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Elizabeth Erickson at Margaretten Park

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INTERNATIONAL LILAC SOCIETY is a non-profit corporation comprised of individuals who share a particular interest, appreciation and fondness for lilacs. Through exchange of knowledge, experience and facts gained by members it is helping to promote, educate and broaden public understanding and awareness.

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Dedication

This Eighteenth Issue is Respectfully Dedicated To

MARK EATON

MARK is the name of several illustrious heroes of old: Roman emperor and general, the surname of a gospel writer, and a Venetian adventurer. This name was also given to our hero, the Eaton child born September 13, 1900, at Erie, Kansas.

Mark went to Kansas University at Lawrence, where he studied for a career in journalism. After graduation he married Alice O'Bryn and began rearing three sons. His first job was on a Wisconsin newspaper. Owing to severe burns to his fingers from a gas heater explosion, for therapy he took up the 'cello which helped the young couple to feed and clothe the growing family.

By 1923 Montgomery Ward had hired him as copy editor, a job that allowed him to "retire" after eleven years. At about this time the fourth son, Tommy, arrived. Thereupon Mark bought the Belton (MO) *Star-Herald* which he published for a few years before moving into Kansas City where he edited a veterinary catalogue. Next Sears-Roebuck engaged him as merchandizing controller and sales promotion manager. Additionally he edited their Spanish language catalogue!

In the late 1940s he moved his family to Long Island occupying the house which served the British general Lord Howe as headquarters during the War of Independence. Mark began a twenty-five year venture with his beloved lilacs by purchasing Cedar Hill Nursery from Theodore A. Havemeyer's widow. These acres contained the fabulous collection of lilacs which Mr. Havemeyer imported from the Lemoines of Nancy, France. He renamed the nursery Lilac Land, and opened it to the public.

Lilacs do not sell themselves. True, there is a ton of sentimentality associated with them, but the public has to catch the bug before parting with disposable income for evanescent blooms however fragrant. Here his merchandizing experience came into play. He sent his sons into "The Big Apple" promoting perfumes in department stores and to Arthur Godfrey's studio for 45 minutes "on stage" talk of lilacs. The Esso road map marked the location of Lilac Land! He also contributed to the *New York Times* garden page, wrote garden columns for the *New York Daily Mirror*, and was garden editor of the *Suffolk (Co.) Sun*. He managed the Long Island Nurserymen's garden show at Roosevelt Raceway and the Island Garden Arena. Then in the early 1970s he again "retired" and moved with Alice to Cocoa Beach, Florida.

In 1975 with Alice's death, Mark lost his help mate and companion of

fifty-plus years. Nevertheless he continues to be active in community affairs: Surfside Players, the Order of Elks, a lifelong Rotarian, Sons of the American Revolution, and, of course, the International Lilac Society which recognized his contributions to the lilac with its Award of Merit "for outstanding lifetime work with and dedication in promoting and introducing finer lilacs" (1972).

The Havemeyer and Eaton Lilacs

WHITE:

Carley
 *Dazzle
 Heather
 *High Noon
 *Professor E.H. Wilson
 Sonia Colfax
 Snowflake
 White Swan

VIOLET:

Allison Gray
 Fred Payne

BLUE-BLUIISH:

Blue Angel
 Dawn
 Moonlight
 Mrs. A. Belmont
 Mrs. Elizabeth Peterson
 Smokey-Grey
 True Blue

PINKISH:

Charm
 *Martha Kounze
 Mauve Mist
 Nancy Frick
 Pink Mist
 Romance
 Serene
 Tit Tat Toe

REDDISH:

*Downfield
 Eaton Red
 Glory
 James Stewart
 Lady Lindsay
 *Mister Big
 *Mrs. John W. Davis
 Mrs. Watson Webb
 Priscilla

PURPLE:

Anne Shiach
 Dusk
 Ethel Dupont
 Hallelujah
 Jane Day
 Mrs. Flanders
 Mrs. Trapman
 Mrs. W.E. Marshall
 Night
 Sarah Sands
 Zulu

LILAC:

Ellie Marie
 Mrs. John S. Williams

UNCLASSIFIED:

Ethan Allen

*Denotes Double Flowered



Falconskeape

A Visit to Falconskeape Garden

By Deborah D. McCown, Knight Hollow Nursery, Inc.

*"The lilacs are turning their heads down in full bloom
Because the rain, though barely such, is so heavy
As to bring on a kind of standstill of Spring."*

These are the opening lines from a poem by Richard Eberhart titled "Lilacs I." They very accurately express the way the lilacs looked and the way I felt about them on that rainy Saturday in May when my 8-year-old daughter Elizabeth and I visited Falconskeape Gardens with the International Lilac Society members. This was a very special visit for us since I had never been to the Gardens and while I have always liked lilacs I had only recently started to work with them professionally.

My profession as director of a plant tissue culture laboratory gives me an unusual perspective of plants. For the most part of my working day I look at plants that are only an inch or maybe two inches tall — thousands of them, all in clear glass vials in the laboratory. We have approximately 150 different clones of plants, representing over a dozen plant families but they are all tiny by normal plant standards. Most of these plants end up as rooted micro-cuttings in our greenhouse — the roses look like roses, birch trees look like birch, and the lilacs have that distinctive green, heart-shaped leaf. But still, these plants are only a few inches tall at this point and are not as yet representative of a fully mature plant, grown in a position in the garden to show off its special characteristics.

In February of 1988, Karen Murray of Ameri-Hort Research sent us the first three of Fr. John Fiala's lilacs that they were introducing into the commercial trade. Our job was to micropropagate these lilacs and make them available in quantity. The plant material we received on that cold winter day were root suckers, leafless but ready to grow. We were able to get our cultures started from this material and over the course of the year, we generated thousands of tiny lilacs, each identical copies, from the buds on the root suckers. Even in the culture vials they looked like lilacs but people grow lilacs for their flowers — they come in purple, magenta, lavender, pink, rose, white, cream, bicolored, single, double, early, late, sweetly fragrant, spicy, heavily perfumed, etc., etc., etc. I asked Karen if there were any pictures of the three lilacs we were propagating — these were 'Albert F. Holden', 'Blanche Sweet', and 'Wedgwood Blue'. The only photograph, and it was only a single picture, was of 'Albert F. Holden'. This same picture is in Fr. Fiala's book, the *Genus Syringa*. There were no pictures of the other two clones. Somehow, I didn't find this very rewarding — I really wanted to know what these lilacs looked like, smelled like, felt like.

My reward for patience came in the form of an invitation to be a speaker at the International Lilac Society meeting which also came with an opportunity to visit the Falconskeape Gardens when the lilacs were in bloom. At least six weeks before the meeting I started calling Karen to get an update on the weather and bloom development, after all Elizabeth and I were only going to be there for a day and a half. For a while the weather was unusually warm and Karen was really concerned that the lilacs were going to be in bloom way before the meeting date, but then it turned cooler and started to rain. It rained and rained and rained but the lilacs were in full glory when we arrived at the gardens.

It rained off and on that Saturday which is why the poem seemed especially appropriate, but in between the showers the fragrance of the lilacs hung with the mist in the air. Peter Murray graciously took me around first to see 'Albert F. Holden', 'Blanche Sweet', and 'Wedgwood Blue' then to see some of the other new lilacs we have begun micropropagating this year — 'Avalanche', 'Yankee Doodle', and 'George Eastman' (the only one not yet in bloom). They were truly lovely and I smelled each of them, touched the blossoms and took lots of photographs. After seeing them in bloom the written descriptions have meaning.

The other benefit of visiting the Gardens and attending the meeting was the opportunity to meet two of the people whose names now identify lilacs — Arch McKean, a charming gentleman who has a deep purple lilac named for him and Marie Chaykowski, Fr. Fiala's sister who has a fragrant, pink hyacinthiflora named for her. We are micropropagating both of these lilacs, new for us this year, and meeting the individuals for whom they are named gives them extra meaning.

Now that I have seen the lilacs, I think I will be content through the winter months while we micropropagate our thousands of tiny plants because I will remember the color and fragrance of the lilacs at Falconskeape Gardens.

Micropropagation of Lilacs

By Deborah D. McCown, Knight Hollow Nursery, Inc.

MICROPROPAGATION is a technique used to grow and multiply plants in sterile culture. The technique requires some skilled personnel and special equipment but the final intent is the same as standard plant propagation — to reproduce exact copies of a unique individual plant. We began micropropagating lilacs for Ameri-Hort Research in February of 1988 as a method of rapidly introducing some of Fr. John Fiala's outstanding selections. Lilacs can and are propagated by traditional methods,

cuttings and root suckers, but the time required to generate large numbers of plants from a single individual can be significant. Micropropagation can permit the introduction of thousands of plants within a year.

The plant material necessary to initiate cultures is small, in fact a single vegetative bud can be enough to establish shoot cultures. In our case, Peter Murray collected root suckers from the three clones that were to be introduced first. These root suckers were wrapped in damp paper towels, placed in plastic bags and shipped to our laboratory in Wisconsin by next day mail service. We then potted the root suckers and placed them in our greenhouse. The new growth produced from those plants was harvested and the shoots cut into single node sections, surface sterilized in a bleach/detergent solution, and placed on solid medium in sterile jars. The gelatin-like medium for growth contains sugar, all the inorganic salts you would find in any plant fertilizer, some vitamins, and cytokinins which are a type of plant growth hormone that encourages meristems to divide.

If we have successfully sterilized the tissue (to kill off all fungal and bacterial spores that are normally found in the environment) without injuring

the tissue too badly, growth of the shoots begins. Often the early growth of plants in culture is erratic and unpredictable and obtaining uniform growth can be a time-consuming process. With the lilacs, this stabilization phase occurred fairly rapidly and by fall we began production of the lilac clones.

The production phase of micropropagation I have always described as similar to cutting up starfish. Cut a starfish into five pieces, wait, and eventually you will get five new starfish. With the lilacs, one of our technicians takes the cultures to a laminar flow hood. This is a critical piece of equipment since we need to maintain sterile conditions and the hood achieves this by taking room air through a series of filters, removing all fungal and bacterial spores, even virus particles. Thus, when a technician opens a culture jar inside



Dr. Deborah McCown

the hood it will remain sterile. The shoots in the culture are removed and cut into single node pieces and distributed into new jars. This gives an increase in the number of cultures, for example a stock culture may yield two or three new cultures. These new cultures go onto shelves lighted 24 hours/day for six to eight weeks until they have grown into shoots approximately two inches tall. The process can be repeated until enough shoots have been generated to meet the contract requirements, 500, 5000 or more.

At this point, the cultures are harvested and the microcuttings planted in flats with a sterile, horticultural mix, generally a peat-perlite mixture. The flats are covered with clear plastic domes to maintain high humidity and put under lights for the rooting period. With lilacs, roots generally start forming within two weeks and have heavy roots in six weeks. The rooted flats of microcuttings are now slowly acclimated by reducing the humidity and increasing the light levels until they can safely go to a greenhouse. They may spend an additional week or two in a greenhouse before the rooted cuttings are ready to transplant to individual pots. Once potted, the microcuttings need a couple of months additional growth before they are ready to be planted in nursery or garden.

The micropropagated lilacs available to Ameri-Hort Research at Falconskape were rooted last November and transplanted in February to be ready for the May lilac celebration at the Gardens. These micropropagated plants will be extremely vigorous and if protected while small, will in a very few years produce the same silvery lavender flowers of 'Albert F. Holden' or the fragrant pale pink flowers of 'Blanche Sweet'.



Walter W. Oakes

A LILAC PRIMER

Reprinted from *Flower and Garden*, March/April 1989 Issue

By Permission

By **Bill Heard**

LILACS HAVE BECOME so much a part of the American garden scene — especially across the northern part of the U.S. and most of Canada — that many persons suppose they are native. Not so. Not a single kind of lilac (*Syringa*) is native to this continent, nor to the western hemisphere.

The common *Syringa vulgaris*, genetic ancestor of most of today's named varieties, is thought to have been brought to Vienna from Constantinople in the 1500's. Before that, it had been taken to Turkey from the Balkans of south central Europe, where it apparently was native. From Austria it spread in popularity, and by the 1600's was common in France and England. A nurseryman, Victor Lemoine, and his family, of Nancy, France, developed so many hybrids of *S. vulgaris* that the term "French hybrid lilac" became, and remains, the most used name for practically any hybrid lilac bearing a fancy name.

It has long been misleading to call them all French hybrids, however, because many on the market came from hybridizers in Belgium, Holland, Germany, Russia, and England, in addition to France. More recently, another large group of them has originated in North America from the kinds brought here long ago. Preston, Skinner, Klager, Havemeyer, Fiala and Brand are a few of the most familiar names associated with lilac hybrids developed on this continent.

Another important point in understanding today's lilacs is that many other *Syringa* species are now involved, nearly all of them from China or other parts of Asia. The Japanese tree lilac (*S. reticulata*), the Korean lilac (*S. patula*), and *S. meyeri* (named for Frank N. Meyer who sent it to the U.S. in 1909) are three examples. They are becoming better known and used year by year.

A beginner buying a lilac could easily become bewildered by the differences, the similarities, and the descriptions. Among lilac specialists, seven color classifications are recognized: white; violet; blue/bluish; "lilac"; pink/pinkish; magenta/reddish purple; and purple/deep purple. Generally, two styles of the individual florets are recognized, single, and double (with more than five petals in each floret). Also, lilacs frequently are further classified as "early" and "late." By choosing examples from both the early and late groups, a gardener could stretch out the bloom season to four or five weeks.

Best advice to neophytes trying to choose lilacs to add to their home grounds is to go to some public planting where varieties are labeled, and

observe them at bloom time. No written description can compare with actually seeing the plant, its stature and style, size and color of flower; and sensing its fragrance. Fragrance may vary from climate to climate and season to season. Note names of those that please you. The farther south the garden, or the milder its climate, the earlier the bloom time, so plan your visit accordingly. In the warmer locations, expect bloom by mid-April; at northern extremes, early June.

Another possibility is to visit local nurseries in spring while their container-grown lilacs are blooming. The drawback to this idea is that often the selection in local nurseries is fairly limited. Many more varieties are available from nurseries selling by mail, and these firms also are a little more likely to have varieties properly labeled.

A further point on which to inform yourself, in acquiring lilacs, is whether they are on their own roots or are grafted. Own-root plants are preferred. They grow better and live longer, but they take longer for the nursery to produce, hence are more costly. The grafted ones, in which the desired top is grafted to an economical and vigorous but different root system (usually a privet, which is closely related), can be produced in salable size more quickly. If you buy a bare root lilac you can easily tell if it is grafted. Grafted plants should be planted with the graft union at least four inches below ground level. This way they eventually produce their own roots from the buried stem and perform as well as the own-root type. Own-root plants may be planted with the crown just below ground level as you would plant other shrubs.

Use lilacs in mixed borders of shrubs, in grouped plantings just of lilacs, as a screen or background, and as specimens where the blooms and fragrance can be readily appreciated. Most of the French hybrid lilacs grow large, ten to 12 feet high, spreading from six to ten feet. In multi-plant combinations, allow 12 feet between plants.

One good plant might be placed against a wall or wood fence as a single specimen. A grouping just of lilacs in woodland form, allowing four to six feet between plants, is attractive for bird nesting and at blossom season. For a hedge, two possibilities are the Rouen lilac, *S. chinensis*, sometimes mis-called "rothomagensis," which grows up to ten feet or more, withstanding some trimming; and *S. meyeri* or dwarf Korean lilac, which has small privet-like foliage blooming late in the season, fine textured with many small lilac-colored blossoms. *Syringa* 'Miss Kim,' a dwarf form similar to the Meyer, also makes a good short hedge, needing little trimming. Space these hedge types at about four feet.

Lilacs do well over much of the country where there are cool nights and a true dormant season or winter. Nearly all those available in the U.S. are considered hardy to Zone 3 (-40 degrees). Because of their need for winter

dormancy, they are seldom used in areas milder than Zones 7 or possibly 8 (for 'Miss Kim'). In some semi-tropical areas in California, lilacs do best at higher elevations, rather than at sea level.

If the soil grows good potatoes or corn, it should grow lilacs. Drainage should be good. Organic matter helps. Year-old or older compost is ideal. Lilacs respond to lime in the soil. Add a couple of handfuls of ground limestone around a plant every third year and scratch it in. Prune plants annually to remove wayward branches, remove bloomed-out stems, and control or direct the growth. You can prune at any time, but midsummer after bloom time is good, avoiding damage to fall-set buds that produce the next spring's flowers. It is not really necessary to prune off the bloomed-out blossom stems after they brown, but the most fastidious gardeners do usually remove them. Either way, the lilac will bloom again the next year.

What should you do about the sprouts that come up around the base of lilacs as they age? Are they worth digging up to plant elsewhere or give away? The answer depends on the history of the plant. If it is a kind growing on its own roots, the sprouts are likely to grow into plants identical to the parent. If it is a grafted plant, sprouts may or may not be desirable. Observe leaf buds closely on the sprouts, and compare them to those on the mature plant. If similar, the sprouts are worth keeping. For success in the transplanting, dig out a clump of earth with the little plant.

Protect your lilacs from pests. The worst are stem borers, scale, and blights. Foliage may get powdery mildew, but this is rarely serious although it may be disfiguring. To control scale, spray plants early in spring on the first warm (about 60 degree) days with a spray containing diazinon or malathion. Repeat if necessary.

Lilac stem borer is the larva of a wasp-like clear-wing moth. The adult lays eggs on the lilac branches in mid-spring; eggs soon hatch into whitish grubs that tunnel into the cambium, killing branches. Watch for holes in bark, traces of sawdust, or rough places where the plant has covered old scars. Gardeners traditionally fight lilac borers with insecticide sprays, for example Dursban, timed for the spring period of egg-laying. But the new environmentally preferred control is with pheromone (sex odor) attractant traps distributed in the garden in spring at mating time. This prevents reproduction and effectively reduces numbers of borers. Ask at your garden store for such traps.

General information and a newsletter are available through the International Lilac Society. Individual memberships, \$15 per year. Address: Mr. Walter Oakes, Sec'y., Box 315, Rumford, ME 04276.

The Taxonomy of An Image

Lilacs in American Literature

By Raymond P. Tripp, Jr., Denver Colorado

HENRY DAVID THOREAU, Walt Whitman, Emily Dickinson, and Amy Lowell, all very different people, had one thing in common as authors: they admired the lilac and used it in their writing. Whitman's "When Lilacs Last in the Dooryard Bloom'd," Dickinson's "The Lilac is an Ancient Shrub," Lowell's "Lilacs," and Thoreau's passage "Still grows the vivacious lilac. . ." are well known. Not as well known, perhaps, is the fact that the protean image of the lilac rivals the taxonomic complexity of the plant.

The lilac is surrounded by an interesting cluster of powerful associations. Its beauty and long history of cultivation, perhaps, make this inevitably the case. Yet so tightly knit are the ideas, emotions, and memories connected with all aspects of the plant, that very seldom does a single feature of the image appear alone. The mention of one seems to evoke the others. A list and then a look at our authors will highlight this peculiar taxonomic complexity and cohesiveness of the lilac image.

The mention of the lilac, almost without fail, will entail at least three or four if not all of the following features:

Location: Lilacs are associated with dooryards, especially of old and abandoned houses, cellar holes, and lonely roads, all of which evoke an elegiac sense of ruins.

Time: Lilacs return each spring while those who plant them eventually



Olga Rudenko, Alice Barnes, Orville Steward, Bill Utley

do not, and thus they evoke thoughts of timelessness, eternity, and the brevity of human life.

Fragrance: Lilacs possess a rich, memorable, and evocative fragrance, which works upon the imagination like nature's own incense.

Color: The lilac's elegant "purple" is warm, poignant, yet formal, like the royal color of the earth's lifeblood.

Blossoms: The lilac's symbolic poignance finds visual expression in the pointed shape of its blooms.

Leaves: The lilac's dark green yet heart-shaped leaves provide a vegetable emblem of human experience.

Roots: Lilac roots are deep, complex, and permanent, and reach into the dark mysteries of earthly life.

Birds, Nests, and Eggs: Lilacs symbolize the soul's experience of the world, because they form thickets where birds live, sing, build nests, and lay eggs before they fly away.

Picking: Lilacs are picked for the gentle ceremonies of love and death.

Traveling: Lilacs' passing — yet returning — beauty reminds the traveler of his own journeys through life.

Some of these connections, of course, follow directly from the reality; lilacs often do outlast the hands and the doors by which they are planted. (And their number may be increased or decreased by the "splitters" and "lumpers" among us.) An item appeared in the *Rutland Daily Herald*, in 1935, entitled "Cold Summer of 1816 Blow to Chittenden," in which Emmet Crapo, then an old man, commented:

"These cellar holes that you find among our hills show where homes used to be. Their stone walls stand pretty well, and most of the doorsteps are still there. You notice that nearly all of them have lilacs or roses [another Persian flower] growing by them."

The emotional coherence of this complex image remains unique.

Lowell's *Lilacs* provides a natural key with which to classify the literary species and cultivars. Almost all of the forms listed above appear in her poem. The predominantly if gently elegiac image of **location** appears in such lines as:

*Above a cellar dug into a hill (2)**
Lilacs in dooryards (15)
Lilacs watching a deserted house
Settling sideways into the grass of an old road (17-18)

Location with pointedly elegiac associations is found in:

The dead feed you
Amid the slant stones of graveyards (41-42).

**Figures in parenthesis refer to unnumbered lines of the several poems [ed.]*

The second feature of **time** occurs by itself or combined with **location** in such lines as:

Of all springs (14)
You are everywhere.
You were everywhere (21-22).

The third feature of **fragrance** is found twice by itself and in combination with *time* in:

You flaunted the fragrance of your blossoms (28)
You are the smell of all Summers (79)

The mystical connection with incense appears in Lowell's likening the fragrance of the lilac to "Sandalwood" (25). The fourth characteristic of **color** is particularly well represented. Lowell's poems begins with:

Lilacs,
False blue,
White,
Purple,
Color of lilac (1-5).

It is not hard to find the fifth feature of poignant "clear-cut" (63) **blossoms** in the fecundity of "And a hundred or two sharp blossoms" (68). The sixth and also "pointed" feature, **leaves**, is found several times in an interesting progression moving from leaves, to shapes, to hearts:

Among your heart-shaped leaves (8)
Bursting above the leaf-shapes of our hearts (78)
Heart-leaves of lilac all over New England (100)

The heart takes on a spatial dimension as well as a connection to timelessness when it is combined with the eighth feature of **birds, nests, and eggs**. For it is among the lilac's "heart-shaped leaves" that:

Orange orioles hop like music-box birds and sing
Their little weak soft songs;
On the crooks of your branches
The bright eyes of the song sparrows sitting on spotted eggs
Peer restlessly through the light and shadow
Of all Springs (8-14)

The ramifications of the seventh feature of **roots** should not be overlooked. A longer passage will show the connections among the several features of the full lilac image, as well as among the poets who use it:

Heart-leaves of lilac all over New England,
Roots of lilac under all the soil of New England,
Lilac in me because I am New England,
Because my roots are in it,
Because my leaves are of it,
Because my flowers are for it,
Because it is my country
And I speak to it of itself
And sing of it with my own voice
Since certainly it is mine (100-09).

"And sing of it with my own voice" echoes Whitman's celebration of radical democracy.

Lowell's key to the lilac image identifies even the color of lilac leaves in "You are the green sea" (46) and "May is lilac . . . May is a green as no other" (84-88). The only feature which seems to be omitted from her "inventories" (33) is the ninth **picking**, especially for memorial purposes, which may be inferred from her "slant stones of graveyards" (37). The tenth, **traveling** is implied by her ships "in from China" (27), her "elm-shaded streets" (43), and her "great parks where everyone walks and nobody is at home" (49), which brings us full circle back to "Lilacs watching a deserted house" (13). But one cannot, of course, expect to find every aspect of such a complex image in any single poem.

Displacement and recombination, however, are important, like geographical dispersement. A single feature of the lilac image may not be found separately, nor directly connected to another, like **greenness** and **leaves**. Yet it may be found moved to another passage and joined with a different feature, as, for example, in "And ran along the road beside a boy going to school" (19), where the emblematic "road" bypasses the abandoned house, so to speak, and leads implicitly to **traveling** through life.

Whitman's poem is, perhaps, the classical example of how the cohesive energy of the lilac image rivals the recombinative richness of the plant. His title line combines **location** and **time**:

When lilacs last in the dooryard bloom'd (1.1)

The adverb *last* signals duration through repetition, perhaps, even finality; and the dooryard is the *locus classicus* of the full image. The element of time, however, quickly finds direct expression (1:4):

Lilac blooming perennial and the drooping star in the west.

The lilac seems to outlast even the evening star. **Location** appears again in its classic association with old houses:

In the dooryard fronting an old farm-house near white-wash'd palings (3.1).

Fragrance pervades Whitman's elegy, but its first appearance is blended with the powerful emotional associations of the lilac as well as the symbolic shape of its blossoms:

With many a pointed blossom rising delicate, with the perfume strong with love (3.3)

Sometimes in Whitman's poem several features of the lilac image are subtly combined that they cannot really be separated, as, for example, **location**, **color**, **leaves**, and **picking** in:

*With every leaf a miracle — and from this bush in the dooryard,
With delicate-color'd blossoms and heart-shaped leaves of rich green,
A sprig with its flower I break (3.4-6)*

Picking suggests harvesting, the end of life, and its ceremonies:

*Here, coffin that slowly passes,
I give you my sprig of lilac (6.12-13)*

Yet in a way which echoes Thoreau the lilac's blossoming and transcendental green leaves even in death imply life:

Blossoms and branches green to coffins all I bring (7.2)

In his excesses Whitman anticipates T.S. Eliot's somber lines:

*April is the cruelest month, breeding
Lilacs out of the land, mixing
Memory and desire, stirring
Dull roots with spring rain (*The Wasteland*, 1.1-4)*

The vernal power of the lilac may spring from its being one of the first flowers to bloom:

*All over bouquets of roses,
O death, I cover you with roses and early lilies,
But mostly and now the lilac that blooms first,
Copious I break, I break the sprigs from the bushes,
With loaded arms I come, pouring for you,
For you and the coffins all of you O death (7.4-9)*

The champak** heaviness of Whitman's imagery can be felt in his return to the feature of **fragrance**:

Yet their lilac with mastering odor holds me (13.9)

The single feature, apart from **roots**, which seems missing is the cellar hole of a house that is gone. This may be supplied, however, through displacement into the grave, with which lilacs are directly connected through the image of the coffin (10.3):

And what shall my perfume be for the grave of him I love?

Birds, nests, and eggs are displaced into a mystical bird whose ceremonious song rings timelessly from the thickets of the swamp: --

*Sing on, sing on you gray-brown bird,
Sing from swamps, the recesses, pour your chant from the bushes,
Limitless out of dusk, out of cedars and pines (13.1-3)*

Whitman's symbolic recombination of lilacs and bright round singing things, whether eyes, eggs, or stars, can be seen in (16.21):

Lilac and star and bird twined with the chant of my soul.

In one form or another most of the major features of the lilac image may be found in Whitman's elegy — and it seems that a lilac poem must be elegiac.

Thoreau's lilac passage in "Former Inhabitants; And Winter Visitors" also suggests elegy — but with a transcendental ending. The lilac need not always be a melancholy flower. Even though this chapter may appear to the most backwards-looking and sad section of an otherwise optimistic book,

***East Indian tree with fragrant flowers [ed.]*

even in the dead of winter under the ice on Walden Pond one may see "its bright sanded floor the same as summer; there a perennial waveless serenity reigns." Like his fellow New Englander Emmet Crapo, Thoreau knows well that endings are undeniably sad:

What a sorrowful act that must be, — the covering up of well! coincident with the opening of wells of tears.

Yet Thoreau draws up to ask rhetorically, "Again, perhaps, nature will try . . ." It is not surprising, therefore, that we find lilacs growing in this part of *Walden* woods.

Here we shall find displaced as well as direct images. **Location** and **time** are found in the first sentence of Thoreau's passage:

Still grows the vivacious lilac a generation after the door and lintel and the sill are gone . . .

But with a difference! "Still grows . . . generation after . . . and gone," reinforced by wordplay and the relentless repetition of "door and lintel and the sill," all do bespeak **time**. Yet the second, spiritual meanings of "Still . . . vivacious . . . [and] generation" point, not to the duration of death, but to the "perennial waveless serenity" of life.

In Thoreau's woods the "dooryard" which the lilac image allows us to expect characteristically turns out to be a "front-yard" of other woods. The typical lonely "lilac path," further, **travels** into the living present on "the road near which my house stands," not only to the past where:

Once more, on the left, where are seen the well and the lilac bushes by the way, in the now open field, lived Nutting and Le Grosee.

This village of the past, a kind of mental necropolis, supplies the cellar holes associated with lilacs:

Now only a dent in the earth marks the site of these dwellings . . . where the door-stone was.

But regardless of what facet of the lilac image Thoreau uses, he gives it a transcendental turn. "Once more . . . by the way," mischievously harbors his new priorities, and reminds us that "the slant stones of graveyards" are "door-stone[s]."

Thoreau's blend of **time**, **fragrance**, **color**, and **picking** is a tonic experience:

. . . unfolding its sweet-scented flowers each spring, to be plucked by the musing traveler . . . blossoming as fair, and smelling as sweet, as in that first spring, I mark its still tender, civil, cheerful, lilac colors.

The lilac image is a powerful one, and each feature can and usually does evoke another.

The suspiciously Edenic phrase "as in that first spring" offers a unique example of this special power. Has Thoreau erred in his botany in having a

slip blossom its first year? The children who earlier plant the lilac which "Still grows vivacious" show us that he has not:

Little did the dusky children think that the puny slip with its two eyes only, which they stuck into the ground in the shadow of the house and daily watered, would root itself so, and outlive them, and the house itself in the rear that shaded it, and grown man's garden and orchard, and tell their story faintly to the lone wanderer a half-century after they had grown up and died, — blossoming as fair, and smelling as sweet, as in that first spring.

Here, "by the way," we **travel** to our lilac **roots** sinking into **time** and the well of life through "two eyes only." The language is profoundly ceremonious. Clearly "the puny slip with its two eyes only" could not have blossomed in the first spring when it was planted. But this is transcendental botany. Thoreau dashes from lilacs to children in language which could apply to both in "that first spring of the world." Thoreau's "sweet-scented flowers" do not produce Whitman's "mastering odor," nor does Thoreau's "lone wanderer" quest after "lovely and soothing death" (14.28). Thoreau would be more likely to agree with Emily Dickinson, that:

*The Lilac is an ancient shrub
But ancients than that
The Firmamental Lilac
Upon the Hill tonight — (1241)*

Thoreau, Whitman, Dickinson, and Lowell are, of course, well-established as American authors. But more recent and perhaps less well-known writers, poets in particular, continue to draw upon the cluster of powerful associations surrounding the lilac. A 1967 poem by Windfield Townley Scott, entitled "Exercise in Aesthetics," deals with Christmas decorations in the holiday season. The poet asks "Whom were all these Christmas signals for?" (11). His first line, however, reads, "The lilac bushes were small with winter" (1). And as one familiar with the lilac image would expect, other features are soon to follow: "the house we passed" (6), the "back road" (8), the "cellar" (applied to a December morning!) (9), "Nobody visible at the house" (10), and the "stranger" who "passed" (14), "in a moment" (15). The lilac image appears to be powerful enough to operate across the seasons, in winter as well as in spring.

We all, it seems whether or not we commit our thoughts to paper, wrestle with the "Firmamental Lilac" seeking our own key to the locus, time, fragrance, color, blossoms, leaves, roots, winged inhabitants, ceremonies, and peregrinations of this protean plant.

EIGHTEENTH ANNUAL MEETING



TREASURER'S REPORT

May 19, 1989

Checking Acct.
Naper Bank, N.A.
Naperville, IL. 60566



Priscilla at
"Dooryard Lilacs"

RECEIPTS: 5/1/88 - 4/30/89

Balance brought forward — 5/1/88.....		\$ 3,627.62
Walter W. Oakes (Dues)	\$4,298.50	
Publications	168.50	
Plant Auction (Rochester, NY)	2,367.00	
Robert Hoepft (Conference Adv. Monies Refund)	262.03	
Wm. Horman (35 mm Slide Copy Monies Refund)	15.28	
Check No. 1060 Void (Stale)	213.60	
	<u>\$7,324.91</u>	\$ 7,324.91
Total Funds Available 5/1/88-4/30/89		\$10,952.53

DISBURSEMENTS (5/1/88-4/30/89)

O.M. Rogers (Newsletter - 12 Mo.)	\$1,207.58	
Eastern Canada Region	200.00	
Merke Jewelry & Trophies	646.60	
Pauline Fiala (Postage)	500.00	
J. & J. Printing	2,368.85	
Secco Services & Ministries	2,487.34	
Peter Murray (Conference Advance)	500.00	
Walter W. Oakes (Postage)	285.07	
Pat Cohen (Secretary Services & Supplies)	213.60	
Wm. Horman (35 mm Slide Copy Project)	60.00	
National Council of State Garden Clubs	15.00	
Denver Botanical Garden (1987 Conference)	42.87	
Transfer to Life Membership Fund (M.M. Acct.)	450.00	
Pat Cohen (Secretary Services & Supplies)	213.60	
Orville Steward (Stationery)	35.45	
Total disbursements (5/1/88-4/30/89)	<u>\$9,225.96</u>	\$ 9,225.96
Balance on hand 4/30/89		\$1,726.57



Walter E. Eickhorst

Money Market Acct. — Naper Bank, N.A., Naperville, Il. 60566

RECEIPTS (5/1/88-4/30/89)

Balance carried forward 5/1/88		\$25,677.68
Interest credit (12 Months)	\$1,532.56	
Life Memberships (4 @ \$150 Each)	600.00	
O.M. Rogers	10.00	
Wm. Utley	10.00	
Wilson Stamp	103.91	
Void Check No. 1002 (Craig Hibben)	1,000.00	
	<u>\$3,256.47</u>	<u>\$3,256.47</u>
Total Funds Available — 5/1/88 - 4/30/89		\$28,934.15

DISBURSEMENTS (5/1/88-4/30/89)

Craig Hibben (Research)	\$1,000.00	
Brooklyn Botanical Garden (Research)	1,000.00	
Medina Travel (Advance)	100.00	
Ohio Awning (Advance)	252.00	
Seeco Services & Ministries	590.23	
Naper Bank - C.D. (10 Months)	5,000.00	
	<u>\$7,942.23</u>	<u>\$ 7,942.23</u>
Balance on Hand - 4/30/89		\$20,991.92
NAPER BANK C.D. (10-Mo., 10.25% Rate)		\$ 5,000.00

FUNDS BEING HELD IN SPECIAL ACCOUNTS (4/30/89)

Life Memberships — 34		
(22 at \$100 - 11 at \$150 - 1 at \$180)	\$ 4,030.00	
C.C. Clark Memorial Fund (Plus Int. of 52.50)	1,052.50	
Memorial Fund (John C. Wister - Hans Conreed)		
(Plus Int. of 15.75)	316.55	
Arch McKean (Plt. Prop./Dist. Fund) (Plus Int. of 276.00)	538.00	
Arch McKean (C.D. No. 01171) Naper Bk. 10.25% - 10-mo.	5,000.00	
Mrs. Wishart (Plt. Prop./Dist. Fund (Plus Int. of 27.00)	553.00	
Education/Research (Plus Int. of 93.00)	1,771.00	
Publications (Upton Scrapbooks etc.) (Plus Reva Ballreich		
Spec. Funds (233.00, Plus Int. of 28.00)	565.50	
Total Funds Being Held in Special Accounts	\$13,919.55	
Total Funds Available — Money Market Acct.	\$25,991.92	
Total Funds Being Held in Special Accounts	13,919.55	
Total General Funds Available in M.M. Account	\$12,072.37	
Total Funds on Deposit in Various Accounts (5/1/89)		
Bank Statement - Ckg. Acct. (4/29/89)	\$1,743.28	
Outstanding Check No. 1073	16.71	
Adjusted Ckg. Acct Balance (5/1/89)	\$1,726.57	\$ 1,726.57
General Funds in M.M. Account		12,072.37
Total General Funds Available 5/1/89		\$13,798.94
Funds Held in Special Accounts 5/1/89		13,919.55
Total Funds in All Accounts 5/1/89		\$27,718.49

Respectfully submitted:
/s/ Walter E. Eickhorst, Treas.

Conference Chairman's Report

As co-hosts for this eighteenth annual meeting, we wish to acknowledge and thank the many individuals who assisted in the planning and conducting of the event in special ways.

Foremost to Marty Martin whose experience and thoughtfulness facilitated all aspects of the planning.

To Mr. and Mrs. R. Henry Norweb, Jr., who arranged and hosted the elegant luncheon at the Arboretum.

To the Holden staff, under the direction of C.W. Eliot Paine; wonderfully efficient and pleasant, Barbara McAttee, who assisted with communications and provided brochures and mailings for the convention packet. Charles Tubessing and David Gressley who secured and transported the plants sent for the auction — and in that respect — to Charles Holetich

(RBG), Charles Tubessing (Holden), Roy Klehm (Klehm Nursery) and Peter Murray (Falconskeape) for plant contributions for the auction. To the Fiala sisters, Marie, Mollie, Elsie, Pauline, who kept records of the auction and our faithful auctioneer, John Carvill.

To Alex Apanius, Executive Director of the Garden Center of Greater Cleveland who arranged for special tour time during a busy plant sale at the Center and to Jack Kerrigan, Editor of the Garden Center Bulletin who announced the event to members throughout northeast Ohio; to Katherine Kohl, Corporate Secretary at the Lake View Cemetery who arranged a most thorough docent tour of this historical, horticultural setting.

To Orville Steward, 1989 President, whose encouraging letters along with notes from Bill Utley kept business meetings and announcements on target. To dear Ellen Steward who acted as hostess for meetings and hospitality during the evening events.

To the Erhart Fire Department Explorer Post No. 2500 which provided volunteer guides and assistants on the grounds at Falconskeape on Saturday.

To Walter Eickhorst, ILS treasurer, whose financial support enabled us to secure the "tent."

Finally to our very distinguished guest speakers for their sincere interest and exciting addresses: John Elsley, Wayside Garden Horticulturist, Dr. Deborah McCown, Propagator, Knight Hollow Nursery, and dear friend of the Society, Roy Klehm, Charles Klehm & Son Nursery.

Financial Statement

DEBITS:

Fair Lawn Holiday Inn: Rooms and Meals	\$2,246.64
Ohio Awning: Tent Rental	720.00
Cleveland Eastern Trails: Friday Bus	704.00
Greyhound Charter: Saturday Bus	940.00
Medina Secretarial Service: Brochure	121.80
U.S. Postal Service: Stamps	76.50
Quill Corp.: Folders	49.68
Weymouth Pantry: Box Lunch and Hospitality Suite	722.00
Medina Rental: Chairs and Tables	175.00
	<u>\$5,755.62</u>

CREDITS:

ILS Advance	\$ 500.00
Registration	6,225.00
TOTAL	<u>\$6,725.00</u>

Respectfully Submitted
/s/ Karen Murray

Convention Committee Report

Our conventions for the next several years promise to be exciting. We all look forward next year to Montreal the last weekend of May (25-26), 1990.

In 1991 we are invited by the Board of Directors of Lilacia Park, Lombard, Illinois, to visit their fine gardens, including a trip to Lincoln Park. We were warmly welcomed to Lilacia in 1975 when we met at the Morton Arboretum at Lisle.

Dr. Robert Cook, director of the Arnold Arboretum, through our own Jack Alexander, invites us to Boston in 1992. We have not been to Boston since our second convention in 1973. They are in the midst of renovating and rejuvenating their famous lilac collection.

For 1993 we have a very special invitation to come to Spokane, Washington, where they have an active group of lilac devotees. I was much impressed on my visit there last Monday. The director of the gardens, John Dodson, told me that this would really be great for them as it would give them incentive to work hard on their lilac collection.

Other gardens and arboretums also are anxious for us to visit them. The future looks bright.

Respectfully submitted
/s/ William A. Utley, Chairman

Membership Committee Report

Current ILS membership as of May 5th:

Members USA	350
Members Canada	49
Members Overseas	<u>17</u>
Total	416

43 members failed to renew 1988 membership, hence were taken off the publication mailing list as of December 31st, 1988. Of those who failed to renew, fifteen made only one membership payment, hence could be considered as "curiosity seekers." The remaining 28 were members for periods of three to twelve years. Finding the reason(s) for their termination of membership would be of help to ILS. The list was mailed to each ILS Vice-President for further consideration and perusal.

Respectfully Submitted
/s/ Charles D. Holetich

Region II Report

In January I presented a lilac talk and slide show to the Guilderland Garden Club. A contribution was forwarded to our Secretary, Walter W. Oakes. Following the presentation I distributed our information leaflets and membership application forms.

On May 24th I will be presenting another slide show and talk, this time at the George Landis Arboretum at Esperance, New York. I have already scheduled a third slide and talk presentation before the Scotia Garden Club for January 1990.

Upon receiving a listing of unpaid memberships in Region II from Charles Holetich, I sent a letter out to each of them, asking them to renew their memberships.

Early this spring I visited the George Landis Arboretum to inspect their lilac collection. Pam, their director, is coming to my place in order to select certain lilacs which they need to restore their collection to its former glory.

This fall ILS has the opportunity to staff a booth at the Eastern States Exposition, West Springfield, Massachusetts, free. All that is needed is volunteers each day for a week or two. Please let me know what dates you wish to come and tend the booth and distribute ILS literature and answer questions about lilacs.

I find that many people have a fondness for lilacs, yet their interest lies mainly in the fragrance of two or three plants.

Respectfully Submitted
/s/ John C. Carvill, Vice-President

Research Committee Report

The last research award was made to Dr. Craig Hibbin and announced at the Awards Banquet in Rochester. This award nearly depleted the Research Fund and additional funds will be needed if we are to continue making significant awards in support of research.

Therefore, we request the Board of Directors authorize a fund drive, through the "Lilac," for contributions to the Research Fund. If this request is approved, we would envision a request for funds in the "Lilac" and the development of a brochure outlining the goals of the Research Fund and indicating the past history of research support.

Respectfully Submitted
/s/ Owen M. Rogers

Publications Committee Report

Upon the urging of several Society members, the Board of Directors at its autumn meeting at Medina, OH, directed that the *Lilac Newsletter* be replaced by a quarterly journal. The newsletter therefore was suspended upon publication of its December number at the completion of its fourteenth volume. Since the Society's proceedings were published under the title *LILACS*, it was directed that the serial be expanded to a quarterly. Accordingly the initial issue was designated Winter Number (Volume 18, No. 1) and published in January 1989, containing the Society's membership directory. It consisted of 32 pages with a printer's cost of somewhat over \$600.

Emphasis is to be placed on original material of direct concern to our members. This first issue contained ten items of lilac news plus an article about lilacs and caterpillars reprinted from the Devonian Botanical Garden's *Kinnekinnick*. Three black-and-white photographs illustrated the first number, since these were the only available ones at publication time.

Suggestions have been made that colored photographs would enhance the journal. The editor agrees, except that four-color process is expensive (as much as \$200 per page). If means can be found to meet this proposal, your editor will gladly comply.

One final contingency arises, however. *LILACS* needs a business manager to oversee circulation, advertising and other financial operations. And, of course, the editor welcomes contributions from members who have lilac news and cultural items to report. Deadlines are the 15th of December, March, June and September.

The Summer Number will contain articles about the several gardens and events occurring at our 18th annual meeting. *LILACS* is the official quarterly journal of ILS and its pages are open to all members who wish and are willing to express their views and observations on lilacs.

Respectfully Submitted
/s/ R.B. Clark, Editor

Lilac Evaluation Committee Report

Over one thousand slides of lilac cultivar inflorescences and habit have been taken in the Katie Osborne Lilac Collection during May and June, 1988. Also I am pleased to inform you that during blooming time this spring six students are collecting photographic data, making herbarium specimens and filling out lilac performance and evaluation forms. The objective is to gather sufficient taxonomic and descriptive data on each cultivar or botanical sub-species before it is lost to the collection for whatever reason.

Respectfully Submitted
/s/ Charles D. Holetich

Gifts and Donations Committee Report

The purpose of this committee is to seek out sources of income in order to build an endowment fund, the earnings of which shall be used to help fulfill three objectives of ILS, namely: education, research and promotion.

The 1988 Treasurer's report shows three types of funds: Life Memberships, Memorials and Education & Research. It also shows three types of Special Purpose Funds: Plant Propagation, Printing and Publication (See Table I).

This report aims to clarify the status of these several assets, which amount to \$13,643.30, and to propose a procedure for expending their earnings.

Review of Origins

I. Funds

1. Life Memberships. At the first Hamilton meeting, Dr. Wister moved (seconded by Gertrude Wister) that, in accordance with customs regarding disposition of assets of defunct organizations, life membership assessments be set aside and that only the earnings be available for use. Presently that fund amounts to \$3430 (22 at \$100, 7 at \$150, 1 at \$180).

2. C.C. Clark Memorial Fund. At the first convention held in Rochester, Robert Clark endowed ILS with \$1,000 in memory of the Reverend Dr. Clarence Carroll Clark (no relation) who was, among his very many other pursuits, a lover of lilacs. No restrictions were placed upon the use of this fund (at various times it has been drawn upon to meet general expenses). Its present status is \$816.

3. John C. Wister Memorial Fund. Following Dr. Wister's death in 1977, the sum of \$100 was donated as a memorial.

4. Hans Conreed Memorial Fund. \$50.

5. Education and Research Fund. \$2771.

II. Special Purpose Monetary Gifts

1. Upton Scrapbook. The Arnold Arboretum inherited six lilac scrapbooks from the estate of Edward A. Upton of Detroit. Dr. Owen M. Rogers received permission to reproduce these books, and the ILS sponsored this project, certain members contributing monies to support it financially. To date four volumes have been published as two, leaving two volumes to come. \$304.50.

2. Printing. A revision of the By-Laws is authorized by the Board. Reva Ballreich had donated \$200 toward this project.

3. Arch McKean gift for introducing new lilac cultivars. \$5,000.

4. Lourene Wishart gift for developing an autumn flowering lilac. \$500.

Proposals

After eighteen years, a mere \$12,400 in funds has been amassed. At ten percent interest, the combined yield would be a modest \$1240 annually, scarcely enough to support a single project. Your committee therefore proposes (1) that each member re-double his efforts to find sources of income enrichment, (2) that the Treasurer be empowered to invest all funds, combined or separate, into income producing securities, using the advice of the Budget and Fiscal Committee as instruments become mature, and (3) that monies thus yielded be used only to fulfill the threefold objectives of the society.

Respectfully Submitted

/s/ Robert B. Clark, Chairman

Table I
Funds Held in Special Accounts
(Extracted from Treasurer's Report, May 1988)

I. FUNDS		
A. Life Memberships		\$ 3,430.00
B. Memorials		1,116.80
1. C.C. Clark	\$ 816.00	
2. John C. Wister	243.30	
3. Hans Conreed	57.50	
C. Education/Research		2,771.00
II. SPECIAL PURPOSE		
A. Plant Propagation		5,788.00
1. Arch McKean	5,262.00	
2. Lourene Wishart	526.00	
B. Printing — 1. Reva Ballreich		233.00
C. Publication — 1. Upton Scrapbook		304.50
		<hr/>
		\$12,643.30
III. EARNINGS		1,232.00
TOTAL		<hr/>
		\$13,875.30

Lilac Registration 1988

Reprinted from *HortScience*, Vol. 24(3), June 1989

By Freek Vrugtman, Registrar for *Syringa*

All correspondence concerned with additional information or plant or propagation material of newly registered cultivars should be directed to the various registrants listed below, not to the Royal Botanical Gardens. Previous registration lists of *Syringa* appeared in *AABGA Bul.* 13(4):105-110; 14(3):95; 15(3):71-72; 16(4):131-132; 17(3):67-69; 18(3):87; and *HortScience* 23(3):458.

***Syringa vulgaris* L. 'Kardynal', Karpow-Lipski 1986.** Registered 5 Apr. 1988. Registrant: W. Bugala, Institute of Dendrology, Polish Academy of Sciences, PL-62 035 Kornik, Poland. Selected in 1962 as a seedling of unknown parentage by the late Mikolaj Karpow-Lipski (1896-1981) of Chelmza, Poland. Introduced by the Institute of Dendrology. Florets single; flower color (Horticultural Colour Chart 1939/41 R.H.S.): deep Purple Violet 732 to 732/1; buds opening seemingly at random, progressing from base to apex of thyrse, while many buds remain closed for some time, creating the appearance of a loosely structured thyrse with many apices. Known to be hardy to -32C.

***Syringa vulgaris* L. 'Monore', Moore 1987.** (Blue Skies®) Registered 14 July 1988. Registrant: Audrey Teasdale, Monrovia Nursery Company, P.O. Box Q, Azusa, California 91700-1336, USA. Discovered by Ralph Moore, Sequoia Nursery, Visalia, Calif. Raised from seed collected from open-pollinated *S.v.* 'Esther Staley'. Name, description, and color photograph published in Monrovia Nursery Wholesale Catalog 1987 (pp. 107-108). 'Monore' blooms profusely at an early age. It flowers well in hot regions, with little winter chilling required. Florets single; flower color (Horticultural Colour Chart 1939/41 R.H.S.): Hyacinth Blue 20/2 and Orchid Purple 31/2. Hardy in Zone 4 (USDA Hardiness Map 1965), or -29 to -34.5C (-20 to -30F). 'Monore' was introduced in 1987 as Blue Skies® (US Trademark No. 1, 435; 7 April 1987). U.S. Plant Patent pending.

The following three lilac cultivar names were registered by Fr. John L. Fiala, 7359 Branch Road, Medina, Ohio 44256, USA.

***Syringa x hyacinthiflora* (Lemoine) Rehder 'Blanche Sweet', Fiala 1988.** Registered 16 Dec. 1988. Raised from seed collected from *S. x h.* R.D. 1976 (= *S. v.* 'Rochester' x *S. oblata* var. *dilatata*) (pollen parent: *S. v.* 'Rochester') and selected in 1981 by John L. Fiala. Introduced commercially in 1988 by Ameri-Hort Research, Inc., P.O. Box 1529, Medina, Ohio 44258, USA. Florets single; bud color (Horticultural Colour Chart 1939/41 R.H.S.): Ethyl Blue 548/1 to 548/2; open floret color: Sky Grey 549/3 with tints of 548/3. Corolla lobes large and recurved. Flowers appearing in mid-season, fragrant. Foliage a good green, disease resistant. Plants of moderate vigor and height, to 2.5 m. Known to be hardy to -29C (-20F); Arnold Arboretum Hardiness Zone 3. U.S. Plant Patent pending.

***Syringa vulgaris* L. 'Arch McKean', Fiala 1984.** Registered 16 Dec. 1988. Raised from seed collected from *S. v.* 'Aginocourt Beauty' (pollen parent: *S. v.* 'Rochester') and selected in May 1984 by John L. Fiala. Name, description and color photograph published in: Fiala, J.L. 1988. *Lilacs, the genus Syringa*. Timber Press, Beaverton, Ore. pp. 102 and 223, pl. 82. Introduced commercially in 1988 by Ameri-Hort Research, Inc., P.O. Box 1529, Medina, Ohio 44258, USA. Florets single; bud color (Horticultural Colour Chart 1939/41 R.H.S.): Garnet Lake 828/2 to Beetroot Purple 830/1; open floret color: beetroot Purple 830/3 to 830/2. Flowers a brighter red-purple than 'Frank Paterson'. Florets 2 to 3 cm in diameter in very large upright thyrses. Foliage dark green, disease-resistant. Plants of moderate height, to 2.5 m, practically nonsuckering, floriferous. Known to be hardy to '32C (-25F); Arnold Arboretum Hardiness Zone 3.

***Syringa vulgaris* L. 'Wonderblue', Fiala.** Registered 31 Dec. 1988. Raised from seed collected from *S. v.* 'Tiffany Blue' (pollen parent: *S. v.* 'Rochester') and selected in May 1984 by John L. Fiala. Introduced commercially in 1989 by Ameri-Hort Research, Inc., P.O. Box 1529, Medina, Ohio 44258, USA. Florets single; bud color (Horticultural Colour Chart 1939/41 R.H.S.): Ethyl Blue 548 tinted with Rhodamine Pink 27/3 to 27/2; open floret color: Ethyl Blue 548 to 548/1. Flowers in medium to large upright thyrses with two spikes. Foliage dark green, disease-resistant. Plants slow-growing; original plant reached 1.25 m in 10 years; floriferous. Known to be hardy at least in Arnold Arboretum Hardiness Zone 3, or to -35F (-38C). U.S. Plant Patent pending.

The following four lilac cultivar names were registered by James W. Kelly, Dept. of Parks, County of Monroe, 180 Reservoir Avenue, Rochester, New York 14620, USA.

***Syringa vulgaris* L. 'Bicentennial', Fenicchia.** Registered 22 Dec. 1988. Raised from seed collected from *S. v.* 'Rochester' (pollen parent: *S. v.* 'Dusk') and selected in 1976 by Richard A. Fenicchia. Name and description were published in *The Pipeline* (International Lilac Society, Inc.) 3(3):8 (March 1977). Florets single; open floret color (R.H.S. Colour Chart 1966): Violet 84B. Florets to 3.5 cm in diameter; corolla tubes to 1.2 cm long; corolla lobes to 1.6 cm long, 1.2 cm wide. Thyrses to 25 cm long, 14 cm wide, erect to angled or curved; up to three spikes per thyrses. Rounded shrub to 2 m; above average vigor. Known to be hardy in Arnold Arboretum Hardiness Zone 4; possibly hardy in Zone 3.

***Syringa vulgaris* L. 'Charles Lindbergh', Fenicchia.** Registered 22 Dec. 1988. Raised from seed collected from *S. v.* 'Rochester' (pollen parent: *S. v.* 'Madame Charles Souchet') and selected in 1976 by Richard A. Fenicchia. Florets single; open floret color (R.H.S. Colour Chart 1966): Violet-Blue 94C. Florets to 1.5 cm in diameter; corolla tubes to 7 mm long; corolla lobes to 9 mm long, 6 mm wide. Thyrses to 21 cm long, 6 cm wide, erect and narrow-conical; up to 3 spikes per thyrses. Shrubs semi-compact, ovoid, to 2 m; suckering moderately. Known to be hardy in Arnold Arboretum Hardiness Zone 4; possibly hardy in Zone 3.

***Syringa vulgaris* L. 'Frederick Law Olmsted', Fenicchia.** Registered: 22 Dec. 1988. Raised from seed collected from *S. v.* 'Rochester' (pollen parent: *S. v.* 'Rochester') and selected in 1978 by Richard A. Fenicchia. Florets single; open floret color (R.H.S. Colour Chart 1966): White 155D. Floret to 1.7 cm in diameter; corolla tubes to 1.1 cm long; corolla lobes to 8 mm long, 6 mm wide. Thyrses to 16 cm long, 10 cm wide, subglobose; up to 12 spikes per thyrses, up to 3 spikes at apex. Shrubs dense, compact globose, to 1.5 m; very vigorous. Known to be hardy in Arnold Arboretum Hardiness Zone 4; possibly hardy in Zone 3.

***Syringa vulgaris* L. 'Sesquicentennial', Fenicchia.** Registered 22 Dec. 1988. Raised from seed collected from *S. v.* 'Rochester' (pollen parent: *S. v.* 'Glory') and selected in 1972 by Richard A. Fenicchia. Florets single; open floret color (R.H.S. Colour Chart 1966): Violet 80D. Florets usually with four, occasionally with five corolla lobes; corolla tube to 1.5 cm long, corolla lobes to 1.6 cm long, 1.2 cm wide. Flowers with heavy fragrance. Thyrses to 29 cm long, 15 cm wide, broad-conical and slightly lax; up to three spikes per thyrses. Shrubs ovoid, symmetrical, to 3 m; very vigorous; suckering slightly. Known to be hardy in Arnold Arboretum Hardiness Zone 4; possibly hardy in Zone 3.



Pero Dimoski, Ann Marie Chanon, Fr. John Fiala, Robert Clark.

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ASK DR. LILAC. . .

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Lilacs in the Landscape

See "Letters" in Spring Number of LILACS; page 54, Question 4

FINDING JUST THE RIGHT place for a new lilac or a collection in one's garden is often a vexing decision to make, because so many factors enter into the approved solution. If the landscape designer starts from scratch, only the space available and his imagination are limiting factors. So often though the existing garden already sets limits on what and how many lilacs may be introduced.

The cottage or dooryard garden provides little space for the common or French hybrid lilac. A choice cultivar is nicely situated at the corner of the house. Or, one or two of the little-leaved lilac species could be planted near the door. These are fine-textured plants of medium height (to six feet) and spicy scented lilac-flowered midseason bloomers.

For the urban resident on a half-acre lot the option for growing several lilacs presents itself, provided shade trees with their spreading roots do not interfere. The prospect of a mixed border of French hybrids is possible. A radius of ten feet per plant should be afforded for best development. If space is limited however, perhaps a hedge of the little-leaved species would be a possibility, especially if the owner is adept with shears.

An acre estate begins to allow for a collection of not only French hybrids but even a tree lilac and a few early and late hybrids plus the introduction of companion plants including flowering trees, shrubs and herbaceous perennials. (See below.)

If the squire has several acres for a pleasure grounds, a lilac devotee has almost unlimited possibilities. He can create a "syringetum," a complete collection of lilacs: early hybrids, French hybrids, little-leaved species, late hybrids and tree lilacs, nearly all in seven color categories.

Amy Lowell gave the color range: "false blue, white, purple, color of lilac" (she omitted pink). Color is often the only consideration. However in planting lilacs it is well to pay attention to juxtaposition of colors. Fortunately lilacs are pastels and therefore they combine easily. When available use a goodly number of whites in order to soften colors that might clash if planted too closely together. Remember that the darker-toned lilacs, although rare and much prized, actually are the first to disappear at dusk.

In Southern climes the most tolerant lilacs are the early hybrids. Le-moine's early hybrids are with the Giraldi strain of *Syringa oblata* in conse-

**Orville
Steward
and
Dan Cohen
at
"Dooryard Lilacs"
Greensboro, VT
7 June 89**



quence of which they are taller while the Skinner early hybrids with variety *dilatata* are of lesser stature. These latter are better suited to moderate-sized gardens.

The so-called French hybrids are mutants or seedling variants of the common lilac, *S. vulgaris*, brought to perfection by the Lemoines of Nancy, France, about one hundred years ago. Contemporary Rochester strain and twenty-first century lilacs derive from the Lemoine 'Edith Cavell' which produced 'Rochester,' the scion of modern American hybrids.

Little-leaved lilacs bloom slightly later than the common lilac. Their leaf texture is much more refined than the moderate-sized heart-shaped leaf of the common lilac. The color range is limited to lilac and pink, seldom reddish. Bloom is often borne on wand-like shoot.

After midseason the late hybrid lilacs commence blooming. These are large shrubs with coarse foliage and terminal flower clusters usually lavender to pink in color. Although they are indeed members of the genus *Syringa* they should not be judged in the same class with the familiar French hybrid lilacs even though they possess desirable attributes such as spicy fragrance. Their best use is as background plants.

Last to bloom, thus extending the lilac season to four or six weeks, is the Japanese tree lilac, *S. reticulata* with its huge terminal clusters of

creamy, strong-scented flowers, its handsome dark green foliage and cherry-like bark. It grows to 25 feet in height and is best displayed as a free-standing specimen lilac.

Since lilacs bloom in May and June it is good to know what other garden plants are attractive as companion plants to complete the picture. Four categories of plants are available: groundcovers and herbaceous perennials including bulbs, flowering shrubs, small trees and conifers. Bugle, Drummond phlox and daylilies make excellent low-growing underplantings for lilacs. Avoid invasive creepers such as myrtle and Japanese spurge. Beds of solid color tulips also are superb color notes. Shrubs include Van Houtte's spirea, tree peonies and wisteria vines. Golden-chain and silverbell are trees, while several pines and firs are ideal companion plants with which to display lilacs.

Lilacs are gross feeders and only come into bloom once they pass from the vegetative phase to maturity. This process usually takes from four to seven years from seed. Much depends upon soil, moisture and sunshine. In North America the common lilac grows best in the corn belt (Grape Hill to Meadow Lark Hill, which is not to imply that it cannot be well grown elsewhere especially if deficiencies are supplemented). It goes without saying that soils must be fertile, that abundant moisture is provided throughout the growing season and that adequate sunshine reaches the foliage for several hours daily.

Finally, it must be noted that lilacs being exotic nevertheless are host to certain diseases and subject to attack by certain predators both insect and animal. The larger the collection the greater the risk of attack. If, in spite of all these variables, you must grow lilacs, these limitations will only become a challenge and you will live from bloom to bloom.



Lois Utley, Robert Clark, William Utley -- May '89

LETTERS . . .

A Letter From Sweden

To the Secretary:

First I will tell you a little about myself. I am 51 years old, married and have a grown daughter. Both my wife and I were born in Stockholm. But 19 years ago we bought an old farm where we now live, first as a summer cottage but 17 years ago we decided to leave Stockholm and live here all year round. It is situated very solitary, 10 km to the nearest neighbor. Even if it had been a farm earlier I only bought the buildings and 6,000 m² around the houses. But as nobody uses the old arable and pasture lands I was promised the use of what I needed. As we have some sheep it is good to accept the privilege. I can in that way use my own ground as garden. We are not living on the sheep. I am employed at an office in a small village 45 km away and drive our own car to work daily.

The climate here is much colder than in Stockholm. Sweden is divided into eight hardiness zones with zone 1 as the warmest and zone 8 the coldest. Stockholm belongs to zone 2, and this is zone 6. In the beginning it was a little difficult to know what can survive up here. In Stockholm lilacs were very common, mostly *S. vulgaris* and its cultivars. In the beginning up here we planted some *S. vulgaris* and var. *alba*, but with poor results. They survived but grew very slowly compared with Stockholm. We had to wait ten years for the first flowers. One year we had -16°C in the beginning of May and the shrubs were damaged. Then we had to wait some years for new flowers. We thought it was too cold for them up here.

The garden interest was now transferred to perennial plants. I became a member of the American Peony Society. We raise peonies from seed and now we have between 200 and 300 seedlings of which about 100 have flowered. They survive and grow well here. Then I received what for me was a new kind of lilac from a friend who no longer had space for it. We dug it up, wrapped it and placed it on the roof of our car and drove it the 300 km up here. It was a 3 m high *S. Wolfii*. We found a good location for it. The first winter we protected it with spruce boughs. That winter for five days it was -37°C , and -25°C for more than a month. We felt very sad at spring-time and thought that the lilac had been killed. But not! It was quite alive. We didn't have to cut back anything. We only took away the first flower

buds to give the plant a better chance to grow. This lilac grows and flowers much better than *S. vulgaris*.

I now look for other hardy species. Even if Sweden belongs to the coldest zones most people live in the south. I have talked to nurserymen but they don't have much to offer in lilacs and especially not of the true species. I have also talked with staff members of the Gothenburg Botanical Garden but they say they can't tell which species will grow up here. They have not tested lilac species colder than zone 4. However I have succeeded in amassing a small collection.

I now have *SS. vulgaris*, *vulgaris alba*, *Wolfii*, *XPrestoniae* 'Elinor' and 'James Macfarlane' all of which have flowered some years. I also have *SS. villosa*, *Josikaea*, *reticulata* var. *reticulata* which have survived but not yet flowered. They are about 1 to 1.5 m high. Then I have small plants, 10 to 40 cm. of *SS. emodi*, *tomentella*, *reflexa*, *yunnanensis*, *Tigerstedtii* and *Julianae*. Since we usually have between 50 to 120 cm of snow during winter, they are still protected by the snow and I shall have to wait a few more years to see what happens. I have also tried *S. XPrestoniae* 'Coral' but it was frozen very hard one year.

To explain our climate a little better I can tell you that we usually have the first snow around November 1st and it usually stays until the end of April or the beginning of May. The temperature ranges from 3°C to -37°C during the winter (lowest about -40°F). Springtime, or the end of winter, usually is a hard time for trees and shrubs. In sunny days of March we can have 3°C and the branches get a little warm, then the night can be very cold to -28°C and the bark cracks. When we come to May we usually have cold weather the first couple of weeks; after that we have a very short spring of one to two weeks. Some years it can go from 0°C to 18°C in three or four days. Then it is dangerous again. Some years we have had night frosts as late as June 28th. Usually frosts end between June 10th and 12th. *S. vulgaris* usually flowers here from June 20th to July 5th.

We have a short summer but with very long days. Around the end of June we never have dark. From the middle of August night frosts can start again. Before September 28th we usually dig potatoes because by then nights can get to -10°C or even lower. Summer here comes both warm and cold depending on the amount of sunshine. A sunny day can become 30°C only to fall to 3°C at night. And a day of rain the temperature is a steady 7°C. I tell these facts because they influence the ripening of wood.

In closing I take the liberty of asking if ILS has a seed exchange program, since I find that growing lilacs by seed is the only way to build my collection.

/s/ Jan Rydberg
Edsbyn, Sweden

PERSONALIA

MABEL G. HARKNESS, ILS's second "first lady," was the 1989 recipient of the American Rock Garden Society's *Carlton R. Worth* award for her authorship of "The Bernard E. Harkness Seedlist Handbook" (Timber Press, 1988).



PETER S. GREEN of England's Royal Botanical Gardens is the author of "The Lacinate-leaved Lilac" in *Kew Magazine* (vol. 6, pt. 3, pp. 116-124, t. 132, Aug. 1989), in which he (with M.-C. Chang) describes *Syringa protolaciniata*, the proper scientific name for the fertile cutleaf lilac. The non-fruiting seedless cutleaf lilac remains *S. laciniata* (See illustrations on back cover)



Marty Martin, Fr. Fiala

SABRA GILBERT of Hyde Park, NY, is making arrangements for ILS members to fly to London the week prior to our 19th Annual Meeting at Montreal. This will be our first visit to Europe sponsored by the Society. We plan to visit outstanding lilac collections such as the Royal Botanical Gardens at Kew and Royal Horticultural Society's gardens at Wisley, the Brighton Parks. Also we hope to visit the famous Chelsea Flower Show and "Jermyn's," the arboretum of the late Sir Harold Hillier at Winchester. Our London address will be Kensington Close, a modern first-class hotel, one-half block from the Underground (subway) and convenient to shopping, theatre and restaurants. A coach (bus) will meet us at Heathrow and take us to gardens and such places as Stonehenge and Salisbury Cathedral throughout the "week" of May 15-24, 1990. Members will be receiving a detailed itinerary by separate mail in early October. Deadline for signing up is November 18th. Please direct inquiries to Jones Travel Agency, Box 83, Violet Avenue, Hyde Park, NY 12538. Tel. 914-229-9181.



Daniel K. Ryniec with Orville Steward

Winter Damage at Birchwood

By Robert B. Clark, Meredith, NH

WINTER IS THE stressful season for plants and animals. However, I close my eyes to it and spend those months in subtropical luxury amid live oaks and green pastures of Marion County, Florida. But before I leave my lakeshore garden I take certain protective measures against adverse climate and wild animals. I tie seedling white pines into rhododendrons, Lebanon cedars and American hollies. I wrap aluminum foil around the base of Japanese maples and crab apples against mice. And I tie stout hawthorn branches into Japanese maples, mountain laurel and Japanese yews against deer. It is impractical to fence in the entire garden and too laborious to protect each plant by wire. So I shut out all thought of the garden's safety until I return in early April. Then the rude awakening in this bleak landscape reveals just how severe the winter had been.

This year New England had an open winter with virtually no snow cover. Birchwood is located at the tip of Meredith Neck, a five mile peninsula into Lake Winnepesaukee. This neck has a healthy herd of deer which finds bounteous browsing at Birchwood owing to the replacement of native trees by exotic evergreens. My brother-in-law, Melvin Buker, forecasts that when I'm gone, Birchwood, on which I have lavished much tender loving care, will revert to the surrounding forest. His prediction may come to pass sooner than expected. The following list tells the sad story.

Sunburn or scald: Boxwood, *Buxus sempervirens*; Atlantic blue cedar, *Cedrus atlantica* 'Glauca'; American holly, *Ilex opaca*; Sheep laurel, *Kalmia augustifolia*.

Beaver felling: *Acer tegmentosum*, 2½ in. caliper, fifty feet from shore; *Sorbus alnifolium*, 1 in. cal.

Deer Browse: *Chamaecyparis pisifera* f. *squarrosa*; *Daphne Cneorum*, 30 yrs., defoliated; *Hedera Helix* f. *minima*, defoliated; *Ilex Meservae*, defoliated; *Ilex rugosa*, defoliated; *Kalmia latifolia*, defoliated; *Rhododendron japonicum*, Snow azalea, defoliated; *Rh. laetevirens*, defoliated; *Taxus cuspidata*, defoliated as high as animal could reach; *Thuja plicata*, same as above; *Acer saccharum*, sugar maple, native, few twigs nibbled; *Dirca palustris*, leatherwood, native, few twigs nibbled; *Syringa vulgaris*, some nibbling of leaf buds only.

Stag rutting: *Abies* sp., exotic firs; *Syringa vulgaris* 'Souvenir d'Alice Harding'.

Mice girdling: none noted April 1989.



Left to right: Marty Martin, David Gressley, Tita Margaretten, Francesco Tortorici, Woody Barnes, Alice Barnes. Seated: Arch McKean, Fr. Fiala.



Arch McKean, Walter Eickhorst, Don Wedge -- May '89

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