



## THE SIBERIAN IRIS

Property of The Society for Siberian Irises

## THE SIBERIAN IRIS

Volume 5, Number 9

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Dues are: Single Annual, \$2.50; Family Annual, \$3.00; Single Triennial, \$6.50; Family Triennial, \$7.50. Write the Treasurer about Life Membership. Membership is open to all AIS members in Canada and the United States, and to all iris fanciers elsewhere.

Back issues: all back issues will be \$1.50 each if available. Some of the early issues are no longer available. The Check List is \$2.75; Judging Standards \$1.00 while they last. Checks for all publications, payable to the Society for Siberian Irises, should accompany all orders. Send to the Publication Office, Mrs. Ruth Wilder, 2219 Mathews SE, Huntsville, AL 35801, except for SIBERIAN IRISES, by Currier McEwen, which should be ordered from Mr. Julius Wadekamper, 10078 154th Avenue, Elk River, MN 55330. Price for this, by mail, is \$7.00 including postage and handling.

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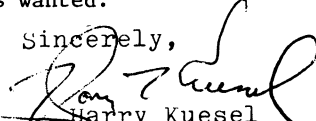
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Want to do something? Write the chairman of a committee that  
interests you and ask if help is wanted.

Sincerely,



Harry Kuesel

## The President's Page

As I write this welcome in early February from Green Valley, Arizona, the birds are beginning to migrate back from the tropics. The ocotillos are greening up, and the palo verde buds are about to pop. Signs of spring are here and it won't be long before they return to more northern climates.

The Siberian irises are pretty scarce here in the Sonoran Desert, but I'm already planning to acclimate some to a more shady, moist area in the foothills of the Santa Rita Mountains nearby. Siberians self-seed readily and the plants that result, with their graceful flowers, are very rewarding.

I am pleased to report that the Siberian Iris contribution to the new AIS Handbook for Judges and Show Officials is virtually complete. Our thanks to Julius Wadekamper who heads our Judges' Standards Committee and to Dr. William McGarvey, Peg Edwards, Steve Varner and Dr. Currier McEwen for their fine contributions to this effort.

The Dwarf Iris Society and the Louisiana Iris Society have recently received approval to upgrade their top award to Medal status. I believe our Siberian Iris registrations and Honorable Mention Awards in recent years compare favorably with these other irises, and we will reactivate the petition which Steve Varner first initiated, to ask AIS to upgrade our Morgan Award to Medal status.

Jim Foreman reports that the ice has finally been broken on donations to the SSI slide library. Harry and Maureen Foster, who live in Wales, England, have generously donated a fine set of slides from their collection. Both are fine photographers and Maureen is also the Slides Librarian for the British Iris Society. We hope the rest of our members will be mindful of our society's need for good slides for this growing library, especially during the coming bloom season. Both clumps and closeups, and garden shots, are most welcome. We also will need good pictures, including slides, for a special issue of the AIS Bulletin which will help us celebrate our 25th anniversary early in 1985. Please send your slides to Jim Foreman in Tipp City, Ohio.

In this issue you will find a list of our current members. We urge you to find those who live nearest to you and plan to visit their gardens at bloomtime. We also would encourage you to plan on attending the AIS National Convention in the Puget Sound area of Washington State from May 27 to June 1. Siberian irises grow well in this convention location, and you should be able to see them in good bloom.

We look forward to seeing you there.

## SLIDES - Extracts from Some Correspondence.

Maureen Foster, Slide Librarian for the British Iris Society, writes to Jim Foreman, SSI Slides Chairman:

I would like very much to make a gift of the enclosed selection of Siberian slides on behalf of the B.I.S. to your Society's library. The slides are from the personal collection of Harry (Foster) and myself...and many were taken in our own garden here in Wales.

As you will perhaps remember, we had the pleasure of entertaining for a few days Currier and Elizabeth McEwen who represented A.I.S. on the occasion of the Diamond Jubilee of the B.I.S. in 1982. It is thanks to Currier's boundless enthusiasm and generosity that Harry has become deeply involved in growing Siberians (and also, a member of A.I.S. and of the Society for Siberian Irises.)

I hope that the slides I am sending will help to fill out your embryo library...There is much lively controversy over here as to the best film for capturing the truest blues. Harry and I find Fuji gives us very sensitive and subtle color which is accurate for our climate and landscape...Each photographer has a brief for his or her chosen film.

Jim to Maureen:

...Your generous contribution to the SSI Slide Library arrived undamaged today. I wish to...express my gratitude and the thanks of the Society...for your unselfish gift. You and Harry have certainly gotten us off to a good start.

The controversy on the best film exists here also. The battle lines are drawn principally between Kodachrome 25 (K-25) and Agfachrome, with Ektachrome and movie surplus (Eastman 5294, Eastman 5247, and Fuji 8512) advocates being a somewhat smaller but more vocal faction. K-25 and Agfachrome both give a red hue to blue slides. I have been successful by using photographic filters to alter the red hue. A combination of 82A and CC20C works best for me. The 82A shifts the color balance to slightly more blue, this because daylight film is color balanced at approximately 5500Mir., or noon on a clear, cloudless day. Few of my slides are made at noon and most days have some haze. The CC20C absorbs red. I use the CC20C, and the CC30C absorbs more red, and the CC10C less. The ability of the eye to see red decreases as the color of red approaches infrared. While film manufacturers attempt to duplicate the response of the human eye, the red dye layer of color film is sensitive to red beyond the eye response. When the film is processed, there is only one red dye in the film, the one the eye can see, hence red that wasn't there. The Ektachrome fans prefer it because it is somewhat cooler (higher blue response than Kodachrome or Agfachrome.) The movie surplus advocates have the thought that movie film is negative film and they can have the

processor make the slides any color they want. True. But I have never been able to describe the color adequately to result in the desired color. Seems they over-react resulting in over-correction. The camera lens is another factor. I have made exposures on a single roll of film of a blue iris which the camera was on a tripod and not moved, changed the lenses within a minute or two and made additional exposures through a second and third lens. The net result was a different color of blue in the flower for each lens. I have also noticed a difference in the color of my slides that are exposed in different geographic areas, i.e. RUFFLED VELVET photo exposed in Ohio and R.V. exposed in Maine on the same film roll. (Some of the color difference in this case could be a difference in the color of the flower as a result of different growing conditions.)

Jim to Harry Kuesel:

Ice has finally been broken on donations to the SSI Slide Library. ...Counting the slides I made last summer, we have nearly 50 total.

(2¢ worth: Jim's comment that possibly color differences in slides of the same iris taken in different climates may be at least partly caused by soil differences is very likely to account for a lot of such differences. Sometimes such differences can be seen by the naked eye. I have seen stalks of the same variety of iris grown in my own garden, on the sandy-acid soil of the South Shore of L.I. and a friend's garden, on the rather acid loamy soil of the Hempstead Plain - middle of the Island - both exhibited in a flower show, side by side, and they looked like different varieties. The form, however, was identical, as were the markings.

All of this reminds me, I had every intention of putting in time, one of these dull winter evenings, with my slide editor and a bunch of Siberian slides, assembling a batch of reasonably respectable slides to send Jim Foreman. I never got around to it. Those long, free, dull evenings didn't seem to materialize. I'll get there yet! How about you? After all we can't set up a good slide program on less than 50 slides; it takes about 75-80 to make a decent program, and we need more than one set. You can bet that when one request comes in, another is likely to come right behind it, for just about the same date! I think there must be some sort of bug, as contagious as a disease, that circulates among program chairmen. As a speaker on horticultural subjects I have at times gone over a year with no requests for a program and then, within 10 days, here come 7-8 calls for one specific month, and inevitably there are two for the same day. Once I even managed to deal with this; one was for morning, the other for evening. So at least I had time between to get home, cook dinner and change the slide set. But it was rather discombobulating.

(Got any old but good slides? Any duplicates of recent introductions or of a planting? Maybe a bunch of good assorted beardless species including, of course, some nice Siberians, that might be used

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to illustrate some of the points of difference between one species and another for an educational program? Send them to Jim. He could use them. - Peg.)

NORTHEAST APOGON AUCTION 1984 - How would you like to participate?

August 26 is the date for the Northeast Apogon Auction. It will be held at the Middlesex Extension in Concord, Mass. We will have a program in the morning, lunch, sale tables, and in the afternoon, an auction of new and recent introductions of Siberian irises as well as Japanese and some other species. All proceeds from the sale of Siberians will be sent to the Society for Siberian Irises. Of course we would love to have you attend but for those of you who can't, there is a 'pal' bidding. Here is what you do:

Send a self-addressed, stamped envelope to Marty Schafer by August 5. He will send back to you a list of the irises we expect to have at the auction. Then send Marty a list of those irises you want to bid on, and how high you want to bid. We will find you a 'pal' to bid for you at the auction. The irises will be mailed to you right away.

Any contribution of irises - Siberian or beardless - would be greatly appreciated.

Send all correspondence to:

Marty Schafer  
45 Elm St.  
Bedford, MA 01730

PLACQUE TO BE PLACED IN SIBERIAN IRIS PLANTING OF AMERICAN HORTICULTURAL SOCIETY PLANTING IN VIRGINIA.

Some years ago the American Horticultural Society, at its headquarters at River Farm, in Mt. Vernon, Va., began installing various demonstration plantings designed to help the general gardening public in the vicinity of Washington, D.C. to learn more about plants and plantings suitable for their area, and to provide them with information on better ways of handling various garden problems. Several individual gardens are devoted to a particular genus, species, or group of hybrids. Some of these have been donated by the Plant Society concerned, or by a member, or group of members, of such a Society. There are gardens of Dahlias, Roses, Chrysanthemums, Hemerocallis, etc. Dr. Currier McEwen contributed a planting of newer Siberians, not only his own but plants from other breeders. I believe that the planting includes most of the winners of the Morgan Award to the time of planting.

The American Horticultural Society informed our Society last Fall that they wanted to erect a plaque in this planting to tell the public about the Society For Siberian Irises, and Carolee Haack, our Publicity Chairman, sent the following, which you may be interested in reading:

### THE SIBERIAN IRIS

Siberian Irises are a group of ten species of iris, all beardless, native to moist meadows and mountainous regions of central Europe and Asia. They are more closely related to our wild Rocky Mountain iris, 'Missouriensis' than the tall bearded kinds, and prefer a slightly acid soil.

Their dainty flowers, 3½" to 5" across, primarily in the blue color range, are held on graceful stalks 2 to 4 feet high. The foliage is slender, arches, and maintains its clean green color throughout the growing season, thus making it a useful plant in landscaping and the flower garden.

The Siberian Iris Society is a Section of the American Iris Society, comprised of about 250 members who have a specialized interest in Siberian Irises. They publish a semi-annual bulletin and this bulletin reports on the newest developments in Siberian Irises. For example, change in flower form and color, which through hybridizing and the use of colchicine has allowed of the creation of flaring and semi-flaring varieties with color breakthroughs of pink, rosy violet, and yellow and pink amoenas.

The Siberian Iris Society invites you to join.

Single: \$2.50 Annual, \$6.50 Triennial  
 Family: \$3.00 Annual, \$7.50 Triennial  
 Send to: Gunther Stark, Rte. 1, Box 7, Norwalk, IA 50211

(Comment from Peg - I haven't yet seen this planting - the only time I've been to the Washington area was last summer, for one day, in a really beastly hot spell: 105 in the shade - but I have been told by friends who have seen it that it is a lovely planting in a lovely group of plantings on the west shore of the Potomac.

I propose a loud cheer for Currier - and I hope that any member in the D.C. area go to see the garden - the gardens, rather, as I'm sure it would all be worth the visit.)

#### SOME NEW DEVELOPMENTS IN SIBERIANS

##### Currier McEwen

Each year sees some developments in Siberian irises which represent improvements in existing characteristics; and from time to time truly new developments appear such, for example, as the new form of WHITE SWIRL, new colors as in the case of BUTTER AND SUGAR and AUGURY, and new patterns as illustrated by ANN DASCH and ATOLL. The 1980-83 seasons have been rich in both types of developments. Taking up the really new developments first, I have observed in 1980 in my own garden three sister seedlings with what I call the sunburst pattern. That term I borrowed from Bill Monson who has used it to describe some of his daylilies which



have the yellow color of the throats bursting out on the petals halfway to their tips. Bob Hollingworth also has some outstanding seedlings of this type. In his, some of the patterns are white and some yellow. In mine, all to date are white. Thus, my use of the term is not based on color but on the character of the pattern. Large white signals are not new; they are seen in some species I. sibirica and in OUTSET, in which the white signal marking extends halfway out on the falls. The 'sunburst' is not only large but, to me, suggests an explosion of the color outward. In several of mine the sunburst is complimented by white 'stitching' around the rim of the falls.

A second pattern new to me is that of stippling at the base of the falls giving the signal a stippled effect and extending out on the falls. This has appeared in only two of my diploid seedlings, one a child of the other. The child is the better, a nice, very ruffled medium violet blue which is extremely early. Its earliness made it one of the relatively few seen by visitors to the garden after the Boston Convention and it was liked.

The third new pattern which first appeared in the seedling bed in 1982 is that of gold crimping surrounding white falls. This was present to more or less degree in all seven of a group of tetraploid sister seedlings. The falls are of creamy white with a hint of yellow, and I suspect that the yellow edged effect comes from concentration of the color there by the crimping.

Another new development has been the appearance of flowers with not only very wide, ruffled falls and standards but also styles as wide as standards with very fluted tips and feathered midribs. Several had styles of much lighter color than falls and standards giving a striking bitone effect. These have been seen in seedlings of which DEAR DIANNE has been one of the parents.

In my garden there has also been a new feature in a 40-chromosome Siberian which has a lavender-grey color that I have not seen before in any iris. This one also has a branch. Branching in the 40-chr. species is seen only in I. clarkei, all the others normally having only two terminal buds, and hence, a short period of bloom. In recent years branching has been appearing, with the record being set by PRAIRIE WARBLER which has up to 3 branches plus terminal and 8 to even 9 buds.

Other developments which are extensions of features already present include repeat bloomers, of which two new blue tetraploids bloomed nearly as long as LAVENDAR BOUNTY'S 8-week record. A lovely, widepetaled, soft red with blue thumbprint sent to me by Bob Hollingworth also proved to be a splendid repeater right on the heels of LAVENDAR BOUNTY for length of bloom.

All who attended the Boston Convention surely saw Steve Varner's DANCE BALLERINA DANCE, a lovely lavender-pink tetraploid which Steve reports came from seeds that came from me. It is better than its sisters

from the seeds I kept and is fertile, which my lavender-pink tetraploids have not been (except for FOURFOLD LAVENDAR from another breeding line) until some that bloomed in 1983. Crosses of these have at last given me a good number of seeds to be started in flats this March (1984).

A new one I have hopes for but which bloomed for the first time only in 1983, and hence is still untried, is a very dark red even closer to black than TEALWOOD which has been the darkest I know of. It came from RUFFLED VELVET and TEALWOOD. None of its sis sisters was nearly as dark.

I have previously mentioned the appearance of green in my tetraploid seedlings. This started with DREAMING GREEN which was a colchicine-induced child of LIMEHEART and WING ON WING. Now, I am encouraged that the green will become more than a dream because seedlings from it, and also GREEN PROMISE (from another breeding line) show the color more clearly.

I have held to the end Bee Warburton's simply marvelous white which I have just learned she has named BELLISSIMA. How right that name is! It is a diploid of moderate size with some green lines against the pure white falls, and the most exquisite ruffling and form I have ever seen. Bee tells me her clump is only small - it bloomed first this past year but too late to be seen at the Convention tour to her garden - but it is worth waiting for! It comes from a seedling of ATOLL and my RUFFLED VELVET backcrossed to RUFFLED VELVET but is a dazzling white. RUFFLED VELVET and ATOLL both have WHITE SWIRL IN THEIR BACKGROUND. Bee has masses of lovely seedlings involving ATOLL and RUFFLED VELVET. The latter has been one of my favorite Siberians for years, but, strangely, I have used it, up to 1983, in only a few crosses. Last season, after seeing Bee's seedlings, I started crossing RUFFLED VELVET with every likely diploid in my garden!

CALLIN' FROM THE CAROLINES (North, that is)

Katherine Steele, courtesy of the North Carolina Iris Society)

Do you ever get the feeling when being introduced to someone, that you have known them all your life? Like that new friend, the Siberian irises have found that important niche with me. Although we have been growing them only four years, it seems they have belonged here forever. Our garden would not be complete without them.

Last season as blooming season approached, there was special excitement as new plantings would surely bloom in our garden for the first time. In spite of low temperatures of 28 degrees on April 19th, the Siberians looked very promising. The Louisianas had been totally lost and the TBs had some obvious cold damage.

Our peak bloom was more than a week late for the Region 4 Convention, but the users of the jogging and bike trail across the creek were

vocal in their appreciation of the 'show'. A clump of Siberians in full bloom is a picture in motion, with nice spiked foliage and flowers in tints, tones and shades of blue, purple, violet, white or yellow, dancing in the breeze. (Our garden now includes 70 named varieties). They are compatible with other perennials in the garden, their foliage is attractive until frost, they are happy with minimal care, and their clumps increase nicely while 'staying put'. This extremely hot and dry summer attested to their endurance, but they do appreciate the occasional watering.

As the bloom season progressed it was interesting to compare varieties, note their special qualities and select a temporary favorite. The first to bloom were MY LOVE, SKY WINGS and SUMMER SKY on about April 30. Plants with nice branching included MARANATHA and COOL SPRING with wide branching and 5 buds per stem, NAVY BRASS, PANSY PURPLE and MY LOVE with 4 buds, and PERRY'S PYGMY with mostly 6 buds per stem. Some floriferous bloomers were PERRY'S PYGMY with 50 stalks on a medium clump (multiply that by up to 6 buds per stem and what a show you get!) and MY LOVE with 35 on a medium clump. EGO, COOL SPRING, MISS DULUTH and BLUE BURGEE were others in the running. BLUE BURGEE bloomed low in the foliage so I deducted a few points for this, but I added them on again when I cut so many for a flower arrangement for the dining room.

The latest to bloom, end of May, were BUTTER AND SUGAR, RUFFLED VELVET, ROANOKE'S CHOICE, EWEN, SUPER EGO, WING ON WING and SEA SHADOWS. This was the first year for these to bloom, so this spring, I'll check again. Repeat bloomers worth noting, June 1 through June 12, were MY LOVE with 7 nice stalks (35 initially), RUBY WINE, SEA SHADOWS, and ON AND ON with the best repeat bloom, 11, compared to 17 initially. Actually ON AND ON doesn't totally stop blooming, between, so it really does live up to its name.

Outstanding for its color was BUTTER AND SUGAR, refreshing with yellow falls and pale standards. RUFFLED VELVET stands out for its form, a velvety reddish purple with excellent substance and lots of ruffles. WING ON WING is a lovely white with flaring petals. I like to scatter whites through the plantings to complement and contrast with the other colors. ROANOKE'S CHOICE which opens pink and changes to violet is a definite favorite. It is difficult to pick a favorite, but check how often MY LOVE is mentioned here, and you can see why it is one. Its color is nice too, a lovely medium blue.

Our garden is by necessity located in a flood plain. When the occasional flood comes and covers every tip of foliage with muddy water, it is upsetting, to put it mildly. As the water recedes, the Siberians not only are steadfast, but the foliage has shed all the sediment. We just picked out the debris. I'm not alone in my enthusiasm. A local nursery in Charlotte sold out its supply quickly. Visitors to our garden ask where to get them, and we are seeing more and more of them on the show table.

## THE IRIS HYBRIDIZER, AS ARTIST?

Wm. McGarvey

Let's begin this discussion by deciding what we mean by the concept ARTIST. The first definition in Webster's New Dictionary is: "One who professes and practices an imaginative art." The definition of another word may help us to understand the meaning of 'artist'. That word is ARTISAN which, citing Webster again, means "One (as a carpenter ...or tailor) trained to manual dexterity or skill in a trade." Both the artist and the artisan must be skilled but it is the artist who must think creatively and creatively about doing things never done before by anyone. The artisan is skilled at doing things that have been done before. Both the artist and the artisan deserve our respect and approval but the new and creative changes in science and art are imaginative as opposed to repetitive products of man's minds and actions.

## BORDERLINE:

PEAK



ACTS EASY TO PERFORM

ACTS VERY DIFFICULT  
TO DO

In order to understand the behavior of any creative person one must learn to understand another and rather difficult concept, the concept of BORDER-LINE OF CONTROL. This concept can best be illustrated by the peaked structure above. Those acts of performance or thought which fall below the peak are considered to fall to the left of it. These acts are easy for us to do. Those acts far to the right, above the peak, seem and may be impossible. Acts just to the right above the peak, are difficult but do-able. Competent confident persons tend to act above their border-line-of-control where action and thought is most interesting and exciting. Insecure individuals having little self-confidence tend to act and think about things that are easy for them to do. Such people fear failure and seldom think or act above their border-line-of-control.

The creative artist, be he scientist, painter, musician or other imaginative thinker regularly thinks and works above his border-line-of-control. He does not fear being wrong or making mistakes but, having made an error, he learns from it in part because he can afford to think about his error. Insecure persons do not profit from their mistakes as well as secure people do because they are afraid to face their mistakes.

This statement has psychological significance when we attempt to evaluate the relationship of the creative person and the products of his creativity to the criticism and the critics attached to the realm of endeavor of the creative person. The critic knows about the ideas and products of his own area of competence. He knows what has won acceptance and approval.

But, he can't know what is to be until it appears. The creative individual, on the other hand, knows about the brand-new idea, the new concept in art, the invention, or whatever else he has created long before he displays it or, in some cases, even has a word to label it. A good example of how the new idea is created beyond the border-line-of-control (beyond the ability to understand) of an otherwise competent and contemporary colleague is the case of Barbara McClintock, the 81-year old geneticist who was awarded the Nobel Prize in 1983 for her discovery in 1951 (32 years before) that genes are not fixed in their place like beads on a string but can move about. She had to wait for all that time for her science colleagues to catch up with the ideas she had in 1951. At that time her ideas were at her border-line-of-control but beyond the border-line of other scientists. Gregor Mendel, the Austrian monk whose ideas on genetics were fundamental to that science had almost the same experience except that he died before the correctness of his border-line thought was accepted thirty years after he had them. The book, *Musical Invective*, demonstrates beyond question of doubt that the creative musician creates music well beyond the understanding (their border-line-of-control) of his quite competent contemporary critics and musicians. In France the art work of artists was refused by the French Academy as unworthy of exhibition and in America many years later the art work of artists also rejected for the same reason and then exhibited in the famous New York Armory Show, proved that art critics are unprepared to criticize art work beyond their border-lines-of-control. In both cases the previously rejected art was finally recognized as having high creativity and very great artistic value.

The creative artist as hybridizer, can have his creations devalued in ways different from those of the painter. The artist-hybridizer can duplicate his original creation or have it duplicated. Any plants including irises which multiply vegetatively duplicate the plant from which they develop. They are not copies or progeny of the original, they are the original. The artist-painter can have his paintings or his style copied but the results are copies, they are not his original. Paintings done in the style of a painter and credited to the original artist are just fakes. Neither copies nor fakes are creative.

One thousand copies of the Mona Lisa do not reduce the rarity of the original but a similar number of rhizomes of an original creation of an iris do reduce its rarity. The multiple examples of an original iris creation do not subtract from the hybridizer's creativity but they do reduce the money value of his creation. But the sharp reductions in the

cost bring advantage to the hundreds, even thousands of gardeners who may now have the master creation in their own gardens. The disadvantage to the artist-hybridizer stems from the fact that our culture has great difficulty distinguishing its aesthetic values from its interest in money. Attached to this money-beauty problem is another factor that adds to the confusion, the factor of time. We have, for example, come to believe that an article (i.e. an iris plant) which costs more money than another is more beautiful than the other. The time factor further complicates this belief. We have been inundated by the flood of advertising: TV, radio, and publications of all kinds, and almost any one of these media which sells common articles like soap or medicine or 'beauty cream' will tell us that their NEW, IMPROVED THIN-A-MA-BOB is much better than that perfectly wonderful thing they sold us last year. Most of us know this is just lies, but the repeated message must be unconsciously accepted because in fact we act on it. In a world where the money value of an object is regularly accepted as evidence of its aesthetic worth, the highly creative object which has a lower cost than a newer one is quite likely to be treated by someone who lacks discriminating taste as less beautiful than a new one.

As a result of the belief held by our Iris Society, that we must have a Dykes and other high awards every year, we help to foster this false belief that the newer is always more beautiful. Note what an individious effect these factors have on the recognition of the truly creative artist-hybridizer. The products of this person's hybridizing should be as carefully treasured as the other great works of art. Horticultural museums should have the purpose of becoming equal in importance to the great art museums of the world. The current belief that we can have a whole batch of truly creative irises every year is an incongruity.

Even the truly creative and worthy Dykes' winner is belittled by our awards system. No sooner has a Dykes been awarded than a whole flood of 'NEW AND BETTER', by reason of their newness, irises appear. The recent Dykes, if one bought it, becomes for many "That old one I bought three years ago." Unconsciously many gardeners come to believe that any older iris is poorer than the new ones. Actually this may be very untrue. Not too many years ago there was a TB white Dykes winner which when well grown had a magnificent show stalk with four flowers open at one time. But when those blooms wilted their stalk produced only one more flower, just one more in the terminal bud. No TB iris plant with so few flowers should have been awarded the Dykes. In the year when that award was made almost any older Dykes winner was better than that year's NEW one.

We have had hybridizers who are creative artists. It is likely we will have some more. What we still need is better ways to evaluate their creations and much better ways to preserve, to insure, their continuing respect.

## TREASURER'S REPORT: to 2/20/84

Gunther Stark

## INCOME:

On Hand in Checking Account . . . . .	636.15	
Dues Received . . . . .	785.25	
Book Sales . . . . .	887.08	
Miscellaneous Income . . . . .	17.75	
Eastern Auction Net . . . . .	1,698.00	
Minnesota Auction Net . . . . .	102.50	
Interest . . . . .	330.00	
Total Income . . . . .		<u>3,793.58</u>
		4,429.73

## EXPENSES:

Bulletin Printing . . . . .	508.09	
Constitution Printing . . . . .	62.12	
Dist. Serv. Cert. Printing . . . . .	400.45	
Postage . . . . .	298.43	
Typing . . . . .	63.00	
Stationery . . . . .	54.35	
Shipping Charges . . . . .	42.62	
Shipping Envelopes . . . . .	14.64	
Deposit Box Rent . . . . .	5.00	
Payment on Load . . . . .	2,000.00	
Total Expenses . . . . .		3,448.70
On Hand in Checking Account . . . . .		<u>981.03</u>
		4,429.73

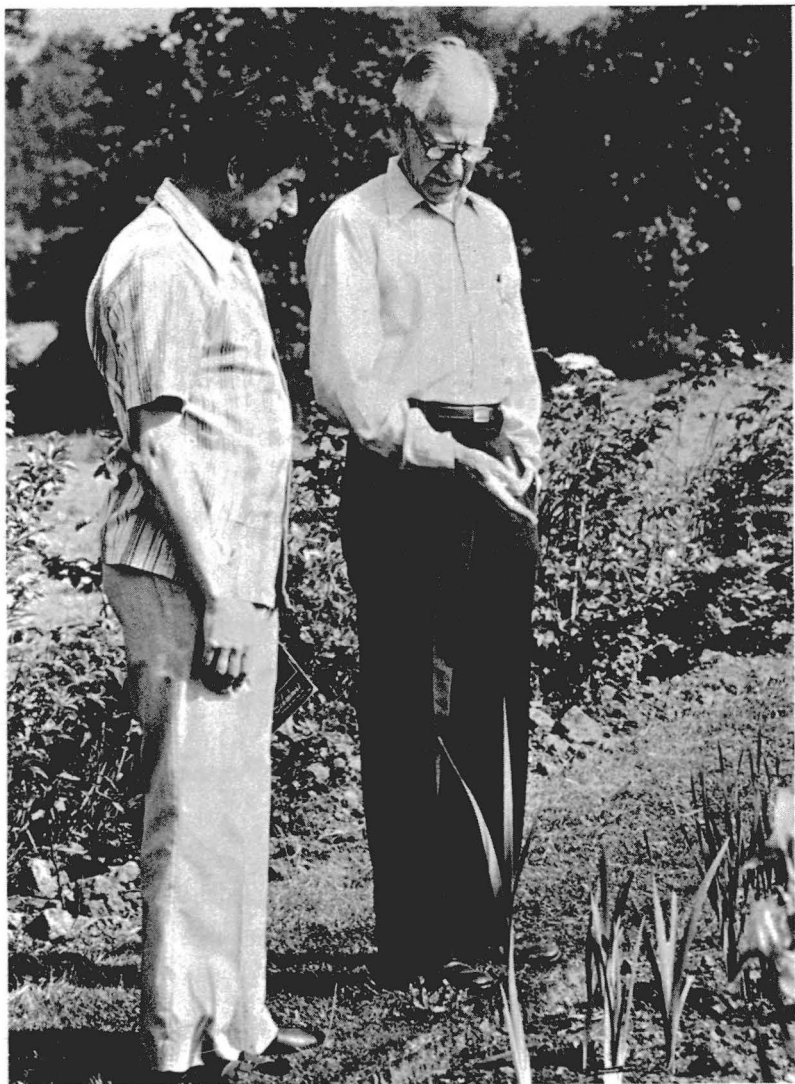
On hand, in Certificates of Deposit - \$4,000.  
 Still owed to AIS - \$2,500.

NOTE: Gunther has had to undergo an operation this past winter and, at the time of writing has only been back at work for a couple of weeks. Let's all hope that by Spring he will be back to normal again.

Because of this he was not up to getting the membership list to me in time, so I've tried to prepare one from my own files, which are fairly up-to-date but could be off in a few places. I hope that anyone I have omitted will forgive me. I'll probably get the news just about when this issue comes back from the printer's - Peg (I keep my main list by Zip Code to help in bundling them for mailing.)

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Overheard at Garden Club Meeting: The nice thing about iris bulbs is that you can always tell which end goes up - it's the side that the leaves are coming out of. - Oh? I always plant things sideways, and they usually come out all right. - You're both wrong, irises aren't bulbs! They're...what's the term? Something like ripostes.



Charter Member Meets New Member: Currier McEwen during his England trip last year gets a look at Wales. In Harry Foster's garden the two men inspect some of Mr. Foster's seedlings. Picture by Maureen Foster.



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Please, if there are any errors or omissions, let me know and they will be corrected in our next issue - Peg.

## Back Talk

As I write this page my husband has just finished clearing away an 8" (on average) snowfall; but spring has been hanging around here, off and on, since the end of January: on the 30th the first snowdrop opened, February 10 saw the first crocus, and the 13th brought the first Eranthis. Yesterday my first iris opened, *I. histroides major*, but I suppose it will look pitiful by the time the snow has melted from it. Here on our South Shore you never know for sure whether you're in Maine or in Georgia, climatewise. But some sort of spring will surely come soon.



The really odd thing about the snowfall was that the weather report was right, just for a novelty. On average I think I do better sticking my arthritic thumb out the door, or checking the moon for a halo or even just looking at the sunset. How about you? Do you look for signs in the sky? I've been reading a fascinating book, *Weather Language*, by Julius Fast. It has more to say about the effects of weather on health than about predictions, but that too turns up here and there. And if it's true about us, mightn't much of it be true about our gardens? Not that I'm going to turn the fan on the iris bed on a scorching day!

Jim Foreman's comments about the Slide Library remind me: We are going to need some good pictures of irises, iris plantings, iris people for the Siberian Iris special in the Bulletin next year. PLEASE take pictures, black and white preferably, with good contrast so they can be printed to go with the articles. We will need some B-&W of hot to plant Siberians, too; not everyone knows about this, and maybe you have some trick that makes them take hold faster in your part of the country. If you do, a short note explaining how you do it, especially if it is accompanied by a snapshot or two, might help others in the same conditions. And do you prefer spring or fall shipment of your purchases, and why? Do you put your Siberians in a bed to themselves, or do you mix them with other irises, or are they in a perennial planting with other kinds of plants? If the latter, what combinations of plants do you find easiest to maintain; which are most attractive together; what about bouquets for the house, what go well with Siberians?

If you live in an area that is difficult for Siberians, maybe you have learned a trick that makes them happier; passing it along might encourage someone who gave up on them to try it again. Or perhaps you have found that some varieties are much more amenable to your soil or climate than the average Siberian. Tell us which. We'd like to persuade all AIS members to grow at least a few Siberians. Come on out, kids, it's SHOW AND TELL TIME.

Maybe while you're working on your contribution to Show and Tell, you might think of something useful, or funny, or odd that happens in your garden this spring or summer and ship that along too, for the fall issue? I'm happy to say I do have something all ready for it! This doesn't happen very often, so I appreciate it when it does. Most Editors, I think, weep and mourn over their typewriters wishing someone would send something, even a postcard. Meanwhile out among the readership, other people are thinking what a good story this incident would make, but the editor wouldn't want anything so trivial. Hoo-Hah, did they but know...

*Peq*