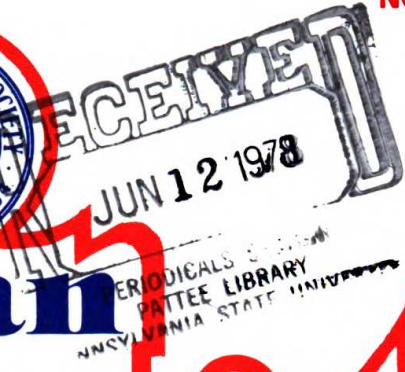


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JUNE, 1978
NO. 226

The American Peony Society Bulletin



75th
Anniversary



Commemorative Issue

CERTIFICATE OF APPRECIATION

PRESENTED TO

American Henry Society



TO RECOGNIZE AN OUTSTANDING
CONTRIBUTION TO THE SUCCESS
OF THE
1978 CHICAGO FLOWER AND GARDEN SHOW

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NATIONAL CONVENTION OF THE AMERICAN PEONY SOCIETY

June 9 - 10 - 11, 1978

The 75th Annual Meeting and The 73rd Annual Peony Exhibition

*Kingwood Center, 900 West Park Ave.
Mansfield, Ohio*

1928 — Boyds Manual.

"It is evident that we must have a good deal of practical knowledge of the tree peony but much more is needed and must come from careful study and research. The Society is the proper body to organize this work, to encourage investigators, to steer them into proper channels, to prevent wasteful repetition or concentration on minor or side issues until the main points are thoroughly investigated. Its splendid work of the past with herbaceous peonies through men like Ward, Fewkes, Farr, Saunders, Brown, Coit, Batchelor and others must not only be repeated but extended in this more difficult and therefore, to some, more fascinating section of the great peony family.

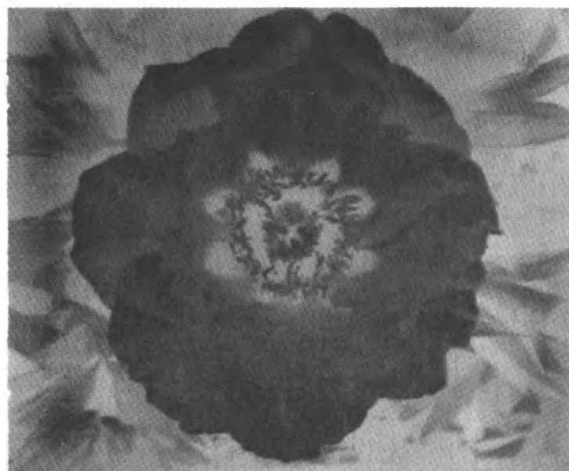
Its full duty will not have been done until it has made the tree peony popular and available as a garden flower. Such work may take many years but it can be done". . .

—John C. Wister

1978—

IT IS BEING DONE!

Tree Peony, ROMAN GOLD
Photo—Reath Nursery.



AMERICAN PEONY SOCIETY

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Hopkins, Minn. 55343

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DEPT. OF REGISTRATION

The department was formed to properly supervise the nomenclature of the different varieties and kinds of peonies. All new varieties should be registered to avoid duplication of names.

Greta M. Kessenich, Secretary

OBJECTIVES

The Articles of Incorporation state: Section (2) That the particular objects for which the corporation is to be formed are as follows; To increase the general interest in the cultivation and use of the Peony; to improve the methods of its cultivation and methods of placing it upon the market; to increase its use as a decorative flower; to bring about a more thorough understanding between those interested in its culture; to properly supervise the nomenclature of the different varieties and kinds of peonies; to stimulate the growing and introduction of improved seedlings and crosses of such flower; and to promote any kind of the general objects herein specified by holding or causing to be held exhibitions, and awarding or causing or procuring to be awarded, prizes therefor or in any other manner.

The AMERICAN PEONY SOCIETY BULLETIN is the official Society publication. It is mailed postpaid quarterly to all members in good standing.

MEMBERSHIP

The By-Laws state: All reputable persons, professional or amateur, who are interested in the Peony, its propagation, culture, sale and development are eligible for membership. Dues are as follows:

Single Annual	\$ 7.50	Junior of member family	2.50
Single Triennial	20.00	Life	150.00
Family Annual	10.00	Commercial membership	25.00
Family Triennial	27.50		

Family membership, any two related members in same household — One Bulletin.

Junior membership, any age through completion of High School — Separate Bulletin.

For those who wish to further support the Society, the following special memberships are available.

Contributing	\$ 25.00	Supporting	\$100.00
Sustaining	50.00	Patron	250.00



AMERICAN Peony Society Bulletin



June 1978 — No. 226

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1976 - 1978

FROM YOUR PRESIDENT

Dear Friends:

As my two year tenure of office as president of the American Peony Society nears an end, I feel that I've added many fine treasures to my portfolio of fond memories. I've gained many new friends from states I otherwise would never have had the privilege of making. I've been enriched by the experience involved in the production of several new publications for the society and thereby gained a deeper insight into the floral wonders that make the peony so great. And, lastly, I feel it is a singular honor to have had the privilege of serving as president during the 75th Anniversary of our society.

Within a few weeks we'll be meeting in Mansfield, Ohio, taking on all challengers with our peonies. Here, too, the board of directors will meet to nominate and elect successors to the office of president and vice president. And, in parting—it has been my pleasure to promote the interests of the Society.

To the future president and vice president: I wish you the best of luck in your new assignments. You will be representing a loyal, dedicated group. To Greta Kessenich: A very special thanks to a most gracious lady whose welcome guidance and untiring assistance made my job so easy.

Warmest regards

Joe Glocka

FROM THE HISTORY OF THE AMERICAN PEONY SOCIETY

Written by A. P. Saunders, 1928

The growth of the Society through those early years was very slow by comparison with the large annual increase in later times. Beginning with only thirty-seven members in 1903, it had increased by 1912 to nearly a hundred, including most of the important growers in the country, both professional and amateur.

The exhibitions held in conjunction with the annual meetings had proved a useful adjunct to the work done in the fields at Cornell. For in these exhibitions were to be seen well-staged blooms of most of the standard varieties, from which anyone in doubt as to the authenticity of his own stock might resolve his uncertainties. The entries at those early shows were indeed few and small compared to what we see nowadays. The entire stretch of one of them would occupy scarcely a corner in one of the great halls which are filled by our present-day exhibitions. Yet we enjoyed them and learned much from them. They were a gathering of friends sharing a common enthusiasm rather than a great spectacle for the public.

Mr. Ward's presidency lasted from the founding of the Society, in 1903, until 1909 when he was obliged by ill health to resign office. In recognition of his great services to the Society, he was then made Honorary President, so that the Society might still have the benefit of his cooperation and interest. He remained in this relation to the Society until his death in 1920.

Mr. Farr succeeded him and occupied the presidency until 1917. Mr. A. H. Fewkes was the Society's Secretary from the first year until 1911. Thus Mr. Ward and Mr. Fewkes were in office together through all the early formative years, and we may well be grateful that the policies of the Society were determined by men like these, men to whom the peony was, it is true, business, but also something far more than that—a life enthusiasm, and, indeed, one may say a passion. The general influence of the Society, and particularly the work of the Nomenclature Committee, began to bear fruit at just about the time when Mr. Fewkes gave up the secretaryship; and the rapid growth in membership and the enormous increase in the popularity of the peony in America are in large measure due to the wise judgment and disinterested devotion of the men who organized the Society and first started it on its way, even if they did not in their terms of office see the full results of their efforts.

But with these two, Mr. Ward and Mr. Fewkes, must always be remembered Mr. Farr, who did more than anyone else, perhaps, to make the peony known and appreciated by the gardening public in this country.

The present writer succeeded Mr. Fewkes in the Secretary's

office in 1911 and continued to occupy it until 1924, when he was succeeded by Mr. W. F. Christman. The Society was, in 1911, entering upon a period of more rapid growth, and the idea was in the air that there should be some medium of communication between peony-growers which might serve also as the official organ of the Society. To this end there appeared in 1915 the first number of the "Bulletin of Peony News." It has gone on from that time, and the thirty-second number, under the more appropriate name "American Peony Society Bulletin," was published in November, 1927. The editorship of the Bulletin has always been in the hands of the Secretary, and a good deal of each issue has been from his pen, though many valuable contributions on different aspects of peony culture have been contributed by members of the Society in America and abroad.

At the time when the Bulletin began to appear, peony culture was entering on a new phase in America. When the Society was founded, almost all the varieties generally in commerce here were of French origin. There were only a very few which had originated in America, for with the exception of John Richardson, there was no one in America, previous to 1900, who had added any varieties of much importance. But about the time when the Society was organized, new varieties began to appear from the hands of American growers, first from H. A. Terry, C. S. Harrison, George Hollis, A. M. Brand, J. F. Rosenfield, and Mrs. Pleas, and later from T. C. Thurlow's Sons, E. J. Shaylor, and others. Now, almost every year sees additions, not only to the list of named peonies but to the list of names of introducers of peonies. More than 275 new named varieties have been added in this country within twenty-five years. Many of these, it must be said, were not of a quality to justify their introduction into commerce, but a fair proportion of them were of such beauty as to challenge the best of the importations from Europe where the genius of Lemoine and Dessert was still active in the production of varieties of supreme quality.

The Farr Memorial Medal is awarded to the growers of the Grand Champion peony at the National Exhibitions. All that receive this medal recognize it as a symbol of the contribution made to the Society. It is a medal of distinction.

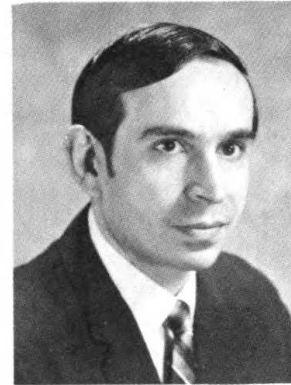
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**SEE MARCH BULLETIN FOR NATIONAL CONVENTION,
SCHEDULE OF EVENTS, AND COMPLETE SHOW
SCHEDULE. AN OPEN INVITATION
FOR YOU TO EXHIBIT SOME OF YOUR PEONIES.**

THE NEXT 75 YEARS

*Anthony J. De Blasi
E. Wakefield, RFD 198A
New Hampshire 03830*

At the dinner table one evening the children were naming animals that were on the list of endangered species. At school they had seen pictures and heard of such beleaguered creatures as the peregrine falcon, the gray fox, the bald eagle, all of them dangling over the edge of extinction. When all the names were mentioned that the children could remember, I paused a moment to reflect, then added the following to the list: the Cultured Person.



It seems that the man or woman who recognizes and cherishes the finer things is a vanishing species. Unhappily modern society nourishes mediocrity and inhibits excellence. Noise and reckless speed, superficiality and cheapness win out over genuine value, beauty and serenity. What is truly worthwhile seems not to plug into the economy and its benefit simply does not circulate as it should. And yet an ingenious, enterprising society such as we are proud to call our own **could** make the finer things profitable if it really **would**. I think the reason why it won't is that such long-range benefits just don't appear to be more important than the quick-cash-flow turnout of what is cheap and disposable. Such quality output would call for a different style and pace of conducting business. The business grain goes against any gearing down to a level of economic activity that would not sustain the quick and the immense superfluity of "luxuries" and conveniences that we have grown to expect from our eight-hour-a-day scramble called work. But perhaps the rug has already been pulled out from under us. We seem to be running out of some mighty important things—energy, for example. This could be a sign of alarm OR it could be a signal for us to get started with the great things we have been putting off because we were always so busy.

I could be wrong, but I predict that our country's next frontier will be the banishment of spiritual and cultural starvation. A new experience may dawn on us. For the first time, in modern times, we will have the opportunity to relearn lost skills for meaningful living and come to be reacquainted with the things that really count—a sense of beauty, a sense of commitment to divine values, a return to the true meanings of humanity via the classics and the arts, and dreams of a future blossoming out of all the best ideas, past and present. An opportunity to plant the seeds and cultivate the gardens of imagination! If this sounds idealistic it is because we have become brainwashed into believing that only what is practical will work. Well, "only what is

practical'' has not worked, and that great slump on our horizon will only become straight by daring to put first things first—the things of the spirit and the soul!

The cultural frontier already has its outposts with individuals and organizations dedicated to what is inspiring, beautiful, and worth while. They have maintained and cultivated these interests through the waxing and waning of the times. These keepers of the faith will assume an important role in the new climate. The American Peony Society with its 75 years of expertise in the cultivating and promotion of a great plant will be in a unique position to provide inspiration and guidance to the many newcomers to the ancient but great art of gardening.

The growing crimp on affluence will force an increase in stay-at-home forms of work and leisure. More and more souls will flock to local centers of meaning and significance for the knowledge and ideas needed to reorient themselves, as more and more of the customary, energy-intensive life-styles brown out. Gardening is already growing at a breathless pace. Its hobby aspect may eventually give way to necessity but in any event there will be a growing desire to intensify and enrich the gardening experience in all its many dimensions. What will begin as curiosity will bubble over into joy as each new recruit discovers how exciting life really can be! Museums will be blooming along with the gardens. Libraries will mushroom over the landscape. Artists and composers will be busy creating original works instead of a new cereal box or commercial jingle. The universities will get back to their original work. Lawns will change to gardens. And the peony will be right there where the action is, in the company of a generation joyfully creating an exciting new standard of living, one based on the finer things in life. Because it cannot afford the expensive cheapness of the past.

Flower Photographs for Publication

*Don Hollingsworth,
Kansas City, Missouri*

Sorting through a batch of peony photographs to select a few for publication has been an enlightening experience for me. My own half-hearted attempts at flower photography have been frustrating, so far. Once in a while things will come out just fine, but it seems to be more in spite of my efforts than because of them. What I'd like to be able to do is to make some really good quality pictures on purpose.

The occasion was an opportunity to promote peonies through the **American Horticulturist** magazine. However, I simply didn't have any satisfactory photos in my possession. As you might expect, when I sent out an S.O.S. to some peony people they all helped. For the final selection there were photos from Dick Edblom, Greta Kessenich, the Klehm's, Silvia Saunders, the Sindt's, Louis Smirnow and the Wild's.

Thanks to these people there was plenty of variety and no difficulty in illustrating the story.

There was an unexpected bonus for me, however. One cannot select without judging and judging causes one to formulate some points of evaluation. That's where the bonus came in. I now recognize some of my problems in flower photography and have some ideas about how to meet them.

In the first place, I usually get along very well with photos that are entirely unsuitable for publication. Seeing the flaws often gives me as important information as seeing best traits. Out-of-focus is a nuisance, but doesn't disqualify the usefulness of the photo for learning about the cultivar.

For publication, however, the flower in the photo must be presented with all the care used in presenting a flower specimen for competition. A flower has to be photographed close up, otherwise it is just a part of the background. Close up means that flaws will be shown as clearly as are the pluses.

The Peony Society is greatly in need of high quality illustrative material for the *Bulletin* and to send out to other publications. All peony growers have the subjects available to produce such photographs and most have satisfactory cameras. I now believe I can help produce such photos and I hope other members will, also.

Some points which seem to me worth giving special consideration in making photographs for publication are:

1. The flower should be fresh, not past prime, and its petals at their best stage of development; the camera won't hide the signs of aging.

2. The pose — camera angle — must present the flower form to its greatest advantage. If photographed on the plant, some strings and stakes (out of view) may be helpful in achieving the best pose.

3. The flower image must be in contrast to the background image. The background may be helped by using paper of a contrasting shade. This will be especially helpful when red flowered peonies are photographed on the plant in black and white. The background should be well lighted. Many an otherwise suitable photograph fails the needs of publication because parts of the subject are in shadow and these parts tend to fade off into a pool of shadow, usually at the base of the composition. White cardboard can be effectively used to reflect light into unwanted shadow areas. Also, extra light may be used from one side to help make the subject stand out from the background.

4. Black and white prints can be processed from color transparencies or color negatives. However, the subject may or may not show up as well as it did in color. This depends on the amount of contrast there is between the grey tones of the flower and the grey tones of the background, and on the highlighting used. Light backgrounds will contrast with red flowers; foliage tones will not.

5. Sharp focus is extremely important. Fuzziness is often uncomfortable for the person looking at the picture and it obscures detail. Camera movement, which blurs the image, will also spoil a picture.

Use a tripod to hold the camera and a cable shutter release in order to eliminate the effects of body movement. Avoid wind effects in whatever way possible.

6. For color transparencies, a photographer friend suggests using Kodachrome ASA 64 film speed, rather than the faster Kodachrome or Ektachrome, for best chance of faithful color rendition. Also, he says totake several shots of a scene, including exposures both above and below the meter calculation, to improve chances of getting the most advantageous exposure level. The exposure will affect both color and the detail of form.

7. My experience with color print film, as contrasted to color transparency film, has been that it is very unpredictable with respect to color accuracy. Accurate printing from the negatives requires a balance of colors in the scene, I am told when done by ordinary means. Yellow flowers and green foliage apparently miscue the automatic printing equipment, if my results are typical. On the other hand, one frame on a roll was a picture taken from a low angle so that it included not only greenery, but blue sky, white clouds, and some brick red siding in the background — the prints received faithfully reproduced the colors in this scene.

Let's all make a special effort to take some good photos during the upcoming flowering season. In addition to color transparencies let's make some in black and white and send them to Greta Kessenich for the **Bulletin**.



EARLY WINDFLOWER, the crook neck of this peony faces the flower at right angles to the stem, often making it necessary to use

some mechanics to get the face of the flower well lighted. Reflected light from white cardboard would have helped fill in the shadow area. Also, a string tied to the stem below the foliage could have been used to pull the stem back and get better lighting on the flower face.



*An ITOH Hybrid peony seedling, (Hollingsworth 205) (A blush white Chinese peony x Lutea hybrid ALICE HARDING)
The bud has just opened, the flower is posed for the picture with main light coming across the face of the flower. The yellow flower stands out against the background of green foliage. A red flower needs a lighter background in order to show up well in black and white.*

HEIRLOOM PEONIES

Marvin C. Karrels, Milwaukee, Wisconsin

The Winston dictionary defines "Heirloom" as "personal property handed down in a family for generations." We usually think of heirlooms as being artifacts, china, jewelry and period furniture. I like to think of **Kelways Glorious** in comparison to a beautiful piece of **Hep-pelwhite** or **Chippendale**.

The life of a peony plant is of such duration that it can and often does outlive the one who planted it. It lends itself to passing on from generation to generation. It is often found growing in front of headstones in cemeteries, planted by loving daughters and sons or grandchildren to keep alive the memory of their dear departed. Many times these peonies were taken from the garden of their loved ones.

What a beautiful way to perpetuate a memory. My interest was



*Marvin C. Karrels, Milwaukee, Wisconsin.
Past President 1947-1949*

*Director 1947 and consecutive years, including this day.
Recipient American Peony Society medal*

piqued a few years ago with this thought. So one day I visited the "Pilgrims Rest Cemetery," the oldest cemetery in Milwaukee, to find out how many peony plants I could find growing at the headstones. In about an hour, I found fourteen. One in particular, had a death date of 1881. Could this peony have been planted at that time? I inquired at the Cemetery office and was told there were no known descendants on record. The plant was a double white which I identified as **Festiva Maxima**.

I, too have an Heirloom peony. It came from my Grandmother's garden. When I was a little boy I spent many summers at Grandmother's farm. Many years later when I took up my peony hobby, I remembered that Grandmother had three peonies growing in front of the old farmhouse porch. Some thirty years later I went back to that old farm house to look for those peonies. Two were still there, **Red Officinallis Rubra**, and a low growing dark pink very fragrant bomb. I have never been able to identify that one. Mother told me she thought Grandmother had brought them along from Germany in the late 1860's. Each of these plants had diameters of three to four feet with most of the growth in the outside circle.

Both Grandmother and Grandfather had passed away. I told the then owners of my interest in these plants. They told me to take a couple of cuttings from each of the outside growth. One of each will now be growing in the garden of Elaine and Bob's new home at Lake Ochauchee. Grandson David is now 9 years old and he has already shown an interest in the peony.

Several years ago, I was invited to fill out an evening with one of the fine Womens Garden Clubs, to show colored slides and give a talk

on peonies. During the course of the program, I asked the members how many had peonies that came from their mother's or grandmother's garden. Eleven raised their hands. Some did not know the names of the varieties and those that did know, named **Mons. Jules Elie, Officinallis Ruba, Festiva Maxima and Edulis Superba**. This is understandable as these varieties were the most widely deceminated in the early and mid 1900's.

I did find many of the present day's gardens had a surprising number of our newer and fine Lactifloras and specie hybrids. Among these will be the heirloom peonies of the future.

FIFTY-FIVE YEARS IN THE PEONY BUSINESS.

*Myron D. Bigger, Topeka,
Kansas.*

It was in 1924 when I began my peony interests with four peony roots. They were Mons. Jules Elie, Marshall Valient, Festiva Maxima and Augustin d'Hour. Since then, I have grown over 1200 different varieties, and thousands of seedlings. Many of them were just as good as varieties that have been introduced in the present day. Some varieties that are exceptional in the northern climates will not accept the growing conditions, this far south.

Twenty-six varieties are listed here that perform to my satisfaction, in this southern area. Some of them are my own. If any of my seedlings did not stand the test in all aspects, it would have not been named and would have been discarded along the way.

**Carrara
Candyheart
Comanche
Festiva Maxima
Hifalutin
Jayhawker
June Rose
Kansas
Karl Rosenfield**

**Kelways Glorious
Leading Lady
Luxor
Myron D. Bigger
Mrs. F.D. Roosevelt
Moonstone
Mons. Jules Elie
Myrtle Gentry
Pink Cameo**

**Pink Derby
Red Charm
Reine Hortense
Snow Mountain
Spellbinder
Sparkling Star
Topeka Garnet
Westerner.**



*Myron D. Bigger, Topeka,
Kansas. Recipient of the
American Peony Society
Medal for 50 years of
devoted service. Gold medal
awarded, Peony KANSAS.
President 1958-1960, Direc-
tor 1956-1973-1976 to and in-
cluding this date.*

Myrtle Gentry is a fine flower, with a wonderful fragrance. **Kelways Glorious** always blooms. A bouquet of that flower will fill the house with a fragrance that is unequaled.

Reine Hortense will bloom under more adverse conditions than any other variety. No collection is complete without some Japanese varieties. I like them better for a cut flower than a single because of not having any pollen.

If not careful, pollen could spoil the looks of a bloom, in the cut flower business.

The following three varieties are singles but proven to be excellent cut flowers, **Topeka Garnet**, **Spellbinder** and **Sparkling Star**.

Red Charm is the best cut flower in a hybrid. Some of the hybrids are of very little use for a cut flower.

Of the doubles, **Snow Mountain**, **Mons. Jules Elie**, **Jayhawker**, **Reine Hortense** and **Kansas** have proven excellent for me.

The only way to select a good collection is to buy and try. For the beginner, here are a few varieties that will grow and give good results. Plant them correctly and give them care. **Mons. Jules Elie**, **Festiva Maxima**, **Reine Hortense** and **Mrs. Franklin D. Roosevelt**. From this group, begin to add other varieties.

Plant peonies and enjoy life for years.

Peonies in the Stan Hywet Gardens, Akron, Ohio.



Peonies, Stan Hywet Gardens 1977.

Photo — Z. R. Prentiss

Stan Hywet was the home of F.A. Seiberling, the founder of the Goodyear Tire and Rubber Company. He built a mansion, stables, carriage house, gate house and other buildings on the estate, of which one half is virgin timber. All beautifully landscaped.

The stables and carriage house have been remodeled as well as all other buildings and are now used as a gift shoppe, Auditorium and other facilities.

Four hundred peonies were planted by Mr. Z.R. Prentiss of Akron, member of the American Peony Society. His work was freely given as one interested in the peony and civic beautification. Equally, with interest in this project of beautifying the grounds was Mr. William H. Krekler of Somerville, Ohio. He gave the 400 plants, which were transported by truck to Stan Hywet.

Ohio has experienced several severe winters and since the original planting, several peonies have died.

This planting has been and is presently one of magnificent beauty.

SHOWS THROUGH THE YEARS

*W.G. Sindt, 14252-15th St. South, Afton,
Minnesota.*

*Past Pres. 1970-1972
Director.*

The American Peony Society was organized in 1903 and has held annual exhibitions nearly every year since then. The original purpose of the organization was to clarify the nomenclature of peonies, and to a certain extent shows could help. The first show was held in 1904 in New York. Following is a note in the secretary's report regarding this show:



"The exhibition held during the meeting at New York was a fairly good one, there being about seven exhibitors, who staged many fine flowers, but there was a great lack of names, thereby diminishing the value of the show."

If we consider the handicaps under which those early exhibitors labored, their skill and devotion were outstanding. For those early shows cold storage or refrigeration must have been minimal. Transportation had to be by train since the automobile was still a novelty and the airplane at best a dream. Blooms were shipped by express and exhibitors followed by train. Those were some of the difficulties which confronted the early exhibitors. I wonder how many of us would be willing to show under those conditions. Consider the effort put forth by T. C. Thurlow's Sons, West Newbury, Massachusetts, to win the gold medal in Detroit, Michigan, for the best 100 named varieties in

1919—or in 1923 when T. F. Donahue of Newton Lower Falls, Massachusetts, received the silver medal for the collection of 50 varieties in the amateur class at St. Paul, Minnesota.

Show reports often in glowing terms claim “thousands of blooms.” Usually I accept these with a bit of reservation but the 1940 show at Rochester, Minnesota, gave the number of entries in each class, so the total number of blooms exhibited can be calculated. For this one show there were 2580 double and semi-double, 354 Japanese, 241 singles, 3 tree and many seedlings. This is a total of 3175 named varieties. From the number of awards given for seedlings and the number mentioned, there must have been several hundred. 3500 blooms on the show floor would be a reasonable estimate. The preparation room must have had that many left behind so there really were thousands of blooms. Today we would be hard pressed to find a place large enough to hold such an exhibit, to say nothing of trying to find sufficient containers. These were dedicated, hard-working people that exhibited nearly forty years ago. Sad to say, none of them are exhibiting in today’s shows.

The grand champion at that 1940 show was Martha Bullock and Dorothy J was given the top seedling award.

It is also interesting to note changes that have occurred in the show schedule. Class 1, or our present 101, was for 100 blooms double or semi-double. In 1930 at Duluth, Minnesota, there were seven entries in this class and awards of \$50, \$35 and \$25 were given. In 1940 at Rochester, Minnesota, there were five entries. In the early 1950’s this class was reduced to 50 varieties of which 20 could be singles or Japanese. By 1960 it was again changed to 25 of which 10 could be single or Japanese but no hybrids. In 1966 this class became 25 blooms any type, which for the first time permitted hybrids in the collection class.

In the early 1930’s there was a class for 20 blooms one variety white, light pink, dark pink, red. Ten to fifteen exhibitors entered each of these classes, which in itself made quite a display. Around the mid-1930’s these classes were changed from 20 to 10. Today the largest number of blooms of one variety in a single class is 3.

As late as 1940 there was only one class for a collection of tree peonies and another for a “collection of specie peonies and hybrids derived from crossing specie and albiflora varieties or pure specie varieties.” At the 1940 show there was only one entry of tree peonies: **Chromatella, Souvenir de Maxime Cornu, La Lorraine**. The collections of specie and hybrids had one entry by Mr. Glasscock which consisted of numbered seedlings. By the mid-1960’s the hybrids had been expanded to six classes but the trees were only two. In the mid-1970’s the competitive classes for both hybrids and trees were expanded to a full complement of types and colors.

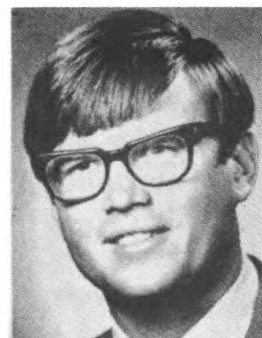
The change in the peony exhibition schedule correlates with the changes that have taken place in growing peonies. The large growers

and exhibitors who entered the class for 100 different varieties double or semi-double and brought a thousand blooms or more each to a show are essentially a thing of the past. They have been replaced by smaller growers but with a greater variety of types, growers who now bring a few hundred blooms of which only half may be doubles. This change has resulted in shows with a smaller number of blooms exhibited but with an increased number of types. Now the hybrids and trees command as much attention as the doubles. Hybrids have been judged best in the show and it is only a matter of time before some competitor will exhibit a superior tree which goes to the top.

Time brings change to all things and with the peony it has been smaller but more varied shows. The exhibitors grow fewer plants but of many different types. Is this progress? Yes, since more kinds and types of peonies are being presented to the public. No, because so much of the spectacular has been lost which a large show presents. We wouldn't want to go back and not have the beautiful hybrids and tree peonies!

CONGRATULATIONS

Seventy-five years! That's quite an accomplishment for a plant society—or any venture for that matter. A hardy thanks to the many fine dedicated peony people—past and present. It's more than coincidental that peony people are also some of the finest people one can meet.



Roy Klehm
Past President.
1972-1974

Over the years and through everyone's efforts, the American Peony Society organized, systematized, and currently carries out the important function of keeping variety names registered and unduplicated (Department of Nomenclature). This tedious function was one of the prime reasons the American Peony Society was founded back in 1903. At that time individual European varieties were in this country under 18-20 different names! How confusing. Greta Kessenich has organized and edited this 75 year effort into one bound book titled "History of the Peonies and Their Originations." This historic volume is available through the American Peony Society office and is well worth owning.

Appreciation, enthusiasm and love for the peony is also a prime function for our society. The peony as a garden subject can be, and is intriguing, rewarding and non-demanding. Be careful, for once you are

into peonies, you can be "stung" by this intrigue for your lifetime. Our Grandfather and Father were both fine peony people of the highest and best degree. This love and appreciation for our favorite flower was happily passed on to us and our other family members. Of all the assorted plant varieties and types our nursery grows, our very favorite is peonies. We are happily "stung" and hope to pass this pleasurable part of life along to our children.

Information and idea sharing is also a worthy and prime function of American Peony Society. Our quarterly bulletins are worthy keepsakes pressed full with timely and good vital information for a wide spectrum of peony experience. Beginners through experienced and seasoned professionals read, enjoy, and absorb the well edited Bulletins.

For first hand information and variety suggestions, the annual national shows sponsored by the American Peony Society are truly an exciting experience. Each June the showplace moves around the country to afford all members the opportunity to attend and enjoy these events. We encourage anyone who has never attended a National Show to come. The peony people and the peony flowers at a National Show are all "Court of Honor" candidates. We are yearly amazed at the pool of knowledge present at these shows, and the willingness of these fine people to share and be helpful.

Scientific and technically-minded hybridizing people in the American Peony Society have organized and published a periodical called *Paeonia*. This offers anyone deeply involved in hybridizing new peony varieties a sharing and recording place for knowledge and information. Information on this newsletter may also be obtained from Greta.

Other fine peony booklets are available from the American Peony Society office for a nominal charge, including:

An Introduction to Peonies — Handbook of the Peony

The Peonies, by John C. Wister

A slide rental service is also available for people to use and enjoy. Again contact Greta or the bulletin for information.

Seventy-five good and enjoyable years, and still a happy, enjoyable, solvent, and worthwhile plant society. Let's all be thankful and enjoy the good Lord's creations of beautiful flowers.

CHUCK AND ROY KLEHM

For the Klehm Family.

Tree Peonies in the Garden— Companion Plantings

John E. Simkins. Oakville, Ontario, Canada.

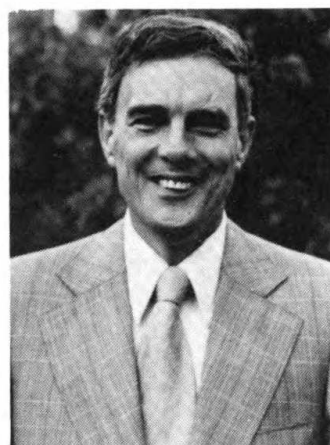
Tree peonies are such spectacular shrubs they are usually grown in separate beds or as a backdrop to herbaceous peonies, possibly fronting a shrub border. When grown in this manner, they produce a tremendous spring impact but leave a rather blank area during the balance of the summer. A few years ago I tried various plants with the tree peonies to provide color in the peony beds through the summer and fall. Japanese tree peonies in my garden on the north shore of Lake Ontario in Oakville, Ontario, start flowering about May 15th followed by the Saunders' lutea hybrids, the Daphnis lutea hybrids with the French lutea hybrids, **Souvenir de Maxime Cornu** and **Alice Harding** completing the flowering period around the end of June. The beds are planted with tulips which flower from mid-April into May. The species varieties, like **Tarda** and **Clusiana**, the Greigii like **Oriental Beauty** and **Red Riding Hood** are early and low-growing, so obtain enough sun to ripen before being shaded by the peonies. They are ideal at the front of the beds. In the center areas I plant Darwin hybrids, mostly **Canadian Centennial**, a brilliant scarlet. These have been there over ten years, so they seem to be happy. Their color stands out along side the red tinged early foliage of the tree peonies.

Nothing compliments or can compete with the tree peonies in flower although the light blue delphinium spikes sometimes are early enough to harmonize with the peony flowers. The spikes lend a height dimension to the more or less uniform height of the peonies. Another that lightens up the peony bed is the early shasta daisy. These tend to take over if not held in check, but heavy mulching seems to hold them back.

In early July the tall lilies start to flower. These carry their foliage high above the peonies, so they receive sufficient sunlight even in the center of the bed.

Varieties like **Black Dragon**, **Royal Splendour**, the Imperial strain and **Speciosum Rubra** have the height to succeed. The last one has been in with my tree peonies for ten years and is still growing strong.

For August flowers it is hard to beat the daylilies. The strap-like foliage is a good foil for large leaves of the tree peonies. The tetraploids in pure yellow, pink and red keep their place and provide bright color against the green. A similarly shaped leaf is found on the Siberian iris which blooms a little earlier. Their blue, yellow and white flowers fit in well with the light absorbing green of the tree peony. Marigolds inhibit the activity of the nematodes which are a foe of peony roots, so it is a good idea to include them in the bed. The large



*Past President, 1974
-1976. Director.*

varieties like Climax grew so tall and wide probably due to the fertility of the soil that they lay all over the tree peony bushes and impaired their growth. So I have a few of the lower growing varieties like Naughty Marietta along the sunny edge. I also tried some hollyhocks last year, but they grew like trees and shaded out the peonies. Rocket snapdragon did well just back of the edges and in open areas.

For fall color I grew a few mums in open areas and a few Sunset cosmos and Gloriosa daisies.

Those are the plants used to keep the color in the peony garden right through the season. I am sure there are many of our members who use different plants to achieve the same end. There are many members, including myself, who would love to know how you do it. Why not write a short note for the Bulletin giving your ideas?

THE SOCIETY'S FORWARD PROGRESS

Charlotte E. Sindt

14252 - 15th St. South, Afton, Minnesota

In reviewing the 75 years of our American Peony Society, two aspects of its history have been of special interest to me. Its activities have been handled predominantly by men, and as a woman on the current Board of Directors, I have been intrigued by the fact that the Society has basically been a "men's organization." The other facet of interest is the part of the exhibitions that have pertained to artistic displays. Those displays have changed considerably through the years, and as an arranger in most of the current A.P.S. shows, I find the transition of modes and styles a point to explore.

First, let us consider the advent of women onto the scene of the American Peony Society. It takes a bit of researching to find the names of women who have played a part in the success of the Society although the pages of old Bulletins are filled with names, most of them masculine. Women have participated in the national shows with their specimen peonies, but for the most part when the shows took place in their home city. Among them all, however, a few participated in cities other than their own. Mrs. A. S. Gowen of St. Paul, and later Excelsior, Minnesota, was a top winner in A.P.S. shows in the early '30's. Mrs. Gowen traveled extensively in Japan and no doubt picked up additional information on the peony there. She also exhibited her own flowers in the Chelsea Show in England. Mary C. Auten's name also appeared with prize-winners of the early '30's at shows in which Edward Auten of Princeville, Illinois, was a top exhibitor.

As the years have progressed, other women have faced the competition of A.P.S. shows, and I think specifically of Sylvia Saunders



with her large exhibits of tree peonies. Miss Saunders set up a large display of tree peonies at the Chelsea Show in the mid-60's. Other women have appeared on the show floor and continue there today, not to win ribbons for themselves but to assist their husbands and fathers who are the exhibitors for the family.

The official body of the American Peony Society has also been predominantly male through the 75 years of its existence, and for its first fifty years was completely male. It wasn't until the mid-1950's when sufficient confidence was expressed in Sylvia Saunders of New York and in Mrs. W. E. Wipson of Duluth, Minnesota, to elect them Directors of the Society. Later Miss Saunders was elected President and thus became the only woman to be so honored. In the late 1960's Mrs. Earl Knapp (Dorothy J.) of Ohio became a Director, and in the early 1970's Catharine Pennell of Ohio and Glen (Colby) Monday of Louisiana. Catharine Pennell was also Secretary of the organization for several years. Currently there are three women who are active as Directors, Greta Kessenich of Minnesota, also the Secretary-Treasurer and Editor of A.P.S., Mrs. Hollis Cornell of New York, and Charlotte Sindt of Minnesota.

Two other women come to mind as having had an influence on the Society. Alice Harding was the author of several books on peonies and Mrs. Mary Freeborn of Vermont did extensive hybridizing through the 1940's and introduced several very nice peonies, among them Pico and Angelo Cobb Freeborn.

It is conceded by all peony growers, I believe, that the artistic section of the show does much to enhance its appeal. In the early days of the A.P.S., such displays were handled by the large growers and exhibitors themselves, all male. In the last twenty years or so arrangements have been entered primarily by the local women who have also staged that part of the show.

Through such a long period of time, it is easy to identify a great change in the modes and styles of artistic arrangements. In 1930 handle baskets and vases of varying sizes provided the classes for arrangements. An example is "a vase of 6-10 peony blooms, one variety." That same year there was a class for "peonies in a low receptacle for a dining table," a practical kind of exhibit. In Toronto in 1936 one class called for a "basket of peonies, one variety, 25-35 stems, not disbudded, with no other foliage or flowers used." What a gigantic and magnificent sight that class must have provided! Design in itself had to be minimal. In 1940 in Rochester, Minnesota, large baskets and vases were again shown by types and were entered by exhibitors of the peony specimens. A decade later classes called for "mass arrangement," one "appropriate for church" or "suitable for hall or table," specifying places where they could be used. Later in the 1950's types of arrangements were named, Victorian and Oriental among others.

There were a number of national peony shows at which the artistic

section was staged and entered by local people only. Peony members from a distance were not permitted to enter. In the last several years, however, arrangers from a distance have been encouraged to participate even though the large share of the responsibility for that part of the show rests with the local people. This has made it interesting for all of the arrangers, with an opportunity to share their common interests and insights.

It was in 1966 and at Mansfield when a theme was first established for the artistic section of the A.P.S. show. I particularly remember that show since it was the first that I attended which I was permitted to enter. The theme was "Peonies for Permanence" and included "As Everlasting as Hills," "Peonies Can Survive Winter's Snow," "Peonies from Past - - - Present - - - Future," and "Way, Way Out." Each class had instructions as to types, colors or accessories to be used.

This was an era in artistic design when styles were changing from the traditional mass, triangle and crescent arrangements to interpretation. At least some part of many show schedules had a place for the old massive designs as well as the modern, even ultra-modern arrangements. This was true later in the '60's when "Peonies and Glass" was a class specifying a Victorian influence and "Young Moderns" specified a contemporary feeling.

With the new decade this trend continued but with the emphasis on interpretation. For example, in 1971, a year when the theme was built around the states from which exhibitors had come, classes included "New York—Broadway"—interpret a Broadway play and "Indiana"—a mass arrangement of peonies. In Canada in 1974 there were no directives, with classes such as "Pacific Forests" and "La Belle Province" to pique the imagination.

Now look at the schedule for 1978 at Mansfield and you will see how far we have come. The theme is "Peonies Light Up Your Life," and the classes include "Aspiration," "Hope," "Memories." What would you dream up? Of course this particular schedule does give some guidelines, but many times in today's shows a single word specifies a class. This can become very exciting—or frustrating—but it has all made for progress in our creative skills.

Thus we see that the maturity of an organization, 75 years, has brought change, and in this discussion we have considered the role of women and the transition in artistic design. I would hope our members would feel that the inclusion of more women in responsible positions makes for progress. Arrangements in our shows today may not include the huge mass of former years, but they do most assuredly spark the interest. Who knows what will happen in the next 75 years—with women in our Society, with arrangements in our shows? An article of evaluation then will be most interesting!

BEGINNERS

*Bill Krekler, 4030 Elkton Road,
Somerville, Ohio 45064*

For information in growing peonies, read the American Peony Society's new **Handbook of the Peony** and then purchase peony roots from the dependable nurseries who are members of the American Peony Society.

To grow peonies to their full potential, they must be disease-free and planted in September in full sun, in deep humus rich top soil, in a well-drained area.

A high price for a variety does not mean that it is better, but only that it is new and scarce.

Hybrid peonies are more vivid in color and bloom at an earlier date, which extends the flowering season to six weeks. I suggest starting with these very popular five hybrids, **Red Charm**, **Montezuma**, **Buckeye Belle**, **Laddie** and **Flame**.

Most beginners prefer doubles and reds, but soon they learn that a variation of types and color is more enjoyable. Also you get a fourth color in the golden central pollen mass of the singles. I am listing three varieties of each type, 1 red, 1 pink, and 1 near white, in that order.

DOUBLES—Cincinnati, Mrs. F. D. Roosevelt, and Kelways Glorious.

SEMI-DOUBLES—Maestro, Bev, and Miss America.

JAPANESE—Ray Payton, Westerner and Do Tell.

SINGLES—Camden, Dawn Pink and LeJour.

Begin to enjoy hybridizing, because most peony admirers eventually daub the yellow pollen dust from one variety onto the sticky pistils of other varieties. When the seeds are brown, sow them one inch apart and cover with an inch or two of peat or old sawdust.

To breed hybrid peonies, two good species to cross with the above Chinese peonies are **Officinalis** and **Lobata**.

I will try to answer any of your questions. Write me at Somerville, Ohio 45064.



Past Director. Peony Breeder.

*Recipient American
Peony Society Medal.*

TRIBUTE

In memory of LEONARD JUGLE—

From the Fifth District, Marvin Karrels, President.

Tributes sent to the American Peony Society as a memorial are set aside for future publications.



Allen J. Wild
Missouri. Director.



Frank Howell
Past President. 1964-1966
Director. New Jersey.



Greta Kessenich
Minnesota
Secretary-Treasurer
Editor — Director



Irvin Ewing. Michigan
Director.



Dr. Carl H. Klehm, III.
Vice-President.
Director.



Ted R. Mysyk
Illinois. Director.



Marjorie Cornell
New York, Director.



Richard Edblom
Minnesota.
Chairman, colored slide
collection

MY LIST OF EXCEPTIONAL PEONIES

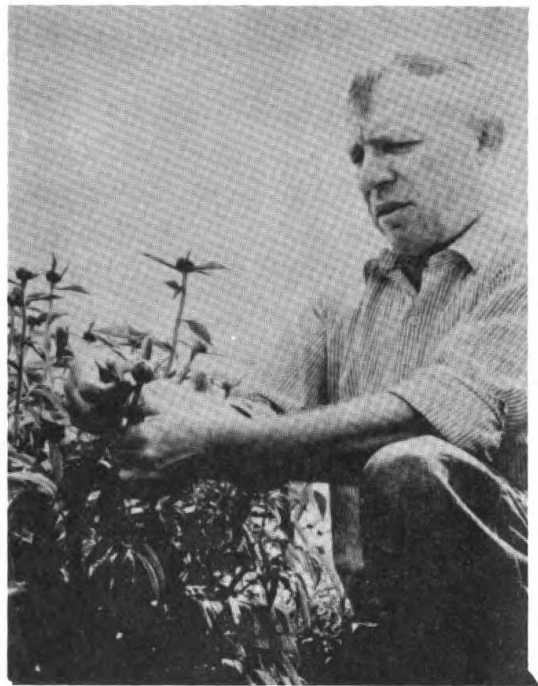
Clarence O. Lienau

Mr. Clarence Lienau has been growing prize-winning peonies for many years and a perennial winner, on the Court of Honor at the National Exhibitions.

Over the years, his peonies have received the Grand Champion awards as well as BEST in the various classes. All are ribbon winners throughout the entire exhibition. He has received recognition with many awards and medals. He grows over 300 varieties in his nursery. The Lienau Peony Gardens are exceptional for their beauty during the blooming season.

We asked for a list of his prize-winning peonies for this issue of the Bulletin.

—Editor



Mr. Lienau disbudding peonies. Clarence O. Lienau, Detroit, Michigan. Past President 1960-1962. Director. Recipient of the American Peony Society Medal.

SINGLES

White

Pico

Spellbinder

Pink

Sea Shell

Sparkling Star

Red

Imperial Red

President Lincoln

JAPANESE

Bu-te

Moon of Nippon

Westerner

Kay Tischler

Dignity

Charm

Nippon Brilliant

SEMI-DOUBLE

Miss America

Minnie Shaylor

Spring Beauty

Prairie Belle

Harry L. Smith

The Mighty Mo

BOMB TYPE DOUBLE

Snow Mountain

Mons Jules Elie

Dixie

DOUBLES

BLUSH

Moonstone

Gardenia

Nancy Nicholls

WHITE

Bowl of Cream

Marcella

Sylver

LIGHT PINK

Mrs. F.D.R.

Dolorodell

James Pillow

Frances Mains

DARK PINK

Emma Klehm

Princess

Margaret

Ensign Moriarty

RED

Kansas

Bonanza

Paul M. Wild

HYBRIDS

Prairie Moon	Cytheria	Paula Fay	Red Charm
		(Japanese)	Walter Mains
			Red Red Rose

List of the unusual, very fine peonies:

Gay Paree — Rose and white Japanese

Neon — Rose and gold Japanese

Commanche — Very unusual fine large cream dark pink Japanese

Lotus Queen — A nice white Japanese, makes a large plant with many blooms.

Silvia Saunders — Very fine small buttercup semi-double pink blooms.

Do not disbud this one and see a beautiful bouquet.

Highlight — A very fine deep, deep double red.

Pink Derby — Very unusual dark pink bomb type.

OUTSTANDING VARIETIES

WHITE & BLUSH	LIGHT PINK	DARK PINK	RED
Dr. J. H. Neely	Nick Shaylor	Mme. Emile	Rubio
Ann Cousins	Westhill	Debatene	Ruth Elizabeth
Amelia Olsen	Pink Cameo	Edulis Supreme	Felix Supreme
Ave Maria	Truly Yours	Helen Hayes	Mary Brand
Margaret Lough	Pillow Talk	Sarah Bernhardt	Garden Glory
Florence Nicholls	Angel Cheeks	Wilford Johnson	(very dark)
A. G. Perry	La Lorraine	June Rose	Thunderbird
Elsa Sass		Vivid Rose	(very dark)
		Walter Faxon	Tempest
		Glory Hallelujah	Sir John Franklin
		Andrew Meughlig	
		Dinner Plate	

JAPANESE

WHITE	PINK	RED
Polar Star	Largo	Hari Ai-Min
Carrara	Ama-No-Sode	
	Rose Valley	
	SINGLES	
Virginia Dare	Mischief	Mr. Thim
Krinkled White		

REPORT, BLOOMING SEQUENCE STUDY.

Edward Lee Michau, Derby, Kansas.

Information has been received from some peony growers about the date of the first bloom of various named varieties.

Response has been received from Germany, Japan and members in the United States.

Dates for the tree peonies, species and hybrids are requested, also records of the first bloom of previous years.

Your information is so important for this study. As the dates are received, all will be recorded and a report will be in the Bulletin.

My thanks to you for the time given for this project.

PROPAGATION OF HERBACEOUS PEONIES

Dr. David Reath, Vulcan, Michigan.

Herbaceous peonies are generally propagated by one of several methods. The most commonly used technique is to simply divide a clump into divisions containing at least one bud as well as ample roots to support the plant during the first year following propagation. During this first year the plant is able to grow new roots and is then better able to produce a well developed plant.



*Past Vice President.
Director.*

ADVENTITIOUS BUD FORMATION

Another method used here and by other nurseries is the utilization of certain peony species' ability to form adventitious buds on eyeless pieces of roots. We rely quite heavily on this form of propagation for the important lobata hybrids as well as others. The lobata species (*P. peregrina*) and its several varieties such as: Sunbeam, Sunshine, Fireking, Otto Froebel and others form adventitious buds the most easily of all species with the possible exception of *P. tenuifolia*. The lobata hybrids are derived from varieties of *P. lactiflora* x pollen of forms of lobata. The resulting hybrid varieties vary somewhat in their ability to form adventitious buds.

When the lobata hybrids are dug for shipment or propagation we generally save all the root pieces which are removed in preparing the divisions. These root pieces are planted in beds similar to those used in planting newly made tree peony grafts. The roots are lined out in rows which are spaced a foot apart, across the width of the lining out beds. The roots are placed rather closely in the bottom of four inch deep trenches and then covered with soil. Further winter protection is given by covering the beds with wood shavings to a depth of four or five inches. The shavings are wet down with water to help hold them in place. Straw is then used to cover the shavings for the first winter. In the spring the straw is removed but the shavings remain. Most of the roots form adventitious buds the following summer. If the root pieces are lined out early in the fall (August in this area) some of them will form buds the same fall and will grow the following spring. The plants are allowed to remain in the propagation beds for two or three years at which time the plants are dug and planted in the field.

GRAFTING

Often some of the best as well as the rarest hybrids and new seedlings do not form adventitious buds. We have devised a method of propagating these varieties by grafting a bud with a small amount of crown tissue to a piece of root. We have been using roots from the

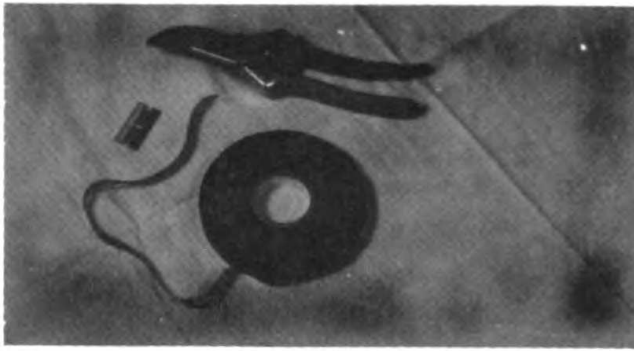


FIGURE NO. 1 [Materials needed for grafting: pruners, single edged razor blade, plastic tape (Miracle Tie).]



FIGURE NO. 2 [Bud scion and rootstock with wedge shaped crown tissue.]

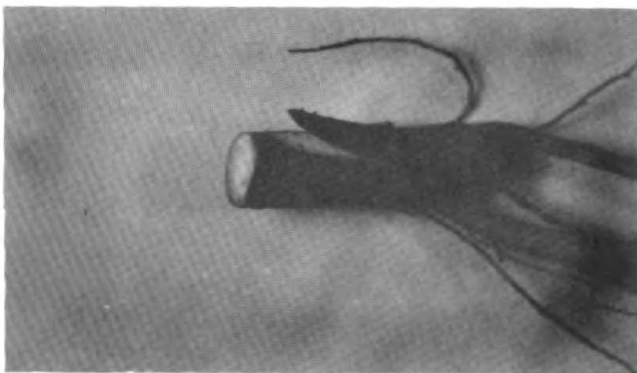


FIGURE NO. 3 [Rootstock showing longitudinal cut made with razor blade.]

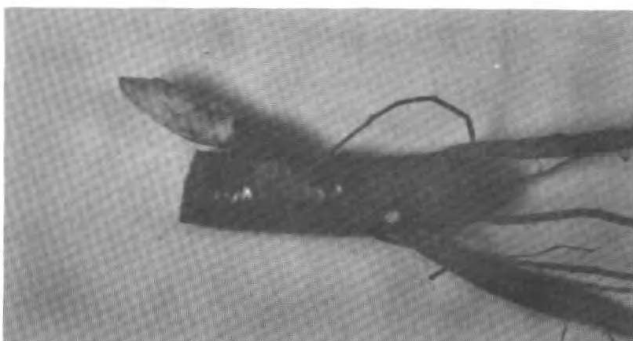


FIGURE NO. 4 [Completed graft showing method of applying plastic tape and position of bud on completed graft.]

Photos by Scott Reath.

same variety as the buds. As an example, buds of **Queen Rose** are used on **Queen Rose** roots, **Cream Delight** buds on **Cream Delight** roots, etc. It is not necessary to use buds with roots of the same variety but we are more certain of complete compatibility. Also, if the roots used in grafting form adventitious buds we need not be concerned that the varieties will be mixed.

A clump of the variety to be grafted is dug and the roots washed and divided. Extra long roots are shortened and the root pieces are packed in damp moss until used. The crown tissue of most hybrids contains a large number of buds which vary greatly in size. Any size bud can be used and often several can be removed from each division, leaving at least one eye on each division. The buds are removed with a small wedge shaped portion of crown tissue remaining on the base (Figure No. 2). These are soaked in a weak solution of Chlorox (Sodium Hypochloride) solution prepared by adding one tablespoonful per quart of water. The buds are allowed to remain for five or ten minutes, then rinsed in sterile water and placed on a clean paper towel to remove the excessive moisture.

The roots to be used as rootstocks are treated in a like manner, dried on paper towels and then placed in a plastic bag containing moist sphagnum moss to prevent excessive drying. The rootstock is cut with a single edged razor blade cutting on the outside of the root longitudinally for a distance of one or two inches (see Figure No. 3). The bud with crown tissue is inserted under the flap of root tissue with the bud exposed but the wedge of crown tissue covered by the root flap. The area is then taped with plastic tape to hold the flap of root firmly to the base of the bud. The bud is not covered with tape. Completed graft is shown in figure No. 4.

The newly made grafts can be planted outside if the grafting is done early enough to permit at least four weeks of above freezing temperatures before winter weather arrives. If the grafting is done late in the fall, the newly made grafts are planted into plastic bags to prevent excessive drying. A temperature of 50° to 70° F is recommended for callus tissue to form and thus unite the grafted parts. After four weeks the potted grafts are transferred to a cool cellar for the winter. Early in the spring they should be lined outside in beds where extra care can be given to the plants during their first summer.

We have achieved nearly 100 percent success with this method of propagation, results that are much better than those obtained with tree peony grafting.

* * * * *

NATIONAL CONVENTION and PEONY EXHIBITION
Kingwood Center, June 9 - 10 - 11.
Mansfield, Ohio

THE TRAVELING TREE PEONY

By R. A. McNeal. Santa Ynez, California

It is often claimed that the tree peony, hardy though it may be in the north, will not grow in very warm climates. This claim is perhaps valid for the Gulf Coast; but as far as southern California is concerned, there is every reason for saying otherwise. The tree peony will grow and even flourish in the subtropical parts of southern California, provided that one meets the plant's basic cultural needs. And these needs are peculiar to a semi-desert environment.

By way of illustrating the possibilities of peony culture in a none too favorable climate, I would like to recount something of the history of a peony which has flourished here for over a hundred years. When my great-grandmother came from Iowa in 1873 as a girl of 15, she brought her favorite plant with her. Though the name of her tree peony has long been forgotten, it was one of the old Chinese, or European, doubles with immense pink flowers having a tendency to hang face down. Originally planted above San Bernardino in the mountains, it enjoyed winter snow and real cold. But in 1875 it was moved to the hot valley floor to what is now West Riverside. Some time later it was moved yet again a short distance within West Riverside, and it was still growing when its owner died about 1943. The original plant has since been divided and re-divided by children, grandchildren, and great-grandchildren until, at latest count, there are about twelve surviving plants growing in the Riverside-San Bernardino area and as far north as Walnut Creek (east of San Francisco Bay) and also Oregon.

When the original plant was brought down from the mountains, it was given a cool place to grow, and coolness is very necessary. A north or north-east wall or the filtered shade of a large deciduous tree with noncompetitive roots is probably the best location. The tree peony blooms very early in our subtropical spring—by mid March—and it has to be protected not from late frost, but from the devastating heat of summer, which has a tendency to burn the foliage. Though ordinarily a lime-lover, the tree peony easily gets too much of a good thing because of our highly alkaline soil and water. Contrary to the usual wisdom, it seems to enjoy mildly acid conditions; and the plant performs much better if it is drenched now and then with a mixture of a cup of vinegar in a pail of water.

Propagation of this old tree peony has always been by division. If the plant was originally produced by grafting a tree scion to a herbaceous understock, the understock disappeared very early; and all existing specimens grow on their own roots.

There is no need to lift or move an entire plant; one simply finds a small shoot growing from the plant's base, digs down carefully, and, with a sharp knife, removes the shoot with as much adhering root as possible.

My own specimen of the family's peony was brought out of southern California proper to Santa Ynez, about 30 miles north of San-

ta Barbara. Here the temperatures are decidedly lower than in Riverside but still quite warm from June through October or November.

Since I have established, in addition to the family's peony, a number of new Japanese varieties, I would like to add a few cultural suggestions based on my own experience.

My new peonies, all grafted on herbaceous understock, came from two sources: New York and Japan. The Japanese imports, though still plump in their plastic bags, were available only in spring, and spring is no time to plant such grafted specimens. Intense heat comes too early, the plants come into leaf without rooting properly, and the roots simply rot. Luckily I did not lose all the imported plants, some of which I even transplanted in their first fall. But I learned an important lesson: fall is the only time to plant bareroot grafted scions in a subtropical climate. The seven surviving plants are located high on a ridge (elevation 1350 feet) in heavy, slightly acid clay soil beneath the friendly shade of an old Blue Oak (*Quercus douglasii*). Since the peonies are growing within ten to fifteen feet of the tree's trunk, they should have no problem with competing tree roots, most of which are now far beyond the canopy of leaves.

Only time will tell how these new Japanese peonies, together with the family's old Chinese double, will fare here. If there is any trouble, it will probably come from the herbaceous understocks of the newer plants. Though herbaceous peonies will grow here (I have a collection of nine of them, one of which actually flowered in its first spring), winter may not supply adequate chilling. It may therefore be necessary to let the tree scions establish their own roots, then to lift the plants, cut away the understock, and reset the rooted scions. As brutal as this process may sound, I have actually tried it already with one of the Japanese imports transplanted last fall. Planted in spring only a few months before, the herbaceous nurse root had started to rot. Since the scion by this time had several good roots of its own, I cut off the nurse root and planted the upper part in a new, shaded location. And—wonderful to say—there are two new shoots pushing up through the ground. Surely a plant which will withstand this kind of abuse is hardy indeed.

All in all, the tree peony is not apt to be a lazy man's plant in the subtropical parts of California. It will grow, but it needs a little coddling. If its needs are met, however, its flowers can be just as dazzling as they are elsewhere.

“DOWN UNDER” TREE PEONIES

*Neville Harrop,
17 Auvergne Avenue,
NEW TOWN. TASMANIA 7008
Australia.*

Since last writing a letter to the A.P.S. in 1975 my stock of Tree peony varieties has increased to about 70 - 80 and my total number of plants to 350. Still very small from American standards but probably the second largest in Australia.

There are three old varieties which predominate in Tasmania and these, I think, stem from the early settlers, because large gardens of pre-twentieth century homes invariably have gnarled old trees of all three, viz:

- (1) Single white (2 rows of approx. 5 petals). Petal slightly flushed with pink they first open, and quickly changing to pure white in the sun, when fully open petals flat with slight frilling on the edges. Flares very dark red and pronounced. Fillaments fine short and very dark red. Stigmas and carpel same color as flares. Up right grower which bushes well. Vigorous early flowerer. The flower is almost identical to a print on an old “Willow” tray I own and identified as **Papa Veracia**.
- (2) A very large and heavy full confused double lilac-purple suffused with pink similar to photographs I’ve seen of **Ettienne de France**. Not a particularly elegant flower, but the bush is very hardy, vigorous and an early flowerer.
- (3) A large very single purple (approx. 7 petals) with yellow stamen, red carpel, heavy texture petals with first class flowers up to 12” diameter and a straggly grower. Very early flowerer.

None of the three varieties can be positively identified because in the older homesteads where they originated the owners have passed on or moved.

There was a proliferation of plants imported in the thirties from Japan and then a few after the 2nd World War, until the import rules were tightened to the extent that plants could not be imported for sale, only as mother stock. There are however a considerable number of other plants around which are probably seedings because of their poor habit and lack of texture.

Some of the 1920-30 plants I’ve collected are equally as good as some of the modern ones I’ve imported from the States and it is sad that these cannot be identified because of lack of experienced reference points.

A professional photographer has offered to print individual pictures from negatives, having a bloom alongside him, when I have mastered the art of flower photography. Perhaps if this is successful, these photos, together with detailed descriptions, will be sufficient for some kindly grower in the States to assist me.

Last summer I spent six weeks in Britain and visited most of the

nurseries which could possibly have been able to help me with peony culture, from Cornwall in South England to Inverness in North Scotland. Although a number of them initially side-stepped the question of whether they propagated tree peonies when they had plants for sale, after being plied with some searching questions on their experience with their propagation, they all admitted that they imported their plants —invariably from Japan — and that they did not know of anyone in the U.K. who commercially propagated them.

One particular English nursery which has a long and famous name with regards to herbaceous peonies horrified me with their cavalier approach to tree peonies; when they admitted that they did not propagate tree peonies I asked them how was it that the plants had English names, to which I was told that they were Japanese imports which were re-named!

If anyone has the following named plants, they are probably:

Duchess of Kent — Higurashi

Raphael — Momo Tamma or Yahyo Tsubaki

Duchess of Marborough — Nishiki no Tsuyo or Sakura Jishi

Countesse of Crewe — Shinkoden or Shintench

Langport Lad — Shinkagura

Superb — Shugyokuden

Lord Selbourne — Tama Fuyo

Diamond Jubilee — Rimpo

It will be noted that even two varieties in some cases have been given the same name.

Mr. Michael Haworth-Booth who wrote the book "The Moutan or Tree Peony" had only a few varieties in his garden, these being for his private collection only. The vast majority, so he advised me, had been wiped out by Botrytis. He advised that he had never grafted but only grew them from seed and had now given it up. It is interesting to note in his book that he states, regarding seed propagation, "Here, I believe, is the ideal method of propagating the Tree Peony." I think that few lovers of the superior blooms would agree with him!

Mr. Harold Hillier of Hilliers Nurseries, Winchester, an elderly gentleman, was a charming host who devoted most of a day to me. He is the most knowledgeable nursery man I have ever met and must be "a" if not "the" world authority on trees and shrubs. His arboretum is more extensive than Kew Garden, London. The head gardener claims that they have approximately 14,000 species of shrubs and trees in his garden of which "the boss" would be able to name 12,000 without reference to records. A wonderful man of vast knowledge and intelligence. He unfortunately had one flaw in his make up — he didn't propagate tree peonies.

TREE PEONY TOPICS

*Louis Smirnow, 85 Linden Lane,
Brookville, L.I. New York*

*Past President 1962-1964
Director 1955-1972
Awarded American
Peony Society medal,
1975*

The matter of proper naming of the Japanese varieties of tree peonies is always a matter of great concern. As far back as 30 years ago when improper labelling of named varieties received from Japan was even a greater concern, I spent a great deal of time in studying the situation.



One of the very important discoveries was that a variety in one prefecture in Japan was given another name in another prefecture, and still another name was given in another prefecture. To my amazement, the variety **Tamafuyo** had four other names in various prefectures. There were at least a dozen varieties with three or four other names.

In 1939, we imported from **Shimane Prefecture**, **Niigata Prefecture** and from **Dackon Jima**, all in Japan, all different named varieties. In 1941, we discovered that several varieties were identical in appearance. Several years later we succeeded in getting some growers to use the same names. However, there is still some evidence of this in Japan.

On our visit this spring to various parts of Japan, we will make further efforts to correct this. Even at this time, several knowledgeable tree peony people are not aware of this situation.

In Bulletin No. 177 of June 1965 an article appeared concerning the misspelling of several varieties and a few "look alike." Also Bulletin June 1962 lists some varieties from one province in Japan while the same variety from another province is named something else.

I have asked that a reprint of some of the names from the 1962 and 1965 Bulletins be recorded here.

Arashi-vame same as **Razan**

Hana-kiso same as **Hana kurabe**

Suisho-haku same as **Sausho-tsuru**

Abokiu — **Abowyku** (A Chinese

Abomiya Im-
perial Palace)

Adzuma Kagami — **Azuma Kagami**

**Anyo Nishiki — An'yo no nish-
iki (Brocade in the Dark [night])**

**Anyo no hikari—an'ya no
hikari**

Asahi no soro — Asahi no sora

Big Yoku — Bigyoyu (Jewell)

Chojyuraka — Chowjyuraku

Choraku — Chowraku

**Daigyokuden — Diagoku den
(A King's Court)**

Daihasshu — Owyashima

O-yashima (Land of Japan.)

Daioh — Daiow

Dohun — Dowhun

Furo mon — Furow mon

Koku-tsuru same as Suma-no-ichi

**Kokuk-no-tsukasa same as koku-
tsuru anduma-no-ichi.**

**Fuso no tsukasa — Fusow no
tsukasa**

Fuyoren —(Incomprehensible)

**Gumpoden — Gumpow den
(Palace of Phoenix)**

Gun Kagura (Warrior Prayer)

Gyokka — Gyokka

Gyokuku —

Shiro hata ryo — Kaka ban ryo

Hade Sugata — Hare sugata

Hana Daigin — Hana Daijin

Hao — Haow

Hatsu garashu — Hatsu garasu

Higurashi —

Higure — Higurashi

Shiro Zuru same as Hakutsuru

Mishiki no tsuya same as

Kingyoku

Hatsi garashu same as Ubatama

Yoigawa — same as Suigan

A VOICE OUT OF THE PAST

*Written many years ago by — Jerome E. Host, 225 East Detroit St.
Milwaukee 2, Wisconsin.*

Submitted by Marvin C. Karrels.

Hey! I looked around but couldn't see a soul. Hey! The voice came again and I resigned myself to my fate and struggled to my feet. Climbing out from beneath the foliage of the peony bed just as I had started the long neglected job of feeding them was a discouragement that I knew I had to face. The voice that shouted "Hey" in such strident tones was one that I knew and I also knew I was in for it. Yes! Just as I thought, there he stood. The man next door. He had that look of accusing anger so that I was positive now that I was really going to receive some unwarranted, I thought, punishment. So I waved him over and pointed to a seat and bent my ear to take what I knew was coming.

"I thought you told m," he began, "that I didn't have to be a millionaire to start a collection of good, worthwhile peonies." "You don't," I insisted, "The best of them are not high priced and you can get an awful lot of good ones for the price of a couple of scotch and sodas." "Aw, nuts" was what I received for this gem of wisdom.

"Nuts." "Whadda you mean 'Nuts'?" "Well, I want this here **Manila Beauty** and it says right here in this catalogue that **Manila Beauty** will cost me twenty bucks. You mean to tell me that twenty bucks isn't important money to anyone who isn't a millionaire?"

So that's the rub, I thought, and I quickly mustered all my skill for rebuttal. Here goes I thought and plunged into my discourse.

"You don't need **Manila Beauty** to have an excellent collection of peonies" I began. "That's one of the troubles that I find with so many people who are interested in peonies. They insist upon being exclusive and having something that none or practically none of their friends have. They must have something special, something that 'the other fellow' doesn't have so that they can impress him and brag about it. They do not realize or if they do, they ignore the fact that that sort of thing is expensive. No you can't have a collection made up of **Victory**, **Dorothy J**, **Manila Beauty** and **Tondeylo** and some of the others, which are newer, much publicized, recent introductions and still stay solvent. You can have excellent, sure to bloom, high rated peonies and not spend yourself into the poor house. You can have the very highest rated roots at very reasonable prices and get them, sound, clean and strong from reputable growers. Roots that will last a long, long time and get bigger, better and stronger with each passing year and have plants and bloom that you need never be ashamed to show anywhere with only moderate care and a minimum of effort."

"Take **Kelways Glorious**. Year after year that old timer stands right up and gives bloom of tremendous size, excellent color and is prolific. What more do you want? A good root of **Kelways Glorious** can be had for just a couple of dollars and while it is true it doesn't win many prizes on the show table, don't forget that the judges can't convince me that **Kelways Glorious** isn't a mighty fine peony."

"Well, maybe you are right but how come it's always one of the newer ones that finish 'in the money'?, came the sharp rejoinder and to tell the truth he had me stopped. Just why is it that these ninety day wonders, a good bloom on the day and date, but not in the running next year, always run away with the top honors and receive the pages and pages of publicity in the months succeeding the National Show? But I waved him away and went on, "Now take **Eleanor Roosevelt**. Year after year you are hearing more and more about **Eleanor**, the plant, not the lady of the same name, and seemingly each year that gorgeous pink gets better and better. You can buy **Eleanor**, the plant, at a very reasonable price and after the first year you can point with pride to a magnificent flower that you have raised.

"Take **Elsa Sass**. Not what you would call real expensive but a tried and true doer. Year after year good strong healthy bloom. Lovely color, clean, creamy white and extra size. Takes an awful lot of peony to beat **Elsa**. Yes I know, that other white Whatsitsname, won this year but don't let that worry you. Those judges won't come over to your house to see what's wrong with **Elsa** but the people who do come over, and you and your family, will love this peony and after all, who cares what the judges at some show, a couple of thousand miles from here say about what's on the show table in front of them?

Next year, when the show is around here, show **Elsa Sass** and **Myrtle Gentry**, the way you grow 'em and if they don't think that they're great, talk up to them, yourself. For my money, they don't grow 'em

better than those two ladies and a whole lot of that judges business is in the eyes of the beholder anyhow. That's beauty, you know. Some like 'em long and thin but they would not go over in Tim-buck-too. In Tim-buck-too they like them round and to tell you the truth, I like 'em both.

"Now for the reds. It's a fact reds are a little difficult. When the whites are at their best and the growing season has been just right for **Elsa** and **Le Cygne**, the reds don't do so well. But every now and then you have a year that's rough on whites and it's that kind of year that the reds seem to do best. Take this last season as an example. Every white in my yard was spotted and damaged but the reds were great. **Phillipe Revoir**, **Karl Rosenfeld** and even **Mikado** were really a treat to look upon. I know **Mikado** was larger last year but the color wasn't as good and it wasn't nearly as prolific. Remember how deep that red was! Why you told me that you were going to get **Mikado** for sure, just because it looked so good in front of that yew with **The Bride** on each side. Why, I even dug **The Bride** so that you could have a cut. Yes, I know that the petals were sloppy but remember how it looked in that deep blue bowl? Better than any water lily that you ever saw. And best of all they're reasonably priced. Not as good as **Westerner**? Well, I suppose not. But anyhow, for me and for my money, **Mikado** will have to do and to be honest with you, I like it better than the sharper reds.

"Then there's **Duchess de Nemours**. Never heard of it now, except in a catalogue but it's a real peony. Early, lots of fair sized bloom. A greenish white that has true fragrance. With a vase of the **Duchess** in the house, everyone who comes in knows that you've got peonies. Opens well in water for me and lasts too. Kept some in a cooler at 40° a year or two ago and didn't get them out until late July. You'd be surprised what a treat those peonies were then. Over a month after we'd cut the last ones out in the yard.

"No, I wouldn't be in a hurry about getting **Solange**. To me, it's way overrated. I've had some very good blooms from that plant but it's not reliable. Good occasionally, really excellent once in a while but usually, not so hot.

"But there's **Nick Shaylor**, doesn't cost a fortune and then there's **Minuet**, not very expensive but one of the best at our house last season and so on through the whole of every catalogue. There's many a beautiful peony, tried and true, ready to bloom year in and year out that may be had for a mighty small investment in beauty for a long, long time."

I wondered as I finished my discourse, whether or not it had any effect on my listener and I was soon to get his answer. "You may be right," said the man next door, "but this here now **Manila Beauty**, I just gotta have," and he got up and walked away, evidently to write the required check.

With a sigh, I turned back to my peonies, firmly resolved, **Manila Beauty** or no, to feed my plants up and have the best darned "old timers" in the neighborhood.

PEONY ENTANGLEMENT.

Edward Lee Michau. Derby, Kansas.

Peonies have completely dominated my life since 1960. The flower was entirely foreign to me before that as it was not grown in our garden. One fall, my sister wanted a good perennial for her yard and she decided on the peony as the colored catalogues were so inviting, showing the beauty of the flower and also descriptions of the entire plant.



Director.

There was an advantage to buy more, so together we purchased thirteen. At odd times we prepared the peony beds in our yards so they were ready when the roots arrived. We planted according to instructions and most of them bloomed the following year. I knew then, the peony was the flower for me to grow and enjoy.

I was interested in hybridizing and had been crossing the iris but now I knew that time would be devoted to the peony.

In the fall more plants were ordered of which two were hybrids. Not having any definite goal for my hybridizing effort and not familiar with the varieties in which to cross, to achieve a certain type of peony, my purchase of the roots were varied.

My peonies were just getting established when I had to go to Alabama, so took some with me, leaving the larger part of my planting at home. By that time, I had about eighty-five seedlings and the peonies were looking good. The home was rented with hopes that all my plants would be cared for while I was away. It was necessary for me to return after an elapse of time, so back came my plants with me. Instead of the renter caring for my peonies, he had been mowing down all of them, also the tree peonies. All the peonies, also tree peonies were replaced and more added, including hybrids.

By this time I was seriously working with hybridizing and joined the American Peony Society. Being a member of the American Peony Society is the ultimate, if one is interested in growing the peony as a hobby. Attending the Conventions is particularly of interest as all varieties of peonies are seen on the show tables. Peonies are brought to this show from all areas and here you see the finest of peony flowers. The peony people attending are interested in the flower and all conversation is about the pleasures or problems encountered over the growing season. Flowers are evaluated and discussed, all this in addition to the many friends that are made every year.

Peony breeding continues; a particular variety may be added in the fall to further my interest. Recently I have started two Robin letters that circulate in the 7th District. This year I look forward to a big seedling bloom.

See you in Mansfield.

BRAND PEONY FARMS —110 year old Nursery.

Letter written by Mr. A.M. Brand, Brand Peony Farms, Faribault, Minnesota to Mr. Ben Kerns, Topeka, Kansas, Dec. 8, 1950.

Mr. Brand became a member of the American Peony Society Sept. 1916. He was elected a Director in 1922 and served in that capacity until his death, a period of thirty-one years. He was Vice President 1923-1925 and President 1925-1927. He was a member of the Seedling Committee.

Mr. A.M. Brand, one of the Giants in the peony business, born 1871 died 1953. He received the Gold Medal three times for displaying the best collection of 80-100 varieties at shows. In addition, other medals and awards for his peonies.

Bulletin No. 130: "No one has done more to raise the standard of new varieties than he."

The Brand Peony Farms continues to grow beautiful peonies. New varieties have been introduced each year. An annual peony show is held at the Brand Nursery, Faribault, Minnesota, in June.

The nursery was started in the spring of 1868 and some peonies were planted that spring and were carried from that time on.

My real work with the peony started in the fall of 1899. It was about the 10th of October of that year that I entered into partnership with my father. He had a collection at that time of every peony variety he could find listed in the catalogues of this country and he had also imported from Holland, France, and England and Japan.

During the fall of 1899, my father had gathered about 4 quarts of seed. I hired 3 little neighbor children to help me do the planting; one of them is still living. The seed was dry when planted so did not germinate until the spring of 1901. The little field was kept well cultivated and the little plants planted in rows 2 feet apart and 6 inches apart in the row grew strong and thrifty the first year. The second spring we had a surprising growth and to my surprise 6 or 7 of the little plants set buds and bloomed. One was a dark red double, the rest all singles. The double looked fine to us from the start and we named it Richard Carvel.

We kept this little field well cultivated all that summer and the next year the entire planting came on and every plant bloomed. This was the season of 1903. It must have been an ideal peony year. All the blooms were large and fine. That season from this field, we picked out and named Chestine Gowdy, David Harum, Frances Willard, Judge Berry, Longfellow, Lora Dexheimer, Martha Bulloch, Mary Brand, Phoebe Cary, Richard Carvel, and Winnifred Domme, 11 good varieties that seem to have stood the test of time.

Now I never kept track of dates or anything like that and I am quite in doubt as to just when we did first offer these new peonies for sale. Ours was a farmer nursery and our main business was growing apple trees, evergreens, and forest trees for the farm windbreak trade.

We always made it a practice whenever we sold a nice bill of trees to give the farmer's wife 3 nice peonies as a present, a red, a pink, and a white one.

Somewhere about 1907 or 1908, we got out a small peony catalog offering these new peonies. I don't remember the exact year. But the sales were nil. In 1910, father sold his share in the nursery to a Mr. Kinney. Along about 1912 or 1913 hearing there was to be a peony show held by the Twin City peony people at the Minnesota School of Agriculture in St. Paul, I talked the matter over with Mr. Kinney and we took some flowers up, **Chestine Gowdy, Judge Berry, Mary Brand, Longfellow, Frances Willard**, and a lot of blooms of **Martha Bulloch**; better ones I have never seen. Mr. Kinney and I reached the show room about 10:30. Had walked nearly a mile lugging our flowers from the street car. When we entered the show room, my heart sank as I saw for the first time vases of **Therese, LeCygne, Mme. Jules Dessert, Mme. Emile Lemoine, Solange**, and several other fine new ones from Europe in exhibition form. I said to myself, "Well, we haven't anything worth showing." So we didn't open our boxes for a half-hour or so. Finally after the first shock of these beautiful new ones had worn off, I took courage and we did open up and I want to tell you we were surprised. Our flowers all looked good and when we came to **Martha Bulloch**, it proved a knockout and we stole the show. It was the attraction of the show all day long and peony lovers stood for hours around **Martha Bulloch**.

That fall we put in a 1 column ad about 6 inches long in a horticultural magazine then published at Harrisburg, Pennsylvania. As I remember it was for one issue, may have been two; at any rate, the cost was around \$50.00 or \$60.00. That fall, we sold about \$40.00 worth of peonies and Mr. Kinney said to me, "After this, I will take charge of the advertising." Result was, we did none and sold no peonies except common varieties to our farmer trade. Mr. Kinney was with me five years and we dissolved with the close of 1915.

I had a lawyer friend in Minneapolis, a Mr. Traxler, who was a great peony lover. I was on my own now and from the sensation **Martha Bulloch** had created when shown, I knew I could make the peony pay. I got out a small catalog at a cost of around a hundred dollars which Mr. Traxler handled from Minneapolis and we began to move peonies in a small way. 1916 was fair and 1917 better and by 1918 when Miss Gentry came into the picture, we had things going pretty good. Mr. Traxler went totally blind in 1917 and dropped out. So I must say, it was 1916 that we really got the peony to moving. Sales of good peonies increased steadily and by 1920, we were doing a fine business, which continued good until 1930 when the depression hit us and by 1933 sales had dropped off 75 percent.

I do not know as this will interest you but I will give you a quick look at what I have done to date in the line of bringing out good peonies. As you will see, it took some years before our new peonies began to sell but we always sold lots of the old standard sorts to the wholesale trade and to our farmer trade. But my father was always

planting apple seed, looking for hardy varieties of apples, and I kept after the peony after the year 1909.

That fall, I was passing along a row of peonies, and happened to stop before 3 plants of *Alba Sulphurea*. The seed pods were bursting open and I saw some big plump brown seeds. I gathered a handful and stooped down and planted them. From this handful came **Hansina Brand**.

A year after, I planted 2 quarts of seed and from this came 3 good ones, **Rev. H. Tragitt**, **Flanders Fields**, and **Krinkled White**.

A year later, I made my best planting. I had set out 3 rows of peonies on purpose to gather seed from, 3 rows each about 10 rods long. The center row was **Frances Willard**, flanked on one side by **Mary Brand**, on the other by **Longfellow**. This gave me around 2 quarts of seed. From this planting came the following: **A. G. Perry**, **Blanche King**, **Ella Christiansen**, **Hazel Kinney**, **Jean Cooperman**, **Mrs. A. M. Brand**, **Mrs. Deane Funk**, **Mrs. Frank Beach**, **Mrs. John M. Kleitsch**, **Mrs. Romaine B. Ware**, **Myrtle Gentry**, **Susan White**, **President Coolidge**, and **Victory Chateau Thierry**. 14 fine peonies.

The next planting of seed was somewhat larger than any of the previous ones and from this planting, I named **A. M. Brand**, **Dr. Lee Pollock**, **Dr. John L. Crenshaw**, **Golden Bracelet**, **Midway Island**, **Mrs. Bryce Fontaine**, **Mrs. Rowland**, **Oliver Brand**, **Prairie Afire**, **President Lincoln**, **Red Goddess**, **Ruth Elizabeth**, **T. E. Carpenter**, and **W. E. Blanchette**.

A year later from another seeding came the 3 reds, **Ralph Smith**, **Sam Donaldson**, and **Edward Flynn**.

My largest planting of seed was made in about 1928 or 1929. It consisted of about 3 bushels of seed. Previous experience taught me that from seed carefully selected, I could figure on about a certain number of good flowers to the quart of seed sown. So I figured from this amount of seed, I would get enough good seedlings to keep me busy the rest of my years. But this seed germinated right during the bottom of the depression. The peony business had struck rock bottom. About the only peony business we were getting was digging up our fields of standard kinds, dividing the roots and selling these to big department stores at 5 cents a root. In doing which we considered our stock as worth nothing and what we could get out of our roots over and above the cost of labor was our profit.

That spring, I went out to the field of this big planting of seed. The seed was just germinating and showed in little red plants 2 inches high clear across the field. There were 8 rows, each about 20 rods long. The seed was dropped broadcast in furrows 6 inches wide so you see it was quite a sight. After giving one long goodbye look, I went back to the office and told a man to go down and plow it up and thus probably 100 wonderful new peonies were lost to the world forever.

Haiku (hi-koo) — Japanese Poetry

Original Japanese verse, has three lines and seventeen syllables. The English translation, in attempting to make it rhyme is not as pleasant an effect, as originally written in English. Japanese tend to write on nature subjects, as cherry blossoms, moon viewing, frogs, various flowers, birds, etc.

Mr. James Langhammer, Royal Oak, Michigan, submitted the following Haiku (Japanese poetry) from a collection of Jane Norris, a Naturalist, who has made a study of it and used it for creative art.

The verses relate in a few words, their thought and much is left to the reader's imagination. Translations differ in several ways by different translators. This is understood because of the nomenclature of the Japanese tree peony — as *Dia-Kagura* translated to mean Royal Music; Merry Dancing; Grand Sacred Music and Dance.

Yachiyo-Jishi — Lion of Eternity; Immortal Lion.

Kasumi-Gayaru — Tumbling Clouds; Drifting Fog.

Japanese verse translation—

The loaded wagon runs
bumbling and creaking
down the road . . . three
peonies tremble.

—Buson

A cumbersome wagon
rumbled down the hill
under its load, my peonies
tremble still.

—Buson

The heavy wagon
rumbled by,
the peony quivers.

—Buson

The Red Peony

It falls, the peony
and upon each other lie
Petals, two or three.

—Buson

When the wind
scatters the peonies
a few petals
fall in pairs.

—Buson

The peony, has fallen;
A few scattered petals
Lie on one another.

—Buson

Then the peonies
Extinguishing all others
Opened their petals.

—Kiichi

Even the General
Took off his armor
To gaze at our peonies.

—Kikaku

The garden is dark
In the night
and quiet, the peony.

—Shirao

The Peony
Opening the Crimson
Gate of the Palace
Of the King of the Ants.

—Buson

—*There is said to be a
great palace of ants under
the earth—the red peony
grows at the entrance.*

— 44 —

Out comes the bee
From deep among pe-
pistils—

Oh, so reluctantly!

—Basho

Farewell! Like a bee
Reluctant to leave
The sweet deeps of
peony.

—Basho

The pistils of the peony
is deep
The bee is making its w
out

A leave taking.

—Basho

How to say goodbye!
So like a bee who would
stay

All day in one flower.

—Basho

—*Apparently written on
leaving the house of a
friend*

wing cut the peony;
elt exhausted
atevening.

—Buson

bold rain-cloud
r a hundred miles
und
res brave the peonies.

—Buson

The peonies do not allow
The rain-clouds a hundred
leagues around
To approach them.

—Buson

My good father raged
When I snapped the
peony . . .
Precious memory!

—Tairo

The white peony
about to crumble
Lasted two days more.

—Seibi.

Sadness at twilight
Villain, I have let my
hand
cut that peony.

—Buson

REGISTRATION

Tree Peonies.

MRS. ANNA SMIRNOW. Louis Smirnow, Brookville L.I. N.Y. 1978
Seedling - Hime gozen x Kasuga Yama. Full double, huge charming
rose pink. 36 inches tall, large imbricated petals.

FANTASTICA. Louis Smirnow, Brookville L.I. New York. 1978.
Parentage. - Sahobime x Owyashima. Pale lilac color. 33-36 inches in
height. Free bloomer, huge flower, fringed petals.

LOVE'S DESIRE. Louis Smirnow, Brookville L.I. New York. 1978.
Seedling - of Hatsu hinode. Salmon pink. Exquisite, huge glistening
double flower. Free bloomer, frilled petals.

BEAUTIFUL LADY. Louis Smirnow, Brookville L.I. New York.
1978. Seedling of Hanakiso. Palest pink with center flares. Immense
double, fringed petals, free flowering and strong stems.

HAPPY MEMORY. Louis Smirnow, Brookville L.I. New York. 1978.
Parentage-Hime gozen x Dai kagura. Bright rose, enchanting clear
huge flower. Full double, crinkled petals.

WEDDING BELLS. Louis Smirnow, Brookville L.I. New York. 1978.
Rich cherry rose. Superb enormous double flowers of exotic beauty.
Parentage - Gosho zakura x Bikan. Frilled petals, free bloomer.

Herbaceous Peonies

PEACH DELIGHT. Louis Smirnow. 1978. Parentage unknown. Stun-
ning rosy peach of beautiful form. Full double, immense flowers.

RED BEAUTY. Louis Smirnow. 1978. Seedling of Longfellow. Huge
full double bright red. Strong stems. A sparkling beauty.

PEONY GARDEN AT CORNELL PLANTATIONS

Cornell University, Ithaca, N. Y.

Peonies have never left Cornell since the American Peony Society made arrangements with Cornell Department of Horticulture, Cornell University to grow and test all varieties so that the correct nomenclature could be established, 75 years ago.

According to history recorded by J. Eliot Coit, then a young student working for his Ph.D.; trucks loaded with great boxes of peony roots arrived from American nursery men, England, Holland, France and China. He was in charge of planting them; the location that was selected is now the Cornell Athletic Field.

In 1906 he cared for all the peonies, working alone on Saturdays and Sundays, hoeing the weeds from the two and one half acres. In 1907 he received his degree and left to accept an appointment as professor of Horticulture at the University of Arizona. Before his departure, he published a check list, standardized varietal names as to spelling, and set up rules of nomenclature which was accepted by the American Peony Society.

The completion of the job was assumed by Leon D. Batchelor, who later published a final Bulletin and received his Ph.D. degree.

Now we are invited to return to Cornell. Arrangements have been made by Mrs. Hollis Cornell. Through her efforts and vision and consultation with Mr. Richard M. Lewis, Director of Cornell Plantation, a walk through garden has been designed of which all or part might be duplicated in a home landscape planting.

Cornell Arboretum is known as Cornell Plantations, which is planted with woody plants of interest for nurserymen and others.

Landscape designers often completely overlook peonies, as plants to be used in borders or group plantings. Both tree and herbaceous peonies will be in a suitable garden setting, interplanted with compatible flowering perennials to extend the color and charm of the garden through the growing season.

Over the years some gifts of peonies have been received. In the past, Mr. William Gratwick has given 30 correctly named Japanese tree peonies, that had been grafted from his original stock of many years. Mr. William Krekler also has given many named herbaceous peonies in addition to new and beautiful named daylilies of his own creations.

With the beauty of this artistically designed garden, the American Peony Society can return with a very accurate nomenclature, with gifts of peonies of magnificent beauty, culminating the span of 75 years.

HAPPY BIRTHDAY, AMERICAN PEONY SOCIETY

*Chris Laning, 553 West F. Ave.,
Kalamazoo, Michigan.*

The first 25 years of the Society's existence was utilized in classifying the peony and obtaining some semblance of order in the named clone area. When one plant is known by a dozen different names, one hardly knows what to call it. Our Peers wrestled with this task and worked at it until the successful conclusion. We are thankful for their effort and will build on their foundation.



Director.

Chris and Lois Laning

Editor of News Letter, PAEONIA

The second 25 years, in generalizing, was the time when species crosses were made on a systematic basis. Probably this is best exemplified by the works of Professor Saunders. With great care he made deliberate species crosses and carefully recorded the results. These records are available to the present day hybridizer — surely the greatest gift any peony enthusiast could give! With his available species crosses and his records we can continue where he left off. Let me say that this was made possible with the help of his daughter, Silvia.

The third 25 years I like to think of as the developmental stage. Roy Pehrson takes the spot-light in this period. Through his efforts, instructions and inspiration, many of us have picked up the hybridizing trail. By working with Professor Saunders' hybrids, Roy developed plants that could be depended upon to set seed! His won't be a record left in writing—his will be a record left in plants (hybridizing material and in seed distribution). So there is no misunderstanding, let me say, he gave this breeding material and these seeds to a select few people who will carry his work to completion. This sets the stage for the next 25 years—which is yet to come!

This, I believe, is what is in store for us in the forthcoming 25 years: 1. A seed distribution program that will involve many people, even some of those who do no hybridizing; 2. An expanded distribution of hybridizing information; and 3. Small seedlings distribution program that could very effectively include even the novice. All of this is just a continuation of Roy Pehrson's program.

At the American Peony Society's 1977 Board Meeting, it was decided that the lactiflora peonies must now compete with hybrids on an equal footing with no preferential treatment. To some folks this may seem to be no challenge at all for our great big beautiful lac-

tifloras. But in an era of changing standards this is disconcerting to the old-timers to whom "peony" means lactiflora.

Just what changes do the flower lovers want? We want more flowers, more colors, smaller blooms, and a stem with many small flowers on it. And could we also have re-bloomers? There is a deep plum purple tree peony, Gratwick—number 258—that produces pollen. If this color can be borrowed and a fertile herbaceous hybrid developed, then we will be on the road toward a blue peony. Lilac and lavender are also an extension of this color and could be expected to be developed. Progress is becoming rapid these days!

PEONY PLANTING AT THE NATIONAL ARBORETUM, WASHINGTON D.C.

Leland H. Cole, Silver Spring, Maryland.

The American Peony Society planting of peonies at the National Arboretum in Washington D.C. is 21 years old this year. About four years ago, Dr. Skinner retired as Director of the Arboretum. Dr. John L. Creech became the new Director. He has assigned Curators for the various sections of the Arboretum. Mr. Lynn R. Batdorf was appointed as Curator of the Peony, Hemerocallis and Boxwood collection.

I contacted Mr. Batdorf last week and he furnished me with revised sketches of our planting. Peonies bloom in this area about the last of May. Should any member be in the vicinity of Washington then, do make a point to see these peonies. For any further information, contact Mr. Lynn Batdorf, Curator, U.S. National Arboretum, 24th and R. Sts., N.E., Washington D.C. 20002. Arboretum telephone number (202) 399-5400.

* * * * *

All credit is due Mr. Leland H. Cole and Mr. George W. Peyton for the beautiful planting of peonies at the National Arboretum in Washington D.C. twenty-one years ago.

Mr. Cole contacted the Director of the Arboretum, Dr. Skinner, in 1956 about a test planting of peonies. A space was available and arrangements were made. Later the American Peony Society appointed him and Mr. Haddock, also Mr. Barklay to inspect the planting and give detailed reports. All the peonies were obtained from various members of the Society.

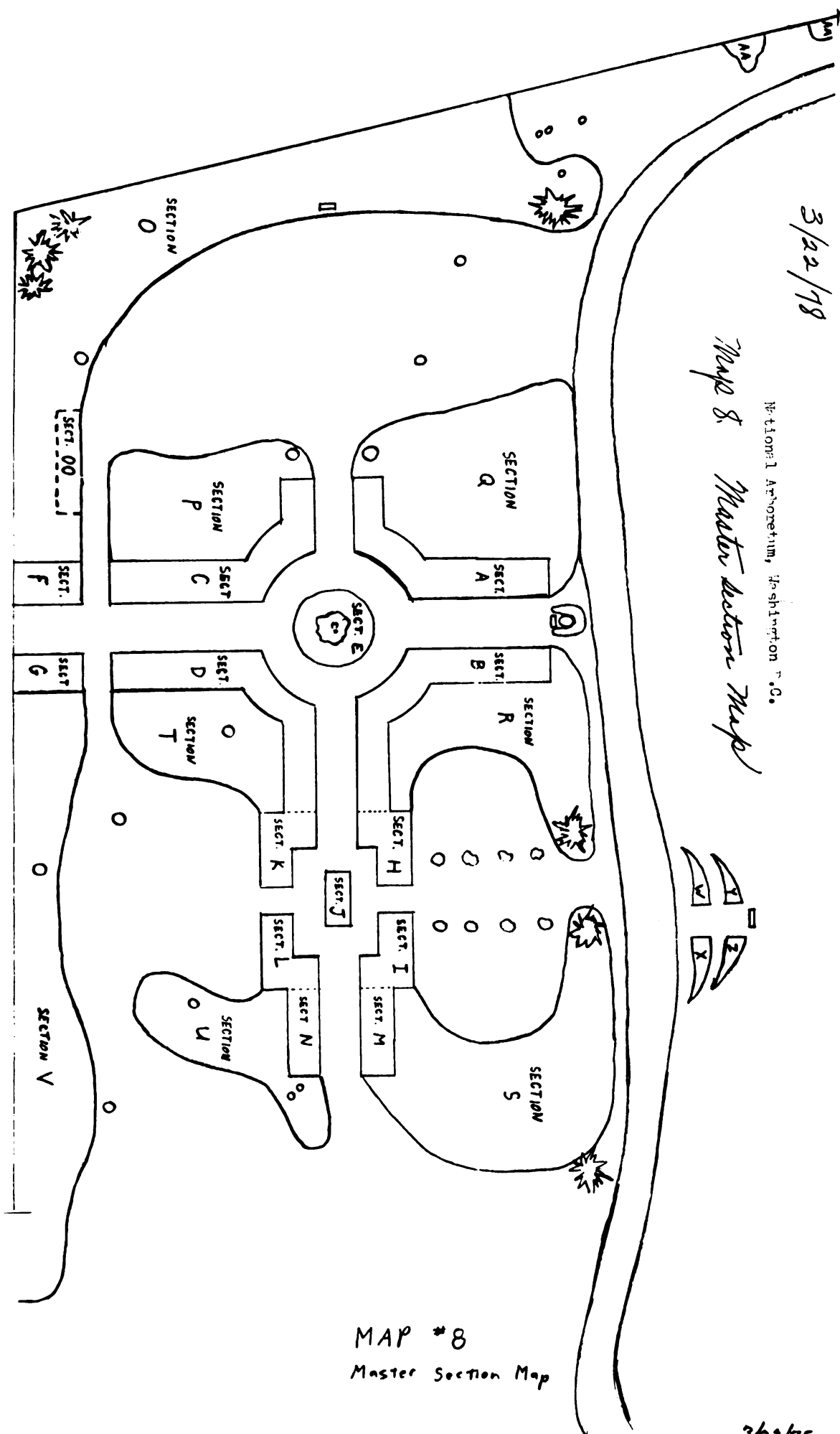
Because of the relocation of the peonies in 1960 to the now permanent location, a few peonies died. They have been replaced.

There are 136 herbaceous peonies and 26 trees. All are listed here, according to location on the map. All plants are identified by permanent markers. Mr. Cole visits the planting every year.

3/22/78

National Arboretum, Washington D.C.

Map 8 Master Section Map



MAP #8
Master Section Map

3/22/78

**Map No. 8
Section I**

White Gull
Mikado
King Midas
Nancy Nicholls
Titania
Lady Alexandra Duff
Dinner Plate
Minuet
Charles White
Jean A.
Top Brass
Elsa Sass
Charlie's White
President Wilson
Edulis Superba
Midnight Sun
Charles White
Mattie Lafuze
Karl Rosenfield
Victory
Sparkling Star
Kelway's Glorious
Ensign Moriarity
Burma Ruby
Bowl of Cream

**Map No. 8
Section E**

Helen
Best Man
Garden Princess
First Lady
Exquisite
Red Charm
Largo
Pride of McHenry
Mandaleen
Jan Van Leeuwen
Martha Bulloch
Bowl of Cream
Florence Ellis
Myrtle Gentry
Mischief
Hoosierland
Frankie Curtis
Sarah Bernhardt
Magnolia
Cheddar Cheese
Moonstone
Nick Shaylor
Pink Jazz
Mons. Jules Elie

James Kelway
Flamingo
Florence Nicholls
Ethel Mars

**Map No. 8
Section L**

Amberglow
Garden Princess
Lotus Queen
Red Goddess
unnamed hybrid
Sarah Bernhardt
Mrs. Wilder Bancroft
Reine Hortense
Festiva Maxima
Fairy's Petticoat
The Mighty Mo
Carol
Dorothy J.
President F.D. Roosevelt
Minuet
Break o Day
Mildred May
Tondeleyo
Lowell Thomas
Krinkled White
Helen Hayes
Pink Lemonade
Moonstone

**Map No. 8
Section K**

Raspberry Sundae
Auten's Pride
Rebecca
Mary E. Nicholls
Flame
Walter Faxon
Felix Supreme
Vanity
Richard Carvel
Felix Supreme
Jayhawker
Nippon Beauty
Longfellow
Mary Brand
Honey Gold
Edulis Supreme
Felix Supreme
Rare China
Tempest
Westerner
Kaw Valley
Casablanca
Snow Mountain

**Map No. 8
Section H**

Rapture
Margaret Clark
Pride of Langport
Adolph Rousseau
Le Jour
Toro-no-Maki
Charm
Hari-Ai-Nin
Gold Standard
Bu-te
Mrs. A. O. Norton
Carrara
Dorothea
Pink Wonder
Tondeleyo
Miss America
Lotus Queen
Mary Auten
Mrs. Harry F. Little
Seashell
Yosemite
Mrs. Edward Harding
Barrington Belle

**Map No. 8
Section J**

Loren Franklin
Alice Harding
Elizabeth Huntington
Arthur H. Fewkes
Mid-America
Annisguam
Glory Hallelujah
Aerie
Helen Hayes
Emma Klehm
Ave Maria
Moon River
Doris Looper
June Rose

136 plants

26 tree peonies

Section W X Y Z

Section W

Yae-zakura
Alice Harding
Homei
Tameko
Fuji-no-akebono
Hinodo-sekai
Mitgma
Miyo-no-hikare
Osiris

Section X

Golden Bowl
Argosy

Section Y

Hana-daijin
Hana Kisoi
Yachiyo tsubaki
Haku-banryu
Tama fuyo
Black Sea
Nishiki jishi
Eldorado (lutea)
Shichi fuki jin

Section Z

Kuro botan
Renkaku
Renkaku
Yomo zakura
Reine Elizabeth
Golden Vanity

The History of Peonies and their Originations, compiled and edited by Greta M. Kessenich, is an authoritative reference book that every peony grower should have for information. Over 5000 peonies are recorded, the name of the hybridizer, description of each flower, plant, also the year it was introduced. Price \$10.00

Peonies Outdoors and In by Arno and Irene Nehrling (1960) 288 pages containing information in all phases on the herbaceous and tree peony. Society members \$4.95.

Send check or money order for the above literature to American Peony Society, 250 Interlachen Road, Hopkins, Minnesota 55343.

Back Bulletins, \$1.00 each to members. Non-members \$2.00

COLOR SLIDE COLLECTION

Color Slide Collection: The American Peony Society maintains several groups of excellent sets of peony slides for rental. Each set contains 80 slides. A complete set can be requested of all tree peonies, herbaceous hybrids or lactifloras or a combination of these three types.

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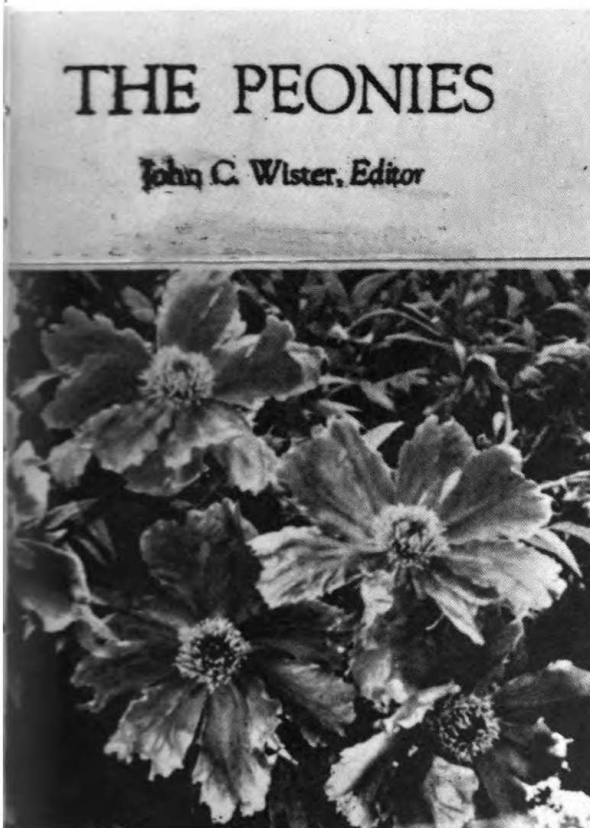
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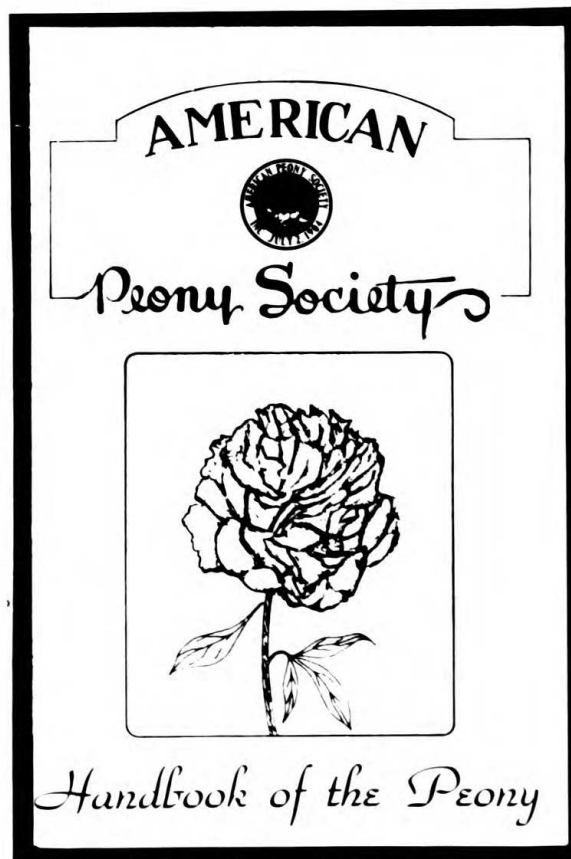
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Peony — TSUKASA JISHI

95-year-old tree peony in the Temple Garden of Takahiro Somei, Someno, Taima. Japan. Tree peony 1.6m in height, circumference 0.54m.