The First International 
Photo Flower Show

The First International Photo Flower Show has come and gone, the prizes have been awarded, the smoke has cleared, and this report is to acquaint you with the results.

In all 94 photographs were submitted by 11 entrants, one from the Netherlands, a few from the West Coast, but most from New England and the eastern United States. Many of these pictures were beautiful and skillfully made. In the issues to follow you will see many of them. In this issue we present four which the judges felt were the cream of the crop.

Our judges were three, with your Editor acting as clerk to present the materials to them and record the results. The head of our judging team was Bruce Gould whose article on photography and whose exquisite photographs appear elsewhere in this issue, as does a brief biographical sketch.

Mrs. Mary Lou Wolfe, for many years the knowledgeable, helpful librarian at the Pennsylvania Horticultural Society, holds degrees from Swarthmore College and Villanova University, as well as having taken more or less extensive courses at the Barnes Foundation, the Abington Arts Center and Columbia University. She has been a judge for the Garden Club of America, operates her own black/white darkroom and has had many photographs published. Besides all this she is an avid gardener and successfully operates her own greenhouse.

Dr. Armen Grevjan, a physician recently retired from general practice, has taken thousands of photographs of rock garden plants, including primulas, in all parts of the world. He and his delightful wife, Roxie, maintain an impressive garden and greenhouse in which many choice primulas find a home.

The judges met at the Critz home for supper on August 13, after which the dining table was cleared and the serious work began. Not every class was entered; winners were not declared in some categories, but by the time the evening was over it was apparent that four entrants had come away with the honors. Winner of the "Best in Show" and a number of other prizes was Alda Stich of Freedom, Maine. A close runner up was Arlene Perkins of Montpelier, Vermont. Also scoring well were Wally Alberts of Amherst, New Hampshire and H. H. Mac Laughlin of Juneau, Alaska. All these contributed outstanding material, as did a number of others.
Top winner, adjudged best in section, division and show was Alda Stich's purple violet *Primula denticulata* which was raised from APS Exchange seed and photographed in strong, clean light. The judges unanimously agreed that this was a top-flight picture - dramatic, no confusing or disturbing element. The photographer did an artful job of getting rid of the background and producing an outstanding black and white photograph. One does not need to know what color the flowers are to enjoy their beauty. "A truly outstanding black and white photograph by someone who understands the medium, and the art."
As runner-up to the top winner the judges chose an exquisite rose *Primula vulgaris* by Mrs. Arlene Perkins. The plant was grown indoors, first flowering in 1986. The judges thought the dark background set the plant off superbly. "The whole composition is exciting, with beautiful lighting. In fact it shows an outstanding grasp of the artful use of light in photography."

Third place was awarded to the closeup of a white *Primula polyantha*, also by Mrs. Perkins, and another greenhouse plant. The judges felt that technically this was outstanding, with wonderful detail. "The closeness accentuates what must undoubtedly be the unusual size of individual flowers."
Finally, the judges cited Ms. Perkins fine spring view of her garden, taken in April of this year. The denticulata are in full bloom. Judges cited the handsome composition, well framed by the branch above. "It invokes a very pleasant mood – one of peace. The unusually good depth of field marked this as the work of one skillful with a camera."

Next issue additional winners, with comments, will be presented.

The Art of Photography

With this issue we begin an important series of articles on (plant) photography as an art, and how to DO that art more perfectly, more effectively, more satisfyingly for yourself and others.

Our author is Bruce G. Gould whose photographs are poetic, technically brilliant and altogether lovely. Bruce is a native Philadelphian who now lives in the fabled Pine Barrens of New Jersey – an area which was the subject of an article in this Journal several issues back. He attended the Philadelphia College of Art where he majored in two-dimensional design and photography. No stranger to plants and nature, he studied Environmental Education through Penn State extension courses and Anderson camps. He is presently working as a graphic artist and freelance photographer.

In addition Bruce has taught photography for many years in the Delaware Valley, presenting classes at the Philadelphia Zoo, the Schuylkill Valley Nature Center, The Morris Arboretum, the New Jersey Audubon Society and several adult school systems. As one who has participated in and enjoyed one of these courses, your editor can enthusiastically attest to his skill, patience and exuberance as a teacher. I am sure that all of us will benefit greatly from this series and from its subsequent publication in book form.

RLC
To establish healthier, bigger and better plants, use RA-PID-GRO® Plant Food with FORTI-5™ micro-nutrients.

The moment of truth is at hand. That last roll of film has just returned from the processor. Eagerly, you unwrap the box and hold each picture up to the light. Then... "Oh, no! The color in this is terrible! This one has no point of interest. Where did that stop sign come from that's behind the flowers? What was I looking at in this one?"

"Oh, dear," you say to yourself. "I've wasted almost a whole roll of film again."

How many times has this happened to you? More than you would like to admit? Don't feel badly; it has happened to all of us. The question is, what can we do to keep from "wasting" film in the future?

First, we must look at photography as an art. And an art it is. As an art it exists on two levels, creative and technical. The creative end is the ability to see. Creative seeing is what takes a photograph beyond technical excellence and into the realm of art. Actually taking the photo is the second part of photography as an art.

First, we must look at photography as an art. And an art it is. As an art it exists on two levels, creative and technical. The creative end is the ability to see. Creative seeing is what takes a photograph beyond technical excellence and into the realm of art. Actually taking the photo is the second part of photography as an art.

The first thing to do on the road to creativity is to define an approach to a subject. Are you looking at this photo you are about to take as a scientist, journalist or abstract artist? As scientist, the most important need is detail - detail of the subject at all cost. As a journalist, recognizable detail is important, but the photograph is telling a story about the subject. Background and foreground are just as important as detail. As an abstract artist the identity of the subject may not be important at all. Shape, light and movement are the basis for the photo. By thinking through which role you are playing, and your approach, you will be better able to identify the true subject of the photograph.
Black-eyed Susan
This black-eyed susan, with its oddly shaped and irregularly placed petals was photographed with a scientist's perspective. The need to reproduce the flower for later study of its peculiarities demanded lighting for detail, and a frame-filling subject.

Star of Bethlehem
A play of light as it filters through the forest edge into the field highlights these flowers. After you see the common hedgerow flowers, you see the abstract design of light and shadow.

Hemerocallis species
The inclusion of flowers, wilted bloom and buds in the background help to show the crisp and sharply focussed blossom in the foreground. This makes a journalistic statement about the flower and its life cycle.
Let's take a specific example, a rare plant in a flower-filled field. When the scientific photographer records the color and structure of the plant, he or she is not going to photograph the whole field. That photo may be needed to show the subject plant's habitat, but not for the study of the individual specimen. On the other hand, a photo of the whole field may make a journalistic statement about the field - its beauty, foreboding nature, or encroachment by man. At the same time, a plant against a colorful background of blossoms, sky and trees is an explosion of color and movement. The inner artist is moved to record this involvement of the heart, mind and subject.

**Erythronium species**
A whole-plant photo details not only the blossom but the leaf pattern as well. This type of photo is useful for plant and environmental identification.

Just as there are no hard or fast rules for creativity, the three roles of the photographer outlined above have no defined edges and often run together. All photographers are a combination of scientist, journalist and creative artist, and the approach to a given photograph will be a mixture of all three. Usually, though, the original understanding of the subject will fall into one of these three categories. It is this first, spontaneous reaction that will lead to a better investigation of the subject, after which ideas and thoughts will crystallize into the actual shot.

So often we wait until we get film back from the processor to ask important but rhetorical questions, most of which begin with "why." As that photographic scientist, journalist or abstract artist we need to apply those questions at the right time; namely, before we take the photo. Looking at the subject through the eyes of each of these photographic roles we can now ask the appropriate question - why am I about to take this picture? The scientist will answer, "It's a find I must share with other horticulturists." The journalist will say, "I've stopped to take this photo because the forest, sky and stream interact to tell the world about the beauty of the Pine Barrens." The abstract artist thinks, "I don't care if it's only a dandelion; look at the shape of the flower against the water. Look how the green woodland light creates deep shadows."

As you approach your subject, whether it be a subject you designed or something natural you discovered, take the time to assess the subject appropriately. Ask yourself the following questions.

1. What made me stop to look at this particular subject? Its beauty, oddity, feeling? Sometimes it is even worthwhile to ask this question out loud. (Don't worry about people within earshot. They all know photographers are a little strange anyway.) Trust your first impressions; they are what made you stop.

2. What can I do to make this photo say what I now believe is the most important thing about the subject? If the flower is important, don't photograph the field.

**Mertensia species**
A camera angle from slightly below the flower gives the viewer a different perspective on a small plant. It is in that grey but wonderful area between abstract art and scientific representation. The original intent was to show how the florets were arranged on the spike, but as the camera angle changed the more abstract pattern emerged.
3. Is there anything I can do to make this statement stronger? Include or exclude background? Put more light on the subject? Or soften the light? Even come back at a different time of day? (This question will help you now, but will also give you mental files for later photographs.)

4. Can I visualize what this will look like as a photograph? In visualization all the things discussed so far come into play, with technology added. This leads to some technical questions about depth of field, focus, lens, speed and film—subjects we will look into in a later article. Here, we are talking about the mental area of photography. In visualization our mind becomes a data-processing station. Through our eyes comes the view of the subject, now confined and defined by the earlier questions. From our memory comes data about patterns and shape make a wonderful photo, even if we are told little about the plant and nothing of its habitat. Light and motion are the main interest—an abstract conception.

In this photo, shot from directly above, all background and foreground are forsaken and only the blossoms and bud are left. The striking patterns and shape make a wonderful photo, even if we are told little about the plant and nothing of its habitat. Light and motion are the main interest—an abstract conception.

The words are synonymous. It is important to stay ahead of high tech equipment and new materials as they are released. Use that same sort of research mind-set to approach the subject. Take time to study the subject and dissect it with your eyes, rather than making a judgement with only a casual glance. As we study we learn, not only about photography but also about the subject—how it grows, its shape, environment, changes over time, life cycle and more. If you are photographing with one subject in mind, study it beforehand. Where will I find it? At what time of day? To be an artistic photographer is to study and discover, not just to be a collector of equipment. The last consideration of a photographer when approaching a subject is the person who will view the final work. Photography is the ultimate in visual communication. As in any communication, it must have a sender and a receiver with an understanding between them. For another person to see and appreciate what you see and understand you must work towards clarity of thought in your photography. You, the photographer, must first understand the message you wish to convey. Study and understand the subject; realize your own involvement with the object; learn the medium and how to make it work; and, most importantly, anticipate your viewer's questions.

Good photography is an aria sung from a stage, not a tune to be babbled in a shower. As communication, photographic art must be received by an audience. To be a photographic artist, you must be your own first and most critical audience.

Hieracium species
In this photo, shot from directly above, all background and foreground are forsaken and only the blossoms and bud are left. The striking patterns and shape make a wonderful photo, even if we are told little about the plant and nothing of its habitat. Light and motion are the main interest—an abstract conception.

The Quarterly Bulletin
ALPINE GARDEN Society
ANNUAL SEED DISTRIBUTION LIST, with preferential treatment for overseas members, of some 5,000 varieties, including new introductions otherwise unobtainable. Subscription for overseas members is £12.00 or $19.00 U.S.—payable to the Secretary: E.M. Upward, Lye End Link, St. John's, Woking, Surrey, England
Send for fully descriptive folder—

THE SCOTTISH ROCK GARDEN CLUB
Offers you...
Its twice yearly journal, well illustrated in black & white, and containing authoritative articles on all aspects of rock gardening, rock plants, and their worldwide haunts. Its excellent annual scheme for the distribution of rare and unusual seed amongst its international members.
£5.00 or $12.00 U.S.
Subscription Secretary, Miss K. M. Gibb
21 Merchiston Park
Edinburgh EH 10 4 PW Scotland
A Bellis Anthology

In this issue we are presenting the final articles of the series in the Oregon Journal which Mrs. Florence Bellis wrote in 1940-41, and whose publication led to the founding of the American Primrose Society. In order to round out this series and pay tribute to a gallant lady, we are adding a small anthology of other articles prepared for and printed in the APS Quarterly from time to time. All but one of these is by Mrs. Bellis — and together they show us once again why this legendary woman is remembered with such warmth. Truly hers is a giving spirit.

Did You know About The Primrose League?

Despite the tragedy of war, a great many Englishmen will go about their work next Saturday, April 19, with a cluster of primroses beaming from their lapels, while their ladies will as jauntily wear primrose nosegays in their hair or at their waists.

Next Saturday will be the 60th anniversary of the death of Benjamin Disraeli. All members of the Primrose League honor him on that day by wearing his favorite flower as a token of alliance with the principles of the League.

The Primrose League is a political organization founded two years after the death of Benjamin Disraeli, Lord Beaconsfield, by members of the Fourth party whose membership, among others, included Lord Randolph Churchill.

This year the members will wear their primroses with a devout hope that out of this debacle will come a universal understanding, a banding together of all nations for the common good of all, for it is the purpose of the Primrose League to perpetuate Benjamin Disraeli’s principles of worldwide federation.

Freak Primrose for Collector’s Fun

The Olde Curiosity Shoppe of the primrose family contains some quaint and foolish treasures that undoubtedly were dreamed up during Nature’s midsummer madness and created just for fun.

Is there anyone who quests after the primrose who could resist the desire to see Galligaskins or Pantaloons or Hose-in-Hose?

The fun of it is, these slightly addled forms might crop up in your own planting of primroses, but while you are waiting and watching it might be well to become acquainted with them through old English catalogues and Parkinson’s “Paradisus Terrestris or Earthly Paradise.”

John Parkinson was a flower lover from “away back,” in fact as far back as 1629 when, as “herbalist to the king and apothecary of London,” he found time to write his still popular “Earthly Paradise.”

The king was the hapless Charles I, who lost his head 20 years later, and his garden-loving queen, Henrietta Maria, was the admired inspiration for the writing of the book.

In his dedication, he begs her to accept this “Speaking Garden” that it may inform her in all the particulars and wants of her flowers during the winter time “when you cannot see any of them fresh upon the ground.”

It was her habit to walk over the garden paths directing and admiring while her dwarf capered about with basket and shears ready to gather any fancied blooms.

In Gardens Now

Galligaskins, Pantaloons and Hose-in-Hose grew in her garden as they do in the gardens of the more lucky today. Galligaskins, or Curled Cowslips, as Parkinson describes them, have flowers crumpled at the edges and the husk (calyx or cup that holds the blossom) bigger than the bloom, swelling out in the middle like ribs, and in between the ribs foliage-like blades that curl and which “do resemble men’s hose that they did wear and tooke the name of Galllegaskens from thence.”

Pantaloons is a form of the Cowslip or Polyanthus with enlarged, funnel-shaped calyx which is colored like the blossom, usually crimson, but variegated with green stripes.

Jack-in-the-Green or Jack-in-the-Box is a Pantaloons but with a collar of solid green and a blossom that might be any color.

Hose-in-Hose is a “two-story” primrose, one complete flower growing out of another. This form undoubtedly occurs in types and species other than the Acaulis, Polyanthus and Juliae Hybrids which throw Hose-in-Hose flowers not infrequently.

Greens Liked

Green primroses are valued highly, especially in Ireland, and are given much moisture and complete shade.

There is also an old deep-green single Auricula called General Niel, a double bronze-green and a double black. Dusty Miller is a yellow Auricula with white foliage. Garyard is a Polyanthus with bronze foliage and pink flower heads.

There are a few double Polyanthuses which, because of their oddness and rarity, are much sought after. Most of them are very old plants but the exact time of their discovery is not known.

Prince Silverwings is an old Irish double purple edged with white. Rex Theodore has flowers of a deep black crimson laced with gold. Curiosity, occasionally called Golden Pheasant, is a mingled red and yellow. Derncleugh, frequently called Tortoeshell, is of a deeper red than Curiosity, being more nearly a crimson-brown and is embellished with gold markings. Harlequin is crimson, each petal tipped with white, and there is a double blue.

Surely when these treasures appear, willy nilly, or are tracked down and brought home by dint of unremitting stubbornness, they will be coddled much as the Weeding Woman’s Great Aunt in “Mary’s Meadow” coddled her pets, for “sure’s death her’d set it in the chimmy nook on frosty nights, and put bed-quilt over un, and any cold corner would do for she.”
The Barnhaven Double Primroses

By Bob and Dorothy Coplerud
Livonia, Michigan

Most authorities agree that Gerard's "Historie of Plants" was originally published in 1597, and contained the statement "...our garden double Primrose, of all the rest is of greatest beauty, the description whereof I refer unto your owne consideration." While this was the earliest note on the subject familiar to us today, double primroses were known and loved during the reign of Elizabeth I. In that day such plants were occasionally found growing wild in the English countryside, and brought into cultivation. Only during the nineteenth century did such specialists as Murray Thomson and the Cocker brothers begin producing man-made doubles in Scotland. Other varieties originated in France, and names such as Marie Crousse, Mme. Pompadour and Rose du Barri are still with us today, although surviving plants are few and far between. However, breeders of the late nineteenth and early twentieth centuries were able to produce only a handful of doubles to a thousand seedlings, increasing their stocks by division until disease and old age took their toll.

Mrs. Bellis introduced Barnhaven Double Primroses in April, 1965, after eight years of painstaking study and work. To the best of our knowledge she was first to develop breeding methods on a commercial scale, which produced approximately 25 percent doubles among her seedlings. That spring there were 340 plants at Barnhaven, all in their maiden bloom, each differing from the others in shade or tint of the various colors. These included pink and rose shades, cyclamen and purple, and Egyptian buff. Many were silver-edged, and the blooms were camellia-like in form and fully double. Unlike the tiny flowers of the old varieties, these ranged in size from a fifteen-cent piece to a silver dollar. Primrose fanciers from far and near came to Barnhaven in hordes to see, admire and photograph these plants in all their glory, and many were shipped to distant parts of the country.

When Mrs. Bellis hung up her shovel and hoe, the methods developed during her thirty years as fairy godmother of the primrose world were shipped back across the Atlantic to Jared and Sylvia Sinclair, who lived in the little village of Brigsteer in England's picturesque Lake District. Here they have continued the difficult and often heartbreaking task of selection and hand-pollinating for doubles. Mrs. Bellis, meanwhile has continued to produce some seed on a limited scale in her lovely garden on Oregon's Pacific Coast. Colors now include frosty white and yellows of many shades from pale primrose to golden amber, coral and apricot, raspberry, lavender, violet, reds in brick and scarlet hues, and now indigo, cornflower and sky blue. More are yet to come.

Double primroses do have their little quirks. Certain plants will produce single blooms early in the season. Others will produce single flowers during their first blooming season when grown from seed, or the first year after division, then assume their true form and produce double blooms thereafter. Sometimes doubles will bloom sparingly in alternate years, and bloom will not be characteristic. They have sometimes been considered tender or short lived because they bloom heavily over a long period of time (125 blooms on a plant during the season are not uncommon) in a vain effort to set seed, then, due to poor growing conditions or division at the wrong season, sulk and become dormant for months. Doubling displaces the female organs, and it is not possible for these plants to perpetuate themselves. Sometimes the blooms produce a bit of pollen, however, and this may be used for breeding.

We have not found double primroses appreciably more difficult to grow than polyanthus or acaulis, but they are slower to increase when divided. They seem to be less tempting to slugs, but are susceptible to red spider, especially in hot, dry weather. Control is not difficult with the new systemic granules, and of course a plentiful supply of moisture is essential throughout the summer and early fall. Like most primroses, they need a cool situation in good garden soil enriched with organic material, such as well-aged manure, leaf mold or compost. Damp shade will discourage bloom, but protection from bright sunlight is important. So is shelter from strong winds. High dappled shade is ideal. The plants should be divided when they have become too large and bloom diminishes, preferably while they are still in bloom. After the blooming season has ended the roots begin to stretch out, and if they are divided then a year's growth may be lost. When dividing, the old woody crown at the center of the plant should be discarded. Each division should consist of at least one complete crown, and when teased or cut apart from the others should have a fair share of roots. If these are too long to be handled easily, they should be cut back to four inches with a sharp knife. Scissors will bruise the roots, and the divisions are very apt to die back instead of producing the desired new system of fibrous root growth.

Nowadays more people than ever are anxious to grow double primroses successfully. As the years roll by, the old varieties are more and more difficult to find, and even more difficult to keep alive and in good health. This situation inspired Mrs. Bellis to embark on her breeding program years ago, a program which now makes it possible for everyone to grow double primroses from seed or obtain plants to grow on in their own gardens. Barnhaven Doubles are the crowning achievement of Florence Bellis' long career in horticulture, and one of which she can be very proud.
First Steps
Florence Bellis
Editor Emeritus

Some years ago I traced the first steps of the garden club movement in this country. Etched on my memory as clearly as writing on glass are the first steps taken by the American Primrose Society. Somehow I feel that this is the time and the place to share it.

Maryland took the first step in 1860 by organizing the Horticultural Garden Club but stumbled when war was declared a year later. The Civil War could also have had some bearing on the founding of the Ladies' Garden Club in Athens, Georgia in 1891. But perhaps it is just my fancy as a southern-bred that the memory of Sherman's march from Atlanta to Savannah had something to do with this invitation: "Every lady in Athens who might be interested in growing anything from a cabbage to a chrysanthemum is welcome."

Still, only twenty-seven years had passed since Sherman's 60,000 men had cut a sixty-mile-wide swath some three hundred miles to the sea. In those twenty-five days, they burned everything they could not eat. I am quite sure that many of the ladies who gathered in Mrs. Lumpkin's ante-room loved women" who attended that first meeting. They did not know that they planted a tree that day which might branch and flower north and south alike, bearing sweet fruit for anyone who wished to pick it.

In the 90's and on past the first World War, men found little pleasure in the garden. Then Leo W. Nack initiated the first Men's Garden Club in Chicago in 1927 - some have it 1928. His widow wrote me of his earth-love and how he had won first prize and $1,000 in a contest sponsored by a Chicago newspaper. His garden measured 45 x 60 feet.

Two years later Jay N. Darling (Ding Darling the famous cartoonist) organized the second club in Des Moines. The third and fourth clubs were set up the same year in Fort Wayne and in Aurora, not far from Chicago. The men held their first national convention in Chicago, September 26, 1932, banding the clubs together into the Men's Garden Clubs of America.

Nine years later a small group of gardeners with a mounting primrose enthusiasm came together in Portland and formed the American Primrose Society. Primroses were still new to this country, then. I can think of only a handful who grew them in the 1920's - Lou Roberts, Audra Link, and the garden columnist, Carl Maskey, all of Milwaukie just out of Portland; Rae Berry in Portland and, possibly, Henry Wessinger.

Dean Collins was drama editor of the old News-Telegram in Portland at this time and I managed the Toy Theater Players of Portland. We met by way of the reviews. In 1936, circumstances moved me to a shell of a barn on Johnson Creek in Gresham, ten miles east of Portland, which became Barnhaven. Mr. and Mrs. Collins were frequent visitors and one day he persuaded me, much against my will, to do a series of twelve primrose articles for his garden page in the Oregon Journal. They caught on and he conceived the idea of a society dedicated to primroses - one-flower societies being much in vogue at the time.

On the strength of "The Journal" articles, the Board of Directors asked me in 1943 to take on the job of editing the Quarterly. I cannot tell you the depth of my despair. The barn was still a barn, the business was growing as was my small daughter, I had no background material, and the APS files had attracted but two short articles from New Jersey in the two years since inception.

Among Mrs. Roberts' British seed catalogs, much loved, thumbed and penciled, were some Royal Horticultural Society journals which reported on primroses exhibited in their Spring Shows in London and on the Primula Conferences. The Portland Public Library yielded the information that two complete sets of RHS Journals existed in the United States. One was in the Oregon State University library only ninety miles away.

The OSU library's kindness to me will always remain a shining thing. The staff provided me with a typewriter and desk in the stack room housing all the RHS Journals dating from early Victorian years, the French Horticole volumes, and those of the Horticole Beligque. For ten days I copied primrose history. Not a scrap escaped.

Yet after nine years of editing the Quarterly, I had used but a fraction of the material. Before me are those first three mimeographed Quarterlies, No. 1, 2 and 3 of Volume I. Thirty-three years disappear and I am again walking around and round the round table in Lou Roberts' dining room picking up the freshly mimeographed sheets in sequence, she folding them on the kitchen table into booklets.

After the mimeographed issues had been reissued in print and Volume II was on its way, the Quarterly could have become a monthly publication had the Board of Directors accepted Mr. Collins' offer to have "The Journal" take over it's publication. But in my circumstances I could not edit a monthly. So the Society kept it's national identity - young and dreamful though it was - the Quarterly continued to be published in Gresham, and Mrs. Roberts' daughter, Margaret Pearson, had drawn the first APS emblem and the little article-stops I called dicles. For the very personal parts of this piece I beg understanding but I could think of no other way to accurately record our first steps.

We are hoping that you all will share your whole-hearted primrose enthusiasm and your experiences in notes and articles for the enjoyment and enlightenment of the entire membership. A fitting thing, for was it not Mrs. Ernest L. Scott and Mr. T. A. Weston, both of New Jersey, who wrote the first two articles for the American Primrose Society?
Seasonal Notes
From Barnhaven
by Florence Bellis

Last April a well-informed member from Pennsylvania asked me to use these pages to explain size and form differences among the Miniature primroses. To the compliment of having the page noticed and participated in is added the convenience of not having to think of a topic. In this way, too, if the page is uninteresting some might think it the subject and not the presentation, so if anyone has one of these handy loophole questions, by all means send it to me.

Here are the questions, the answers to which must be in capsule form to fit the space although they warrant a full chapter. "Please explain the differences in miniatures, Cinderellas, stalked Julias. I look at some of mine and try to decide what they are . . . rather large leaves with dainty stalked blooms . . . not Polyanthus, could they be Cinderellas? Are all the Miniatures really miniature, that is to say very small leaves with small flowers close upon them? Things called hybrid Julias come with big flowers and leaves and could be Vulgaris. Should the stalked Julias all have the typical small Julias leaves, etc. If I can't be sure I'm sure others find it a big confusing."

In the second place it is necessary to understand that the species within each section of the Primula family are closely related, and in flower families this means that everyone is highly marriage-minded, producing children of mixed blood which are usually intermediate between the parents. No more beautiful and varied children exist in the flower world than those produced—by plan and without plan—by members of the Vernalis Section. The giant Polyanthus are children of the Oxlip, Cowslip, and Primrose, all native of the British Isles (and predominantly yellow), and the highly-colored Primroses of the Mediterranean countries. The Acaulis are offspring of the British and Mediterranean Primroses. The Miniatures are children of all of these and the exceedingly small, magenta-colored P. Julias of the Caucasus Mountains.

Generally speaking, form, color, and size resulting from these unions with P. Julias are mostly unpredictable. However, the influence of P. Julias can be counted upon to reduce either the size of the plant, foliage, or flowers, or all three, and for this reason "Miniatures" is the rug under which all are swept. But the degree of reduction cannot be predicted, for the same pod of seed in one of these crosses can produce plants more dwarf than the smallest parent; plants as small as this parent; plants intermediate between the small and large parent, and plants like the large parent in some aspect. And herein lies the difficulty of fitting them into standard rules, to decide just when a stalked Juliana ceases to be a stalked Juliana and becomes a Miniature Polyanthus. Or at what point of size a cushion Juliana is too large for such and should be classified as a Cinderella. To complicate matters further, the foliage—which often decides into which category they are to be tossed—is usually small on all these primroses with Julias blood at blooming time in the spring, but becomes increasingly large as spring and summer advance. The foliage of P. Julias always remains small, but even in its own small way develops from a leaf about little fingernail size in early spring to that of thumbnail area, doubled, before it somehow mysteriously disappears in the summer.

Briefly, here are the rules which have, so far, aided in the classification of an almost unclassifiable group of hybrid plants. Cushion Julias (first generation hybrids between P. Julias and usually Acaulis, English or Mediterranean Primroses, or subsequent generations among their hybrids) are preferably of the creeping Julias habit, small foliage, nickel or dime-sized flowers each on its own miniature stem held just above the plant forming a carpet, or cushion. Cinderellas are of the same parentage for the size and foliage, or flowers, or all three, and for this reason "Miniatures" is the rug under which all are swept. But the degree of reduction cannot be predicted, for the same pod of seed in one of these crosses can produce plants more dwarf than the smallest parent; plants as small as this parent; plants intermediate between the small and large parent, and plants like the large parent in some aspect. And herein lies the difficulty of fitting them into standard rules, to decide just when a stalked Juliana ceases to be a stalked Juliana and becomes a Miniature Polyanthus. Or at what point of size a cushion Juliana is too large for such and should be classified as a Cinderella. To complicate matters further, the foliage—which often decides into which category they are to be tossed—is usually small on all these primroses with Julias blood at blooming time in the spring, but becomes increasingly large as spring and summer advance. The foliage of P. Julias always remains small, but even in its own small way develops from a leaf about little fingernail size in early spring to that of thumbnail area, doubled, before it somehow mysteriously disappears in the summer.

In the first place it is necessary to understand that loose terminology is at once the affliction and deliverance at the Primula family. On the one hand it makes for confusion, and on the other it saves the genus from botanical mustiness serving a popular end. Very loosely, then, "Miniatures" is the overall term designating those hybrids with small or large amounts of P. Julias blood in their veins.

Primula julias

Cushion juliana
but intermediate between the dwarf Juliae and giant Acaulis with flowers ranging from nickel to quarter size and the plant habit more tufted than creeping. Cinderellas, therefore, pattern more after the Acaulis parent whereas the cushion Juliana identifies itself more with the Juliae parent. Stalked Julianas (first generation hybrids between P. Juliae and usually Cowslips, Oxlips, or Polyanthus, or subsequent generations among their hybrids) are small-foliaged and small-flowered, like the cushion Julianas, but instead of each flower on its own tiny stem, are clustered together on a stalk. If these stalks would only standardize themselves, classifying committees would be saved considerable time and indecision. Usually the stalked Juliana is either short and stocky (four or five inches), or knitted needle thin and longer – from five to six inches – even more if all other parts are definitely small. Miniature Polyanthus are of the same parentage as stalked Julianas, but intermediate in size – larger in all parts than the stalked Juliana and smaller than the giant Polyanthus.

Sometimes originators in the past named and released plants as Julianas which now would be classified as Cinderellas (if unstalked) or Miniature Polyanthus (if stalked). Since these last two classifications did not exist at that time to take care of the not-so-miniature Miniatures, and since a plant must be grown and distributed under its original name, the older and new named varieties of Julianas do not always agree in the matter of size.
In fact, I have come to the conclusion that the more I think about this subject, clear enough to me, the more cloudy it may be getting for you, and urge again more topics for a fresh start.

**What's New?**

by Joe Dupre, Anacortes, WA

**Item:**

**BEETLES & WEEVILS**

Both the larval and adult stages of several weevils and beetle can devastate primula. Most chemical pesticides control only the adult stage.

The parasitic caterpillar nematode (neoplacta carpocapsae) attacks grubs of beetles and weevils and over 200 other insects. Two products containing this parasitic nematode are SEEK® and BIOQUEST®. Shelf life of the nematode is short so mail order is probably better than store bought products. Mail order sources are more likely to be properly stored prior to sale. One mail order source is NEMATEC, Box 758, San Leandro, Ca. 94577.

This predator nematode is not persistent in and of itself. To survive and multiply it must have a continuing source of fresh insects. Once targeted insects have been killed the predator survives for about 2 months in moist soil at temperatures between 59°F and 85°F.

A persistent bacterial disease of white grubs and other insects is Bacillus Popilliae Dudky. It is also called milky spore disease. It has been used for a number of years to control Japanese Beetle. One product on the garden supply shelf containing Bp is White Grub Attack® by Reuters Laboratories, Box 346, Haymarket, Va. 22069. Once established Bp persists for 15-20 years.

Over 200 strains of another bacterial disease of insects, Bacillus thuriengensis (Bt), have been isolated and are undergoing testing. Bt has been around in commercial form since the mid 1950's. BT®, Dipel®, Thuricide® and a few others have been available for years. A new series of products by Reuters Labs (address above) are on gardening product shelves in wettable powder or dusting formulations. Bt insecticides work best when caterpillars are small, as in the first 3 or 4 instars. Bt has no effect on humans or other mammals so is safe to use throughout the garden.

Current Bt formulations, once exposed to sunlight (uv) and moisture, remain effective for only a few days.

**Item:**

**IMPORTING, ANYONE?**

Plant, including seed, import restrictions have been established for a variety of reasons. Some are to prevent the import and spread of insects and diseases harmful to American agriculture and horticulture.

It is also part of international cooperation to protect endangered and threatened species.

Unless prohibited by federal or state law plant materials may be imported into the USA by individuals. The process is not complicated but it is time consuming. The process begins by obtaining plant import permits from USDA-APHIS, Plant Protection and Quarantine Programs, Federal Building, Hyattsville, Md. 20782. Permits are free.

In 4-6 weeks you will receive the...
Gibbarelic acid is available at larger garden supply places or from Millingers, Inc., 2310 W. South Range Rd., North Lima, Oh. 44452-9731.

The usually available Ga is GA3. To date about 30 have been identified. GA7 is more effective as a plant multiplier. In combination with another growth regulator, 6-Benzyl adenine, it is sold as Promolin®. Promolin is used by apple growers. Others growth regulators such as rooting hormones should also work this way.

Try 100 parts per million (PPM). To calculate PPM refer to back issues of Primroses. Briefly 1 teaspoon of liquid product per gallon of water = 1302 PPM. Multiply 1302 by the percent of active ingredient expressed as a decimal to get PPM. Use ratio and proportion to vary PPM up or down.

At 200 PPM Promolin was effectively a low priced week killer on primula. No reports on lower PPM concentrations. Results at 200 PPM on sedums were as spectacular as GA3 or julia. The sedum looked like a pregnant porcupine in which each quill was also pregnant.

The industrial solvent DMSO was at one time (and possible still is) used in a popular liquid rooting mixture. The theory is the DMSO penetrates plant tissue carrying the rooting hormones along with it. Try dissolving powdered preparations with DMSO to make them more effective on these primula multiplication experiments. Wear kitchen type rubber gloves as a precaution when handling DMSO with other chemicals.

---

**Information**

**1988 Dues**

1988 membership renewals are now due. An envelope for sending in your dues is included in this mailing. Once again, our annual rate for both home and overseas members remains at $10.00, but there is good news for members in the British Isles. Because of the weakening dollar, those wishing to pay in sterling may send cheques, made payable to Brian Skidmore, Treasurer, please to:

Acct. #0291941
Lloyds Bank, C & C Branch
47 Milson Street, Bath
BA1 1DX England

In order to insure proper credit in the USA it is necessary to inform the Treasurer that your cheque has been deposited in the British Bank.

All of you are reminded that membership is for the calender year of '88 and that renewals should be made before Dec. 15. If you are in doubt about the status of your membership, just check the mailing label in which this Quarterly comes to you.

---

**Photo Contest Donors**

Elsewhere in this issue you will read about the results of the Photo Show.

In this place the Society wishes to pay tribute to those whose generous donations of money made the whole thing possible. These include Orval Agee, E. LeCeyt Bailey, Ann Cabot, Joseph Lenzner, Edward Palmer, Dee Peck, Robert Redfield, Thompson and Morgan, Ward Vanderpoel, George Wickstrum and Whitney J. Wright. Our very warmest thanks to all these friends and members.

---

**Minutes of the Summer Board Meeting**

The July meeting of the American Primrose Society was held on July 11, 1987 at the home of Herbert Dickson. It was called to order by President Irene Buckles at 10:15 A.M. The minutes of the April 4th and 5th meetings were approved as written.

Brian Skidmore, Treasurer, gave the Treasurer's report. Brian suggested we have a drive for new members. He finds we lose more than we gain each year. The quarterly report ending in June reflects costs and incomes and balances comparable to previous quarterly reports.

We had received written material from our Editor concerning the up-

---

**NATIONAL AURICULA AND PRIMULA SOCIETY**

**Southern Section**

Invites all Auricula and Primula Lovers to join this Old Society

Membership includes year Book

Lawrence E. Wigley
67 Warnham Court Road, Carshalton Beeches, Surrey, England
coming anniversary celebration. Each item was considered by the board and either accepted or corrected to their approval. Irene appointed a subcommittee consisting of Al Rapp and Brian Shidmore with another member to be appointed later. They will work with the steering committee to see that all goes well.

Our new Judging Chairman, Al Rapp, gave some of his ideas pertaining to his new position. He is eager to see more training sessions and more persons becoming qualified judges; then he wishes to regulate things so that each judge will be given equal opportunity to judge. He presented many good thoughts and expressed the intention of meeting with the judges soon to formulate new guidelines.

Round Robin chairperson, Ruth Bartlett Huston wishes to resign. She would like to see the Round Robin continued, and would give anyone interested in taking over all the help she can.

The Slide Library has 50 new slides added to the library, thanks I think largely to Jay Lunn. Every Society should take advantage of the valuable material available from the library.

Brian says he has had two orders for the Dictionary reprint. Anyone interested should contact him.

Irene appointed Al Rapp as chairman of the nominating committee, with others to be appointed later.

The National Show will be held on April 9th and 10th at the Urban Horticultural Building in Seattle. Washington State Chapter will host the show.

The seed exchange director, Candy Strickland, reported a good year. 319 orders were processed and over 12,000 packets filled and sealed. Costs and profits were comparable to the two years past.

The members adjourned the meeting and joined the others at the picnic and auction. Everyone enjoyed a very good afternoon, and a very lucrative plant auction. Some $500 plus was received from the sale of many interesting plants.

Respectfully submitted,
Candy Strickland, Secretary

Slide Library Report

One of the most difficult offices in a Primrose Society Chapter or any horticultural society is that of Program Chairperson. If you hold such a position, the APS Slide Library may be able to help you. A mid-winter program on Primulas might be just the thing to spark enthusiasm for the upcoming spring blooms. A program coinciding with the publication of the APS Seed Exchange List may help your members decide which seed to include on their first choice list. A picture truly is worth a thousand words when it comes to introducing this vast genus to new APS members or to other horticultural societies.

The slide library consists of 209 categories of 35mm slides. This number includes over 180 different species, hybrids and varieties. Photographs of gardens featuring Primulas, Primrose shows and displays, floral arrangements, as well as people involved in the activities of the American Primrose Society are also available. The borrower may specify the type of slides desired or may order a general program on Primulas. The general program includes a script with information on each species or variety. All programs consist of 80 slides mailed in a Kodak Carousel, unless otherwise requested by the borrower.

To borrow a slide program, send your request to:
Ann Lunn
APS Slide Library
Rt. 5, Box 93
Hillsboro, OR 97124

In order to ensure receiving a program on the designated date, the order should be placed as early as possible. Please specify the content of the program desired and the date it will be shown. The slides are due to be returned one week after the showing.

The user fee is five dollars and should be paid when the order is placed. This fee covers postage and insurance necessary to send the slides to the borrower. Any unused part of the fee is used to upgrade the slide collection. The borrower pays the return postage and may either send the slides via United Parcel Service or the U.S. Postal Service. If mailing by U.S. Postal Service, the borrower should insure the package for $50. That amount of insurance is included in the UPS fee.

Most of the slides in the library have been contributed by the photographers. Although many individuals have donated slides, no one has provided more than Orval Agee of Milwaukie, Oregon. The Society is indebted to him and to the other contributors. In order to provide the best possible programs for viewers, the slide collection continually needs to be updated. Currently, more 35mm slides are needed of Primula species, particularly in a garden or wild setting. Slides of named varieties, such as Juliana hybrids, show and alpine auriculas, are in short supply as are photographs of garden scenes featuring Primulas. Any donations of slides will be greatly appreciated and the photographer will be given photo credit.

It is hoped that many of you will take advantage of the Slide Library, one of the benefits of membership in the American Primrose Society.

Silver Laced Polyanthus

A letter from British member Bernard Smith notes that he would welcome correspondence with any member (heretic, of course) who grows silver laced polyanthus including an offer of exchange of seed. He has a Red strain, some re-selected Barnhavens.

The address:
Bernard Smith
Windways
35, The Drive
Gravesend, Kent
DA12 4BY England

APS Dictionary

You are reminded that the Treasurer has a few Xerox copies of "A Pictorial Dictionary of the Genus Primula" available for $7.50 per copy. Send your check to Brian Skidmore.

Secretary's Address
Candy Strickland
8518 - 28th Avenue E.
Tacoma, Washington 98445

1987 Seed Exchange

The seed exchange is off and running again this year. I am in grave need of species and unusual seeds, so am looking for new donors and new sources of seeds. If anyone has any knowledge of sources that I haven't previously used, I surely would appreciate them letting me know.

We have had a good growing year but I have been told that many of the plants which are usually good seed setters, have not produced this year. Maybe due to the heat and dryness.

I will try to provide you with the best selection I can and will make the seed list as interesting as possible.

Here's to a good growing year!
Finally

The 1988 National Primrose Show

The 1988 National Show will be held on April 9 and 10 at the Center for Urban Horticulture in Seattle, Washington. Special features will include garden tours, and a wide variety of plants for sale.

At the gala banquet and Annual Meeting to be held the evening of April 9 the featured speaker will be Kris Fenderson, author of “A Synoptic Guide to the Genus Primula”. Guest of honor will be Herb Dickson of Chehalis.

This year local members will act as hosts for out-of-town members – providing housing and transportation on a pre-arranged basis.

If you are planning to attend and would like more information about hospitality arrangements (or anything else), please write co-chairman June Skidmore, 6730 West Mercer Way, Mercer Island, WA 98040.

Everybody is invited!

American Primrose Society

Officers

President: Irene Buckles, 13732 45 Ave. S., Seattle, WA 98168
Vice President: Terri Koch, 12495 Sunnyview Rd. NE, Salem, OR 97301
Recording Secretary: Ester (Candy) Strickland, 8518 - 28th Ave., Tacoma, WA 98445
Treasurer: Brian Skidmore, 6730 West Mercer Way, Mercer Island, WA 98040
Editor Emeritus: Florence Bellis, 2835 N. Oak Avenue, Lincoln City, OR 97367

Directors

Orville Agee, Milwaukee, OR
Al Rapp, Tacoma, WA 1985
Rosetta Jones, Kent, WA

Presidents of affiliated societies and chapters

Etha Tate, Milwaukee, OR
Sally Cadranell, Bellevue, WA
Vasco Fenili, Tacoma, WA

Membership

Dues of $10 a year are payable Nov. 15. Membership includes four issues annually of the Quarterly, cultural chart and seed exchange privileges. Sustaining member $50. Life membership, $200; garden club affiliated societies, $10 a year; library and horticultural societies, $10 a year; second member in family, $1 a year. Overseas members, $10 a year; please send by international money order. Send dues to the treasurer.

Publications

Back issues of the Quarterly are available. Order from the secretary.

Manuscripts for publication in the quarterly are solicited from members and other gardening experts, although there is no payment. Please send articles and photographs to the editor at 1236 Wendover Ave., Rosemont, PA 19010.

Advertising rates per issue: full page $60; half page $30; quarter page $15; eighth page and minimum $10. Submit advertising to the editor.

Seed Exchange

Ester Strickland, chairman. 8518 28th Ave. E., Tacoma, WA 98445.

Show Judges

Al Rapp, 4918, 79th Ave. W., Tacoma, WA 98467

Slide Library

Ann Lunn, Route 5, Box 93, Hillsboro, OR 97124

Editor’s Committee

Richard Critz, Editor. 1236 Wendover Avenue, Rosemont, PA 19010
Larry Bailey, 1570 9th Avenue N., Edmonds, WA 98020
Linda Bailey, 1570 9th Avenue N., Edmonds, WA 98020
Joe Dupre, 2015 N Avenue, Anacortes, WA 98221
Dee Peck, 8813 Paton Road, Philadelphia, PA 19118
Gene Reichle, P.O. Box 923, North Bend, WA 98045

Available at your store or send:
$1.85 for 5/4 oz., $3.20 for 12 oz.,
$4.70 for 28 oz., (includes Mailing.)

Available at your store or send:
$3.20 for 1 lb., $12.50 for 5 lb.,
$46.00 for 25 lb., (Includes Mailing.)

© 1983 A Y Schultz. By the makers of “Plant Shine”
Mfg. by SCHULTZ CO., St. Louis, MO 63043 U.S.A.
New and improved strain of garden auriculas, the result of 30 years of selecting and breeding for better color and vigor.

BLUE GARDEN
YELLOW GARDEN
MIXED GARDEN
DICKSON'S PETITE HYBRIDS
(a mixture of small-species hybrids)
MIXED EXHIBITION ALPINES

The above $1.00 per packet of 50 seeds
Hand-pollinated show auriculas
Red self, yellow self, green-edged
$2.00 per packet of 25 seeds

CHEHALIS
RARE PLANT NURSERY
2568 JACKSON HIGHWAY
CHEHALIS, WA 98532
Minimum order $5.00.

A Synoptic Guide to the Genus Primula
by
G. K. Fenderson

This book is intended to serve as a basic reference to the genus Primula. Approximately 1375 species, synonyms, and hybrids are included, each with complete reference to author, initial publication, and current status; for nonhybrid taxa, details of typification are also given. Distribution, habitat, altitude, section, a cultural code, stature, and color are indicated for all currently accepted species. The several dozen species described since 1949 are included within this conspectus.

Chapters are devoted to the taxonomic history of the genus, its origins, and distribution. Other chapters treat cultivation of particular species or groups, growing primulas from seed, and pests and diseases.

ISBN 0-935868-24-0. v. + 213 pp. 7" x 10" hardbound with dustjacket; 56 line drawings, 1 black and white photograph. Available from International Specialized Book Services, Inc. 5602 NE Hassalo St., Portland, OR 97213 ($40.00). Available outside the USA from Wheldon & Wesley, Codicote, Hitchin Herts, SG4 8TE England.