--looking from the top (radial symmetry)/looking from the side (lateral symmetry)?
- Is the stem straight?
- Is the cup pulled off centre?
- For blooming plants—is the inflorescence correctly positioned for this variety?
- Do gaps between the leaves cause loss of plant contour?
- Is there too much leaf trimming?
- Is there incomplete or excessive grooming?
- Are there two stages of growth?
- Are leaves the appropriate number, shape, width and length for this specific plant type?

Colour and Markings

- Is the colour optimal for this variety?
- Are the markings typical and evenly distributed for this variety?
- Are the markings and colour clear, intense, vibrant and evenly distributed?
- Are there colour breaks not appropriate for this plant?
- Is there excessive scurf marring?

Overall Balance and Symmetry and Permanence

Most of these questions can apply to all entries, but **Permanence** is of more critical importance for Horticultural Displays.

- Is the individual or group of plants well balanced with equal growth all around?
- Is the plant(s) mounted or potted so that the natural growth habit of the plant(s) is enhanced?
- Is the shape and size of the container appropriate for the size of the plant(s)?
- Does the plant appear stable?
- Does the entry look well-established and permanent?

Maturity of Plant

- How mature is your plant? Most Categories allow 10 points for maturity. A whole ribbon colour can be lost because of this determination by the judges.

Inflorescence (for blooming plants)

- Is the size appropriate?
- What is the stage of bloom?
- Quantity?
- Well branched?
- Mature flowers?
- Quality?
- Scape and floral bracts are undamaged?
- Spent blooms and bracts removed?
- Dispersed pollen has been removed from foliage?
- Colour—flower colour is bright, not faded.
- Floral and scape bracts are clear, not muddy.
- Symmetry of colour throughout the inflorescence.

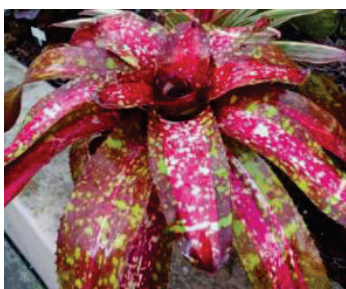
If you look hard enough and long enough, all plants will have deficits. Fortunately, judges are growers and exhibitors themselves and are understanding.



The judges at a WBC gave this exhibit on the left a RED ribbon. They justified their decision based on the exhibitor's use of a commercial pot, low level of media, the poor cultural condition and variable leaf growth of the leaves, among other faults. The middle photo of a *xQuesmea* has damaged leaves, damaged scurf and scarring; leaves poorly trimmed and floppy. The infloresce looks spent.



The tillandsia, top right, was entered into the Horticultural Display, implying that it should be showing some permanence on its mount. Besides not having that characteristic, there are innumerable leaves that have been poorly trimmed, or should have been trimmed or removed. Photographs by Dr. Larry Giroux.



Judges are trained to be as objective as possible and in their head are comparing the plant they are judging with what is considered to be the perfect specimen of that variety. The exhibitor should be doing the same when he decides to enter a plant. *Neoregelia* Speed Demon's variegation is generally irregular so it doesn't figure into the judging as prominently, but the vivid iridescent green dots and the pink coloration throughout the plant separates this plant from many others. Exhibitors who are emotionally invested in an expensive, favorite or rare plant may not understand why judges don't feel the same way, even when it has seen its better days. Photo above by Larry Giroux; photo below by Rosie Kelly.

JANINE VARLEY ARTISTIC ARRANGEMENT PRESENTATION

(Judging School 5 on February 4, 2024) - AN OVERVIEW AND PHOTOGRAPHS BY NINA WOODCOCK

If a container is being used to hold the arrangement the colour, texture and shape should be chosen to work with the final arrangement. An oasis may be used to hold the arrangement in place. The oasis can be dry because cut bromeliad flowers don't need moisture, and most will survive dry for a long time. The exception is billbergia flowers which will only last a few days. The oasis can be disguised by wrapping it in a neoregelia leaf.

Space, line, form and colour are the main elements to consider when putting together an arrangement. Space or the use of space between objects is very important. If the forms are separated, they can be appreciated much more than if they are crowded together. Line describes the way our eye is led around the composition which needs to flow for the composition to be aesthetically pleasing to view. A combination of horizontal, vertical and diagonal lines can be used to create a balanced composition. Form describes the use of a variety of textures--both complementary and opposing--used to create interest. Colours should be complementary or contrasting depending on the arrangement, but everything should have a function.

These elements should also be considered in conjunction with each other. For example, grouping same-coloured and textured berries in clumps of three balanced with another clump on the other side of the arrangement on a diagonal line to lead the eye across the arrangement. The eye rests in the centre on the flower and can be drawn up and around through the radiating fern fronds and up the central aechmea flower.

To secure the flowers an oasis can be used but clay or *Blu Tack* or even plasticine are also viable options. Metal pins or staples can be used to hold leaves in place.



NOTES ON THE INTENSITY OF COLOR IN SPIKES OF TILLANDSIA [WALLISIA]

By David Barry, Jr. - 11977 San Vicente Boulevard, Los Angeles 49, California
(Reprinted from *The Bromeliad Society Bulletin*, January-February 1961 – Vol. XI (1))

Much of the beauty of tillandsias such as *T. lindenii* and *T. cyanea* [now *Wallisia 'Duvallii'* and *W. cyanea*] is in the bright watermelon pink of their flat spikes. This color is a delightful contrast to the blue or purple of the expanded flower petals.

Light is an important factor in development of the pink color. As evidence, the side of the spike that faces the brightest light is a darker shade of pink than the other side. Yet light is not the sole factor in intensifying the color of the spikes. In fact, too much light will destroy the color. As an example, when plants are placed in the bright light of full sun the pink color will be blanched to the color of celery. When plants are suspended high in a glasshouse in a bright, hot location, even the green of the spike will be whitened.

In addition to light, temperature and humidity are essential factors in the coloration of the spikes. The deepest color in the spikes can be developed by reproducing the cool, moist conditions of a cloud forest but it will rarely be possible for the average grower to reproduce in his greenhouse or garden such a condition as that of a misty, moving air of cool mountain slopes. Nonetheless, the goal can be recognized, and certain steps taken in its direction.

Keep the plants in the coolest part of the greenhouse or yard. If in the tropics, keep the plants in a shady part of the garden. At the same time, give the plants as much humidity as you can manage by spraying them from time to time and by watering down their surroundings. As an example of the response of the plants to a dull, cool condition, during overcast or foggy days two and sometimes three flowers on the spike will expand at the same time, whereas only one flower is the usual development.

Our fellow society members, the Goodale Moirs, of Honolulu, place their *T. lindenii* and *T. cyanea* plants at the upper end of the Nuuanu Valley yard where the cool driving rains and mists from the mountains above descend upon the plants. Under these conditions the pink coloration of the spikes is so dark, and also so bright, that a luminescence seems to be in the color. The Moirs call this place in the garden their cloud forest. Other kinds of bromeliads, besides these tillandsias, grow luxuriantly there.

T. lindenii and *T. cyanea* are natives of the high Andes of Peru and Ecuador. As there is heavy rainfall in their native regions, the plants should be watered generously.



Wallisia 'Duvallii'



Wallisia cyanea (Not the usual way we see it!)

BROMELIAD BROMIDIUMS

Some cultural ideas from the members of the Florida West Coast Bromeliad Society – St. Petersburg,
(Reprinted from *The Bromeliad Society Bulletin* – January-February, 1961 Vol. XI(1))

Discouraged about the appearance of your plants? If an intelligent program of care is faithfully followed, unsightly leaves will be replaced in time by new, healthy ones. Don't discard, just take care, and be patient.

1. Like people, plants respond to regular meals. Feed first, middle, or last of the month, or once every six weeks, or whatever appears to be a suitable length of time, but keep to regular definite intervals. Regular feedings mean more even growth.
2. Bromeliads are a challenge to the grower as they are so responsive to environmental factors such as light, air, heat, cold, moisture. It is interesting to make experiments in order to learn what conditions are best for each plant.
3. Bromeliads grown outside need less water in winter—those grown inside usually need more water in winter, due to the dry, usually warm artificial heat conditions.
4. Basal leaves of the bromeliads are less likely to hang downward in an unattractive manner if the cup is allowed to overflow occasionally. This does not mean that the plant needs to have "wet feet" continuously. With a watchful eye one can stop the flow of water before the plant is drowned.
5. The potential for side shoots is at the base of each leaf on the stem of most bromeliad plants. If all growth factors, such as adequate light, water, and fertilizer in the cup, proper depth of stem in planting medium are well taken care of, more "pups" will develop.

BEWARE MOVING PLANTS FROM PROTECTED POSITIONS IN EARLY SPRING

(Extracted from Far North Coast Bromeliad Study Group newsletter August 2023)

I'm guessing some of you moved plants from their protected summer positions out into a much brighter light situation over the cooler months to help retain their colour. Be mindful of many overcast days in a row, then a clear bright sunny day as sunburn can be the result. When we move closer to spring we can get sudden hot days which may cause burn to unprotected plants. It's time to consider moving them back to their protected position. Not all is lost, pups will develop!

WHAT IS THE SIGNIFICANCE OF THE NAME ENDING?

(From Far North Coast Bromeliad Study Group newsletter February 2023)

When a plant is named after a man it gets the masculine ending of (i) or (ii) –

Vriesea philippo-coburgii for Prince Ferdinand Philipp of Saxe-Coburg and Gotha

Sincoraea burle-marxii for Roberto Burl Marx.

When a plant is named after a woman it gets the feminine ending of (ae) –

Neoregelia carolinae for Caroline Morren

Aechmea racinae for Racine Foster

(LIQUID) NAIL THEM ON

By Herb Plever (Reprinted from FNCBSG June 2020. In turn reprinted from BSI Journal, 1986 Vol. 36[3])

Those of us who grow tillandsias indoors or in the greenhouse have long been preoccupied with devising safe and effective methods of mounting them. It is pretty clear that there is something in the *Tillandsia* personality that makes them want and need to be held fast. They are not happy if they are loosely mounted and can jiggle around. Outdoors in the humid South or in the moist Pacific breezes of the California coast, tillandsias have no trouble putting out lots of roots to grab onto the tree or plaque they are tied to. With proper humidity and watering in the greenhouse, good rooting is also generally easy to obtain. But this is more difficult to achieve indoors unless you do a lot of soaking.

Outdoors or indoors we still have the problem of how to stabilize the plants before they make new roots. We are constantly experimenting with new products to use for mounting, and we have recently come across a new one that, finally, may be the near perfect material to mount tillandsias indoors, outside, or

in the greenhouse. We have made this statement in the past, however, and a review of that history gives us pause to moderate our claims.

When I first started playing with the strange, fuzzy things some 20 years ago, we used to tie them onto cork or tree fern slabs with strips cut from nylon stockings. Then we heard that people in Florida were gluing tillandsias onto tree branches with model airplane dope, so we tried that. Our indoor-grown tillandsias didn't like the airplane glue at all. We figured that in Florida whatever toxic material there was in the dope maybe got dissipated in the fresh air outside.

Then we tried to use other glues. Silicone rubber cement was even deadlier than the model dope. Duco Cement didn't kill the plants but they really hated it. When a tillandsia would send out roots, they would arch up in the air an inch above the Duco to get past it before touching down onto the plain cork. We used Elmer's glue to mount tillandsias without ill-effect, but the stuff seems to be water soluble and breaks down after a while. It works fine if your plants will rapidly put out a root system before that happens.

So we went back to tying the plants, but instead of using nylon strips, which tend to stretch out and loosen too soon, we used plastic ties. We drilled or punched a hole through the cork on both sides of the base of the plant and inserted a plastic "twist-em" around the base and tied it tightly on the back side of the cork. However, the plastic ties also tended to stretch and loosen and had to be tightened periodically. Large plants needed to be interlaced with several ties to be firmly stabilized.

Then we started using insulated telephone wire instead of plastic ties because it did not stretch so easily and could be tied tighter without breaking. This material worked well for many plants, but it could not be used for very small or tender plants, and even the wire needed occasionally tightening.

When we heard about hot glue, it seemed to be the answer we had been searching for. It was easy to use and would permanently and firmly bond our tillandsias to the cork—or so we thought. I bought a glue gun and began mounting and remounting my tillandsia collection. For some time most of my plants seemed to have accepted the new mounting technique without apparent injury. A few suffered damage to their bases because I had pushed them into the glue while it was still too hot. After a while, some more plants seemed to have succumbed. Others became shaky because their outer leaves had died and dried off from the hot glue.

So I went back to the more tedious but safer method of tying the tillandsias to the cork. This time I tried using a heavy-duty staple gun to bind criss-crossed telephone wire over the bases of the plants. Then came the news of a new product.

At a meeting of the New York Bromeliad Society last Spring, Phyllis Harrison reported that she had been mounting her tillandsias with "Liquid Nails All-Purpose Adhesive" for about six months with great success. She stated that there had been absolutely no adverse reactions to the adhesive and that once it set, it permanently bonded the plants to the cork no matter how large or heavy they were. Phyllis grows fine bromeliads in her greenhouse and she showed us a *Tillandsia capitata* she had mounted with Liquid Nails. The plant was a crisp, robust, perfectly grown specimen with many roots running onto and all over the adhesive.

I have been using the stuff for four months and can confirm that so far it has had no deleterious effect at all and it strongly bonds the plants to the cork. I mounted a close-to-mature *Tillandsia xerographica* on a small cork plaque with Liquid Nails and it is hanging onto it without any other support.

The squeeze tube has a well-fitting screw cap so that it doesn't dry out and stick between applications. The caulking gun cartridge is more economical, but you will have to take care to cover the nozzle with plastic wrap tightly tied with a rubber band to prevent the material at the tip from hardening. The instructions recommend waiting five to eight minutes after applying the adhesive before fixing the material to the surface. I have found that it doesn't get good and tacky until 15 to 20 minutes (depending on the size of the glob) and then it really grabs the plant when you press it into the stuff.

For a heavy plant like *T. xerographica* it is a good idea to tie it temporarily to the plaque while the adhesive sets and to keep the plant horizontal on top of the cork for 18 to 24 hours before hanging it vertically. Liquid Nails is especially useful in mounting tiny, tender plants which can't be tied down. It is pale brown in colour and blends nicely with the cork.

We have been finding and then discarding the “perfect” mounting material for many years, but maybe—just maybe—this is it.



VALE - [JANET] JENNY STARLING

It was with a great deal of shock and sadness that we learned of Jenny's passing on Friday, March 29 after what seemed such a short time between her diagnosis and death. She joined our Society in 2019 and jumped right in to help wherever she could, but we particularly appreciated her willingness to transport tables, labels, pots, etc. etc. to our meetings, sales and Show days. Such a very modest lady but she had degrees in Horticulture and Biology and was also a graphic artist. She loved the water and boating and spent a considerable time on the water. She also had a great love of nature and loved her garden and the frogs which thrived there. She is sadly missed by her family and friends.



VALE - NINA REHAK

Nina and Jarka were inaugural members of our Society, coming down with a group of members from the Bromeliad Society of New South Wales to help set up this new Society in March 1992. Nina was already experienced in bromeliads when our Society came into existence and was always such a fount of information and this was particularly true in the earlier days as whenever we needed a bromeliad ID we always tended to say, “Ask Nina!” Nina, also for many years, single-handedly supplied all of the plants for our raffle prizes each month and for many years she exhibited beautiful plants on our competition tables, not with the idea of taking out top prize (which she often did) but simply with the idea of helping to fill the tables and to introduce beautiful and interesting plants to our members and to the public. In August 2010 Nina and Jarka were awarded Life Membership for their outstanding services. In the very early days when bromeliads were just becoming of interest in Australia Nina was a member of a group of enthusiasts from around the world who formed a ‘Round Robin’ seeking out information (and sometimes seeds) and sharing it. A list of registered cultivars associated with Nina and Jarka, named for/after them as they were held in such high regard include: *Nidularium* ‘Miranda’, *N.* ‘Madonna’, *Neoregelia* ‘La Nina’, *N.* ‘Mrs Nina Rehak’, *N.* ‘Nina Rehak’ and *N.* ‘Nina and Jarka’.