

# THE MEDIANITE

Volume 10 No. 1

GUEST EDITOR — Carol H Ramsey

January 1969

## CONTENTS

Officers . . . . .	1
Committees . . . . .	2
Regional Representatives . . . . .	2
Display Gardeners . . . . .	3
President's Patch . . . . .	3
Revision—AIS Awards . . . . .	4
Hamblen . . . . .	4
Personnel . . . . .	4
Pumila—Robusta Strain, Berlin . . . . .	5
International Competition—Vienna . . . . .	6
Kurzmann . . . . .	6
SHOW SECTION—Guest Editor, Carol Ramsey . . . . .	7
Your Specimen Entry . . . . .	7
Torrey . . . . .	7
Publicity—Tips from a Pro . . . . .	9
Good . . . . .	9
Hospitality—Your Face to the Public . . . . .	10
Jarrell . . . . .	10
Arrangements . . . . .	11
Romick . . . . .	11
Show Schedules . . . . .	11
Ramsey . . . . .	11
The First Four . . . . .	13
Fry . . . . .	13
Show Report—Albuquerque . . . . .	14
Yocum . . . . .	14
Wisconsin Iris Society's First Median Show . . . . .	15
Baukus . . . . .	15
WIS Median Show Winners . . . . .	17
Baukus . . . . .	17
Judging Borders on the Show Bench . . . . .	17
Wright . . . . .	17
Wichita Early Show Winners . . . . .	18
Ramsey . . . . .	18
Exhibition Certificate . . . . .	18
Ramsey . . . . .	18
Artistic Section . . . . .	19
Ramsey . . . . .	19
Containers . . . . .	20
Ramsey . . . . .	20
Median Varieties on the Show Bench . . . . .	21
Ramsey . . . . .	21
Variety Notes—1938 . . . . .	22
Lewis . . . . .	22
BACK ISSUES . . . . .	22

### OFFICERS

President	Harry B Kuesel, 19 Mary Lane, Greenvale, New York 11548
First Vice President	Richard S Rosenfels, 2108 Cascade Ave, Richland, Washington 99352
Second Vice President	Lee Eberhardt, 1440 North Fountain Blvd, Springfield, Ohio 45501
Secretary	Mrs Richard V Ramsey, 6518 Beachy Ave, Wichita, Kansas 67206
Treasurer	Mrs Peter C Markham, Upland Avenue, Lunenburg, Mass. 01462

### DIRECTORS

Immediate Past President	Mrs R E Peterson, 1480 Clairmont Place, Nashville, Tenn. 37215
Expire 1969	Miss Mary L Dunderman, 420 White Pond Dr, Akron, Ohio 44320
	Mrs R J M Gantz, Mechanicsville, Pennsylvania 18934
Expire 1970	Dr Frederick R Judy, 2627 South Stone, Spokane, Washington 99203
	Mrs Joseph E Terrill, Route 1, Burlingame, Kansas 66413
Expire 1971	Mrs Rex P Brown, 12624 84th NE, Kirkland, Washington 98033
	Mrs Paul Hoffmeister, 658 Meisten Street, Westwood, NJ 07675

### SUBSECTION VICE PRESIDENTS

SDB (Standard Dwarf)	Mrs Roy Brizendine, 2214 Maryland, Topeka, Kansas 66605
IB (Intermediate)	Mrs Rex P Brown, 12624 84th NE, Kirkland, Washington 98033
BB (Border)	Mrs T D Wright, 10051 Brookside Avenue, Bloomington, Minn 55431
MTB (Table)	Mrs J A Witt, 16516 25th NE, Seattle, Washington 98155

## STANDING COMMITTEES

Nominating-Expire 1969 Mrs Roy Brizendine, 2214 Maryland, Topeka, Kansas 66605  
 Expire 1970 Mrs Orpha Salsman, 14016 8th Ave S, Seattle, Washington 98168  
 Expire 1971 William H Peck, Mt Rt Box 30, Oyster Bay, New York 11771

Editor Mrs Frank W Warburton, Rt 2, Box 541, Westboro, Mass 01581  
 Subsection Editors SDB: Mrs Roy Brizendine BB: Mrs T D Wright  
 IB: Mrs Rex P Brown MTB: Mrs J A Witt

AIS Bulletin Representative: Mrs F W Warburton

ROUND ROBINS Chairman: Albert H Ellis, 19 McClure Avenue, Brantford, Ontario

Directors:  
 Friendship Albert H Ellis  
 Hybridizing Mrs F W Warburton  
 International Mrs L E Delany, 21 Gladstone Rd, Richmond, Nelson, New Zealand  
 Standard Dwarf Mrs Roy Brizendine, 2214 Maryland, Topeka, Kansas 66605  
 Intermediate Mrs R E Greenlee, Route 3 at Horace, Chrisman, Illinois 61924  
 Border Mrs T D Wright, 10051 Brookside Ave, Bloomington, Minn 55431  
 Table Mrs J A Witt, 16516 25th NE, Seattle, Washington 98155  
 Editor Mrs Norman E Stinson, 2035 Alhambra St, Dallas, Texas 75217

Research Earl R Roberts, 5809 Rahke Road, Indianapolis, Indiana 46217  
 Interclub Relations John E Goett, Rt 111, Monroe, Connecticut 06468

## CHAIRMEN OF SPECIAL COMMITTEES

Display Gardens Lee Eberhardt, 1440 North Fountain Blvd, Springfield, Ohio 45501  
 Symposium Donald I Tufts, 73 North Street, Grafton, Massachusetts 01519  
 Bylaws William H Peck, Mt Rt Box 30, Oyster Bay, New York 11771  
 Exhibitions Mrs Richard V Ramsey, 6518 Beachy Avenue, Wichita, Kans 67206  
 Classification Mrs F W Warburton, Route 2, Box 541, Westboro, Mass 01581  
 International Mrs L E Delany, 21 Gladstone Rd, Richmond, Nelson, New Zealand

## NORTHEAST MEDIAN IRIS SOCIETY OFFICERS

President Joseph A Gatty, 5-22 Hazel Place, Fair Lawn, NJ 07412  
 Vice President Paul Hoffmeister, 658 Meisten Street, Westwood, NJ 07675  
 Secretary Mrs Phyllis Zezelic, 219 McKinley St, Massapequa Park, NY 11762  
 Treasurer Frederic A Jacobs, 24 Sylvan Valley Rd, Meriden, Conn 06450

MEMBERSHIP Mrs Irving J Russell, 20 Ledgewood Road, Framingham, Mass 01704

SINGLE ANNUAL	\$2.00	FAMILY ANNUAL	\$2.50
SINGLE TRIENNIAL	5.00	FAMILY TRIENNIAL	6.00
ANNUAL SUPPORTING	3.00		

Dues are normally sent direct to AIS at the time of AIS membership renewal, and for the same duration as AIS membership. Those wishing to join (or renew) at other times may send dues to the MIS membership chairman, but please, if possible, inform her of your AIS expiration date and/or arrange to join for the entire duration of your AIS membership so that they will expire together in future.

## REGIONAL REPRESENTATIVES

Chairman Richard S Rosenfels, 2108 Cascade Ave, Richland, Washington 99352

Region 1 Mrs James H Shepherd, 7 Steven Road, Westboro, Mass 01581  
 Region 2 Mrs Stuart Hall, 5911 Ladde Road, Brewerton, NY 13029  
 Region 3 Mrs Elizabeth Rowe, 1231 Wightman, Pittsburgh, Pa 15217  
 Region 4 Mrs Rena Kizziar, 2704 Tidewater Dr, Norfolk, Va 23509  
 Region 5 combined with 24  
 Region 6 Mrs Paul E Dunbar, 928 N Rochester Ave, Indianapolis, Ind 46222  
 Region 7 Jake Scharff, 4818 Normandy Rd, Memphis, Tenn. 38117  
 Region 8 Mrs Robert Reinhardt, 14151 W National Ave, New Berlin, Wis 53151  
 Region 9 John C Brown, 327 E Park Ave, Collinsville, Illinois 62234

Region 10 combined with 24  
 Region 11 Robert Jensen, 429 South Ninth, Montpelier, Idaho 83254  
 Region 12 Mrs Louis Deru, 683 41st Street, Ogden, Utah 84403  
 Region 13 Dr Frederick Judy, 2627 South Stone, Spokane, Wash 99203  
 Region 14 Mrs R N Nicholson, 5353 E Morada Lane, Stockton, Calif 95205  
 Region 15 Mrs K B Anderson, 4810 Palm Drive, La Canada, Calif 91011  
 Region 16 Albert H Ellis, 19 McClure Avenue, Brantford, Ontario, Canada  
 Region 17 Fred Mullinax, Box 248, Saint Jo, Texas 76265  
 Region 18 Mrs Fletcher Bell, Bellaire Farm, Rich Hill, Missouri 64778  
 Region 19 Joseph A Gatty, 5-22 Hazel Place, Fair Lawn, NJ 07412  
 Region 20 combined with 11  
 Region 21 Wayne Buchholz, Star Route Box 44, Lexington, Nebr 68850  
 Region 22 John W Humphrey, 1102 Adams Street, Stillwater, Okla 74074  
 Region 23 Mrs J R Yocum, 511 Muscatel NE, Albuquerque, New Mexico 87107  
 Region 24 Mrs A K Primos, 1750 Meadowbrook Road, Jackson, Miss 39211

#### DISPLAY GARDENERS

Region 1 Mr and Mrs John E Goett, Rt 111, Monroe, Connecticut 06468  
 Mr and Mrs Peter C Markham, Upland Ave, Lunenburg, Mass 01462  
 Mr and Mrs James H Shepherd, 7 Steven Rd, Westboro, Mass 01581  
 Mr and Mrs F W Warburton, Rt 2, Box 541, Westboro, Mass 01581  
 Dr and Mrs Troy Westmeyer, 60 Gary Rd, Stamford, Conn 06903  
 Region 2 Harry B Kuesel, 19 Mary Lane, Greenvale, NY 11548  
 William H Peck, Yellow Cote Road, Oyster Bay, NY 11771  
 Region 3 William C Newhard, 26 W Zion Hill Rd, Quakertown, Pa 18951  
 Region 6 Lee Eberhardt, 1440 N Fountain Blvd, Springfield, Ohio 45504  
 Earl R Roberts, 5809 Rahke Rd, Indianapolis, Ind 46217  
 Dr H E Viergutz, PO Box 312, Grand River, Farmington, Mich 48024  
 Ketchum Memorial Iris Garden, %Jake H Scharff, 4818 Normandy Rd,  
 Memphis, Tenn 38117  
 Region 8 Mr and Mrs Robert Reinhardt, 14151 W National Ave, New Berlin,  
 Wisconsin 53151  
 Region 11 Mrs Don R Holtz, PO Box 7, Kellogg, Idaho 83837  
 Region 12 Mrs J R Hamblen, 2778 W 5600 S, Roy, Utah 84067  
 Region 13 Mrs Rex P Brown, 12624 84th NE, Kirkland, Wash 98033  
 Bennett C R Jones, 5635 Southwest Boundary, Portland, Ore 97221  
 Region 14 Carl and LaRue Boswell, 1821 Grass Lane, Concord, Calif 94520  
 William R Pierce, 8037 Mountain Ave, Orangevale, Calif 95662  
 Region 15 Los Angeles Arboretum, 310 N Baldwin Ave, Arcadia, Calif  
 Region 16 Albert H Ellis, 19 McClure Ave, Brantford, Ontario, Canada  
 Mr and Mrs Bruce Richardson, RR 2, Hannon, Ontario, Canada  
 Region 17 Fred Mullinax, Route 2, Box 70, Cisco, Texas 76437  
 Region 18 Mr and Mrs R V Ramsey, 6518 Beachy Ave, Wichita, Kans 67206  
 Mrs Bert Brickell, Rt 5, Box 103, Emporia, Kans 66801  
 Mr and Mrs C R Minnick, 324 N Park Circle, Kansas City, Mo 64116  
 Region 19 Joseph A Gatty, 5-22 Hazel Place, Fair Lawn, NJ 07412  
 Mr and Mrs Paul Hoffmeister, 658 Meisten, Westwood, NJ 07675  
 Region 21 Wayne Buchholz, Star Route Box 44, Lexington, Nebr 68106  
 Mrs Lucille Kavan, 2310 E 49th St, Omaha, Nebr 68106  
 J Arthur Nelson, 3131 N 58th Street, Omaha, Nebr 68104  
 Region 22 John W Humphrey, 1102 Adams Street, Stillwater, Okla 74074  
 Region 24 Birmingham Botanical Gardens, Inc., 2612 Lane Park Rd, Birmingham,  
 Ala 35223. Mrs Paul Frank Boon, Chairman Iris  
 Garden.



#### PRESIDENT'S PATCH

The administration of a large nationwide nonprofit society like ours makes close cooperation between the president and the editor of our quarterly publication—THE MEDIANITE—a necessity. After consultation with the other members of your executive committee, it was decided

to recommend that the editor of the Medianite be made a member of the MIS Board of Directors and its Executive Committee. We are sure that the editor's knowledge and capabilities will be invaluable to our Board and we therefore recommend that you complete and return the ballot for the bylaw change enclosed with this issue.

In 1969, the allowable limit for appointment of AIS gardenjudges has been increased from 10 to 15 percent. Realizing that there were an exceptional number of awards in proportion to the number of eligible irises in 1968, the AIS Board solicited the recommendations of your administration on this matter. When MIS first recommended establishment of the special MIS awards in Jack Goett's administration, it was pointed out that we did not want cheap awards. If most of the eligible irises got awards, they would be much less meaningful. In continuation of this policy, it was recommended that the requirements for HMs for each of our four classes of medians be increased proportionally. The AIS acted favorably on this recommendation, and details of the changes made will be reported elsewhere in this issue.

We are also pleased to report that the restriction on the Judges Choice ballot that limited votes for other than TB irises to a maximum of 10 and no more than 3 in each class has been changed. In 1969 the judges will be able to nominate 3 irises in each class without any maximum total restriction. So it will now be possible for a judge to list 3 SDBs, 3 IBs, 3 BBs and 3 MTBs on his judges choice ballot. This will certainly result in more median varieties being included in the famous Judges Choice list each year.

As we begin our new year, it is a good time to plan a few median crosses. If you don't know how, get a neighboring irisarian to demonstrate. Try at least one, and harvest the seed. There are still countless opportunities to improve on irises in any of our median classes; and believe me, there are few joys in life equal to the day when you get up in the morning, go out in the garden, and find that first bloom no one has ever seen before.

Sincerely



#### REVISIONS—AIS AWARDS—FALL 1968

It was voted to approve the following revisions of the AIS Awards System:

1. Requirements for various awards will be:

HC and RTG—all classes, 5 votes.

HM—TB, 25 votes; BB, IB, SDB, 15 votes; others, 10 votes.

AM—TB, 65 votes; BB, IB, SDB, 25 votes.

Special Awards—Bearded Irises, 15 votes; Beardless, 10 votes.

2. The length of eligibility for the following awards will be:

AM—not less than 2, not more than 4 years after HM.

DM—not less than 1, not more than 4 years after qualifying award.

3. The number of votes allowed each judge will be:

HC and RTG—TB, 8 votes; others, 3 votes in each class.

HM—TB, 12 votes; others, 3 votes in each class.

AM—TB, 12 votes; Medians, 3 votes in each Medal status class.

Judges' Choice—TB, 12 votes; others, 3 votes in each class.

It was voted to activate an award for irises of aril content which do not meet requirements for the C G White Award.

This Award will be known as the WILLIAM MOHR AWARD: and will be restricted to Aril Society requirements re aril content and traits.

Melba Hamblen

---

#### PERSONNEL

MIS is very fortunate in having as its new International Chairman and Robin Director Lucy Delany of New Zealand. Lucy was one of the founders of New Zealand's Dwarf Iris Group and

spent many years in its service. Of herself she writes: "I am a widow with two lovely grandchildren. I teach at the lower end of the scale—at a residential special school for girls, the only one of its kind in New Zealand. I do NOT live in the school—day is quite long enough. Life is never monotonous as most of the girls are problem behavior types as well as being backward. We have a large number of Maoris and can they be temperamental! I enjoy my holidays."

Lucy says of her home place: "Richmond is a borough of nearly 5000 people, in the Nelson district. We are about eight miles south of Nelson City—the only city in New Zealand to achieve that status without the necessary population. Queen Victoria granted letters patent over a hundred years ago because it had a Cathedral and a Bishop. Generally known as "Sleepy Hollow," but we have the best weather in the whole country and Richmond has even better than Nelson. It's very cold to us at present (July 4th) and though snow is a novelty we do have frosty mornings with temperatures around 50 degrees and higher during the day."

Two of Lucy's new introductions are: Alpine Music, standard dwarf 12 inches, stands deep cream and falls cream with deeper edge, green halo and wide blue beard; and Dark Tasman, also standard dwarf, a deep rich blue self with a darker round wide blue beard.

The MIS may be very proud of its international membership, which is now nearly 10% of our total. Termination of the corresponding memberships with which we started to our mutual benefit was accomplished without a quiver or quake; we are happy to have Mrs Delany to oversee the welfare of this most important segment of our membership. American members who would like to be in robins with overseas members please write to:

Mrs L E Delany, 21 Gladstone Road, Richmond, Nelson, N.Z.

---

#### PUMILA—ROBUSTA STRAIN

A number of Eckard Berlin's friends in this country were thrilled to receive from him batches of pumila seed from what he calls his "Robusta" strain because it grows so well. It was a most generous gift indeed of an ounce of seed (which is not much under a thousand of such small seeds) to each of 15 people scattered all over the world.



Franz Kurzmann of Austria with Eckard Berlin (on the right) in the Hanselmayr garden, 1961

With the seed Eckard sent instructions for growing it, out of his vast experience in this; he has raised more pumilas from seed than anybody else in the world. He says that they do well in a sandy loam mixed with peat-moss, but do not germinate well in sand and peatmoss without the loam.

Of this seed Eckard says: "The seed is taken from good-growing plants, especially from plants which have a fine spot. The most plants, from which seed come, are hybrids between pumila from Roumania, Hungaria, Tschechoslovakia; in some plants also are crossed in "White Mite" and "Atomic Blue." He adds that his first consideration was for plants that grow well, and he believes that plants from intercrossing pumilas from different sources grow much better. He has mixed hand-pollinated seed with bee-crossed seed. "Perhaps under the seedlings you will find some dark brown, .. perhaps some blue with a yellow beard. I have much blues crossed with my yellow pumila 34/5/5, a beautiful golden yellow with golden-orange beard, and I hope the yellow beard will be dominant."

We have also from Eckard the great news that he has bloomed the first pink from an F<sub>1</sub> tall x pumila cross:

"At my dwarf-seedlings I had a great luck: a cross from Pink TB with a wild-collected white from Hungary brought me a real salmon-pink with a tangerine beard (but unfortunately bad shape). The white was more creamy-white, not a cold white such as White Mite.

"The same pink-mother TB (from Viktor v. Martin) crossed with White Mite brought me the finest white SDB that I have ever seen. I have the two now intercrossed and hope to receive a white or blue-white with tangerine beard. I have 3 capsules from the cross."

SHORT STATEMENT  
INTERNATIONAL COMPETITION FOR LOW IRISES IN VIENNA 1968

The competition for Dwarf and Median Irises, which started in 1965, has resulted in about 220 sorts. In the season of 1968 they have been judged by an international jury. The plants mainly are in good condition and were brought to good bloom.

PRIZEWINNERS

Prize of the Ministry of Agriculture:	CHERRY GARDEN	Jones, USA
Standard dwarfs:	1st: FOREST GLOW Silver medal and diploma	Taylor, England
	2nd: LILLIBAMBI Bronze medal and diploma	Steiger, Spain
	3rd: BLUEBERRY MUFFINS Diploma	Warburton, USA
Intermediates:	1st: TAMINO Silver medal and diploma	Schreiner, USA
	2nd: ANNIKINS Silver medal and diploma	Warburton, USA
	3rd: CURLEW Bronze medal and diploma	Taylor, England
Aril and Oncobred:	1st: ONCOPU 2 Silver medal and diploma	Werckmeister, BRD
	2nd: ONCOPU 1 Bronze medal and diploma	Werckmeister, BRD
	3rd: SALETTA Diploma	Street, USA

We send our sincere congratulations and ask all of you to send your latest varieties every year to our competition. A fourth branch has been added, namely Arilbreds and Oncobreds as long as they belong to the group of the Intermedias concerning height and blossoming. Hereafter prizes will be awarded in the following four branches:

1. Miniature Dwarf ( 6—10 inches high)
2. Standard Dwarf (10—15 inches high)
3. Intermediate (15—28 inches high)
4. Arils and Oncobreds (10—28 inches high)

Climate of Vienna: reasonably cold winters with temperatures to -5 degrees, seldom -10 degrees. Summers mostly dry and hot (except the last two years) so that rhizomes of all kinds of irises ripen well.

Conditions: all plants must arrive in Vienna before the end of September of each year. Each sender may send up to six plants but must submit two rhizomes of each. Registered or unregistered varieties under name or number only will be admitted.

Address: Österreichische Gartenbau-Gesellschaft, Parkring 12, A - 1010 Wien, Austria.

Postal declaration: Free pattern for exhibition purposes. We recommend shipment as "sample" in usual paperbags with clips up to 500 grammes. Wrapping single rhizomes in thin paper will do perfectly. Shipments from overseas should be sent only by airmail.

The seedlings will be planted carefully in Vienna and judged during two years—definitely in the second year. The seedlings remain property of the sender. Mail charges for possible return will be laid out by ÖGG.

by Franz Kurzmann

# show section

GUEST EDITOR — Carol H Ramsey

## YOUR SPECIMEN ENTRY — FROM GARDEN TO QUEEN'S TABLE

Roberta Torrey

The primary purpose of any flower show is to display flowers for the enjoyment of visitors, including members of the sponsoring club. The showing of good examples of many cultivars in their best condition, we anticipate, will inspire more people to grow (in our case) median irises and to become aware of the vastly improved qualities of these ideal garden subjects. In addition, the healthy spirit of competition, the fun of a winner, the achievement of a goal—all enhance our own love and appreciation of these irises.

Awards are something more than a personal triumph, for winning entries typify what CAN be expected of a specific variety. If blue ribbons are your goal, heed Chapter Eleven, Handbook for Judges and Show Officials. Be aware that these are the points judges are trained to use.

Who can deny the thrill of winning Queen, the Silver or Bronze Medal? However, the exhibitor who wins nary a ribbon contributes just as much to the success of the show as ones taking the awards. Ribbons or not—no one is a loser at an iris show! It takes everyone so just get right in there with the best you have. Lucky is the grower whose garden is at peak bloom on show date but winning entries are not ALL luck. Let's examine a few points to "aid and abet" Lady Luck.

A well-written show schedule is just as helpful as the Judges Handbook (possibly more so). Get one well ahead of the show, study it—be sure you understand all the rules—they are made to help, not hinder. If it is poorly written—volunteer to help with the next one. The Show Chairman will be delighted!

WHEN to cut specimens? Start 'eyeing' clumps and stalks several days (maybe a week) ahead of the show. Give these possibilities a little extra care. Some exhibitors prefer and do successfully cut a day or two ahead. This has rarely been true, for me. When the sun is too hot or it is too cold or the wind is messing things up or it is raining or a job on the show floor requires a six A.M. arrival there—I have cut ahead. Trouble is—open flowers always fold; buds will not open.

Small irises fit reasonably well in the refrigerator without creating a family crisis. I do want freshly opened flowers to try this. Too often buds spot from refrigeration and it seems to sort of 'set' them so they just don't want to open. There is the ever-present possibility that a refrigerated flower will fold soon as it warms up, but then, some freshly cut ones will also before evening—even before judging. Learn to recognize a freshly opened flower. A blossom that reaches maturity in the garden just has, to me, a little something that no pre-cut one possesses. I prefer to take my chances and cut the morning of the show.

WHERE to cut? At soil level—ALWAYS.

WHAT to cut? Remember that median irises are dainty. Proportion of stalk to flowers, to flower parts is important. Normal size (height of stalk and size of flower) is much more important in medians than in TBs. An overgrown specimen will not win a blue ribbon. Some cultivars do vary from season to season. This is perhaps most evident by coarseness of falls; extra standards and falls; muddy, off color. On the show bench these variations are penalized. Just the same—if you feel it is one visitors would enjoy—take it right along.

In choosing the stalk, examine the entire clump, checking each stem for what seems the best flower or flowers. A clump with only one or two stalks doesn't give much to select from but a sizeable one will usually have a few outstanding examples. Then, is there damage on the flower? The freshest one is most likely to have that all-important proportion. That is the one most likely to be perfect in size, the one most likely to show best color, substance—just all the requirements of a good exhibit. Once the flower is found, does the stalk look as good or better than all the others? Personally, I sacrifice a bit on stalk in favor of good proportion and a perfect flower. Cut at soil line, keep in an UPRIGHT position. It doesn't take long for a 'leaning' stem to fix itself in that position.

HOW to groom? A worthwhile specimen will need little in this respect. I have found no method of removing dust from petals with a velvety texture or those very dark ones. These dark ones spot badly from rain, even dew; so it is sometimes helpful to cover them. A plastic waste basket inverted over and supported by plant stakes has several times saved a fine specimen for us. A small soft brush such as those used by artists is used by some topnotch exhibitors. A speck of dirt or an insect can be removed easily with it, even foliage (if present) can be lightly brushed without looking 'polished.' Polished foliage is, of course, strictly taboo.

I have actually seen an aphid jump from one flower to another right on the show bench. At the time I thought the pressure and excitement of the day had taken its toll, that I must need sleep, that this surely could not be—a jumping aphid! Our state entomologist has confirmed that this could happen. He says there are at least six different kinds and some kinds do jump—some even fly. You can readily see that judges would have to fault the new lunch counter of that jumper. If your entry should have had the Blue Ribbon but didn't even rate a third—maybe somebody's aphid was on it while the judges were working that class! Maybe that specimen could have been Queen of Show! Be sure you are not guilty of taking any insect into a show room. Perhaps the entry people need to examine every specimen. If any animal is found (they do have a sneaky way of hiding)—the exhibitor should be told to clean it up—otherwise the specimen would not be accepted. Maybe a judge can be excused for ignoring an aphid or even removing it—I don't know. A dirty specimen is something different—just be certain all your entries are immaculate in every respect.

HOW to transport? With medians this is no problem as compared with their TB sisters. Vermiculite (it's cheap) in glass canning jars of a size (pint, quart, half gallon) to accommodate the height of the specimen works well for us. AFTER it is placed in the vermiculite, add water just to moisten. After getting a few so wet the stalk wobbled around in the soup—I learned that as soon as any moisture shows at the bottom of the jar—stop. Stuff crumpled newspapers among the jars as you put them in your car to keep them from slipping or tipping over. Bits of vermiculite may cling to the stalk when removed from the jar—so we take along a jar of water to rinse them in and a cloth to blot the drippy end.

ENTRY TAGS: FILL THEM IN AT HOME. If there is any doubt whatsoever as to correctness of the name—leave it in the garden. Misnamed specimens are given no consideration for awards. If in doubt—ask for help when you arrive at the show. Give yourself plenty of time—start at daylight if need be. Don't arrive five minutes after entry closing time and expect to have your exhibits entered in competition. Most shows have a 'display only' table where late arrivals are placed so visitors will still be able to see them. Most locations have limited parking close to the show building entrance. As a courtesy to other exhibitors, move your car just as soon as your exhibits are inside.

CONTAINERS AND PROPER POSITION: The smaller (10"-11") SDBs are darling exhibited in three-inch (even two-inch) glass bottles. Some exhibitors use glass salt and pepper shakers. These are not only very pretty but are heavy enough so they do not tip over easily. Small strips of cotton poked collar fashion between the stalk and top rim of bottle will hold them perfectly. A pair of dental cotton pliers are ideal for this—keeps your hands (mine are so big and awkward) away from the fragile petals. Ask your dentist if he has an old pair you could have.

My one pet peeve is specimens carelessly placed in the show container. Pointing in every angle—they present a messy show and are difficult to judge. Place the specimen in its finest possible display position and that position is perpendicular. To my notion, the end of the stalk should touch the bottom of its container and, given the authority, I would make that a standard show rule. Median specimens (even some TBs) do not show well in anything as tall as a pop bottle. Low branches and flowers crushed against the stem are not very pretty and not representative of the variety in most cases. If the sponsoring club does not provide suitable bottles for medians, most will permit the exhibitor to use his own.

Enter your specimens as quickly as you can—then leave the show room—AT ONCE. Let the show workers prepare the room for judging without confusion.

Go back during visiting hours. Study, compare, ENJOY, visit—next year will be even MORE fun!

One last word on my pet peeve—I would like to see one show worker FOLLOW the Classification Committee—solely to straighten any specimen that may have been accidentally displaced in its container and make minor adjustments of spacing of containers on the show bench. The entire show would look so much neater.

To summarize—if it looks good to you, it will look good to visitors and judges.



## PUBLICITY—TIPS FROM A PRO

Frank Good

So—you're the publicity chairman for your iris club, eh? And you want to know how to go about getting iris club news articles in your local newspaper? (Sometimes it's not easy!)

Easy or not, you have a job to do, so let's study it. Let's first of all develop a realistic point of view about your club and the newspaper. For instance, do you have a "right" to have your club's news items printed? Not at all! Chances are, if there are 50 members in your club there are less than 50 newspaper subscribers (not even all your club members!) who care one whit about your club's average doings. The newspaper is basically interested in news which interests broad segments of its readers, and if your goings-on don't qualify under that category the newspaper is well justified to kill your promotion stories.

Taking a cue from the statement that newspapers like items which interest broad segments of readers, you can see instantly that such events as flower shows, open to the public, may qualify as news. Though your show may be to you the greatest news even since the sinking of the Titanic, don't expect a newspaper editor to concur in your assessment of its value. On the other hand, don't underrate the event (if, in pseudo-humility, you tell the editor: "Our show isn't very good this year"—when actually it won't be that bad—you can expect that he'll assume your evaluation of it is accurate).

Assuming that you're new on the publicity job and don't know the proper person to contact at the newspaper, how do you offer a news story or a promotional story to the paper?

One of the poorest ways is by phone. Even if the news department would be interested, phoning is time consuming for editors and reporters (in the first place, you may be calling at deadline time, and secondly, they probably would have a feeling that you, as publicity chairman, are taking a lazy way to report the news.)

Here's what to do. First, establish rapport with whatever editor would be involved with your event (news editor, women's editor, special events editor, etc.). Meet him in person. Ask him when he would be free to discuss the show with you.

At the time of discussion he may refer you to a reporter who will take the pertinent information and prepare a story.

Or, he may ask you to mail in a general story (or more than one, over a period of time). You'll need to find out what length story he wants and when the deadline is. Ask about picture possibilities. If there's color photo potential, let him know.

Once you've received from the editor an informal schedule on promotion, keep in mind that it's not a contractual commitment—that it's not binding. For various reasons he may not handle the promotion as scheduled (or—as you'd like!), and he may make some decisions contrary to your own thinking—but DO remember that it's news space he has to fill and that you're merely an assistant. Where you can, however, DO make helpful suggestions; any editor appreciates these.

The editor may advise you what type of story to write and give you the go-ahead to prepare one. What are the mechanics of writing an article?

First of all, the news article should be typed, double-spaced (triple-spaced, for some newspapers). Type your name, address and phone number in an upper corner. Try to type the article in news style (read and observe a few news items in your local paper so you can get the hang of the paper's style).

If your show is merely a replica of every other show, that's not very exciting news. Surely there's some facet of it that is different—and that's news! Place the "news" angle at the head of the story. But don't be surprised if your article is torn all apart and rewritten before it appears in print. You'll profit if you'll compare the carbon copy of your article with the item as it appears in your newspaper.

Tell all the facts and features of the show, but leave out such frilly phrases as "all who attend are bound to enjoy it," "It will be a lovely show" and other editorializing.

And—tell the editor thanks when the show is over!

## HOSPITALITY—YOUR FACE TO THE PUBLIC

Mary Helen Jarrell

It's a cold, dismal day in that dreadful time of the year when everything is brown and dead, it's too early for the new garden catalogs and you are bored to death. The phone rings and a very pleasant voice asks if you would handle the hospitality arrangements for this year's Iris show. The date sounds so far off that before you take the time to think about it, you say "yes."

Suddenly—the crocus are in bloom. You have been summoned to a Show Committee meeting and you realize that many things will have to be done immediately. You must now persuade others, as you were persuaded, to help with this task.

Written plans have always worked best for me, so I started making lists on the number of people required, the hours they could conveniently (and sometimes inconveniently) work, information signs, etc. I took my hourly chart and club membership book and started calling, putting particular emphasis on contacting members I was not personally acquainted with in an effort to bring them into more active participation in the show. Also I tried to have as many husband and wife teams working as possible—remembering the times my own spouse has cooled his heels while I worked my turn.

The calling was very interesting to me. You "meet" people who have never been active in the club and have never been asked to do anything like this before.

When I had as many of these people as possible signed up, then I turned to the people I really knew and completed my list. Be sure to keep a complete chart on this, so that when people forget the hours to which they are assigned, or wish to trade, you have all the information for them. Of course, as in all plans, some things just won't work out. So be sure that you do not assign yourself, your spouse and a couple of very dependable people to any certain time, but have them on tap in case someone doesn't show up. Don't know if any of you have any Velma Carlsons in your club, but if you do, just be grateful. She worked her scheduled time and a couple more.

Of course, you all know the main reason for a show is for our lovely irises to be seen, but as our hosts and hostesses represent our club to the public, we thought they should have a more appropriate setting than a plain table covered with papers and books. Our hospitality tables were covered with orchid and white striped paper cloths and there was a small arrangement on each. The orchid picked up the color of the crepe paper streamers used to separate the classes on the show benches.

Try to see that everyone helping you knows that they should not just occupy a chair, but should also do everything possible to give information about the show and gain new members for the club. Each table had Show Schedules and surplus AIS and Regional Bulletins to give our visitors; "What Every Iris Grower Should Know" to sell; and eager people to give information and sign up new members.

We offered three door prizes each for \$15.00 worth of irises donated by club members. The signed visitors' cards were put in boxes of the same orchid as the table covers. Signs above the boxes gave details on the drawing which was at our next regular club meeting. Winners were notified and the prizes distributed.

Knowing from other shows that it is absolutely impossible to get everyone to sign a guest book, we took a count estimate as described in a recent AIS Bulletin. Every hour, on the half-hour, we counted everyone coming into the show for 10 minutes. This figure, multiplied by the total hours of the show, multiplied by six, gave us our estimated attendance.

You must be familiar with the physical set-up of the area where the show will be held so you will know how many tables, covers, chairs, lists of instructions, etc., to have ready to go on that show date.

The big day finally arrives. You assemble and transport all your material, set up your tables and the lovely people who said they would work begin to arrive. Surely you have enough of everything, you think, and then the doors open and there is the most beautiful "mob" you've ever seen. The show was great and it was fun to be even a small part of it. So—when you get your call—accept. It's quite an experience, especially if, like me, you have never done anything like this before. The people you meet who will help you are marvelous. The ones who won't—just won't—and they don't know what they are missing.

## ARRANGEMENTS

Laura Romick

The arrangement section of our Median Show has been enlarging each year, and this past year was the best ever. We are pleased to see our people participate to make the show more beautiful, because we observe such an interest in arrangements by long lines of visitors.

The iris as a specimen stalk is a gorgeous thing and we all love to enter and hope to win the "Big" ribbon. But an iris placed skillfully in an arrangement can exceed even the stalks in beauty. There is no end to the ideas and expressions of your imagination to create these designs.

The number of members, perhaps, or the size of your show will determine the number of classes you plan for. We generally have twelve to fifteen classes. A theme is chosen which becomes the title of the show and serves as the basis for the classes in the artistic division. This past year, the theme was "Magic Moments."

Different types of arrangements such as "tall—crescent—line—etc." are incorporated in the schedule instructions, as well as the various color types such as "all white—vivid colors—gold or yellow—etc." In a Median Show, one cannot forget the miniature arrangement—not over 6 inches in any direction.

Our schedules also provide for a class for men, another for the junior exhibitor, and at least one class for those who have not previously won a blue ribbon in any of our shows. This gives those who feel they cannot compete with the others a chance to try to win the coveted ribbon.

It might be a help to have a class for those who have never been able to win ANY kind of ribbon. Such classes would encourage beginners who would not have to compete with the more advanced arrangers. It seems that winning a ribbon, no matter what the color, is a pretty special experience and gives such a lift, one is anxious to learn more and really get into the competition.

Here is one place where ability, planning ahead a little, and being as original as you can be will bring awards. This will not come overnight of course, and you will have to expect to keep trying in order to finally win.

There are many fine books written and illustrated to help people achieve this skill. The library has good books of all kinds, with some specializing in one phase or the other, such as the use of driftwood, or types of Oriental arrangements. Most important are those basic steps to learn, with illustrations and explanations that are quite simple to follow.

Another way to learn is to watch the magazines and newspapers for things you find especially attractive. Cut them out and make a scrap book of all the designs that particularly please you. Whenever you have flowers available, try your hand at some of the designs—right there in the privacy of your own home. You can make, remake, and make again, until you think your arrangement looks its very best. Altering flowers, first this way, then that, makes a world of difference in the end results.

You will probably develop to some extent a certain style of your own, but one thing should be evident always—clear and uncluttered design. A 'messy' piece of work will not win, so be careful, and make your arrangement as neat and as beautiful as you possibly can.

---

## SHOW SCHEDULES

Carol H Ramsey

The first headache with which any show committee must contend is the problem of writing a show schedule. A good schedule can lessen worries and woes in all other departments. A poor schedule can wreak havoc with a show and make every other moment a period of crisis.

There are probably as many ideas about schedules as there are people trying to write them. All who take on the job, however, have at least two things in common. First, of course, they are gluttons for punishment—why else agree to do it! But, more importantly, they all seek to improve on what they are working with and come up with a better schedule.

I've seen dozens and dozens of show schedules, and I don't believe I've ever seen two alike. Almost all of them have been really rather good, and yet as show committees work with a schedule, flaws do become apparent. It is very important for show committees to note such flaws—and suggestions for change—right at the time of the show. Memories are poor, and it is

little help to recall that someone suggested something or other the year before, but no one knows what or why.

It isn't easy to take the time in the midst of staging an iris show to make notes about scheduling problems. I won't even mention the difficulties of trying to hang onto said notes once they are made. Several well-intentioned committeemen only seem to compound the problems by working at cross purposes. Perhaps the best idea would be to assign the responsibility to just one member of the schedule committee. Plan-ahead types might even have in mind that this person would make a dandy chairman for the next year's schedule committee.

We try to do an impossible task when we write a show schedule. All the different iris classes must be covered in the schedule, even though the fact is that many will not be in bloom at the time of the show. But no one would be foolhardy enough to guess just what will or will not be blooming at show time, so you touch all bases. Your schedule is the finished program you present to visitors, so it must be attractive, understandable, and educational to a degree, and should contain information about and invitations to join the AIS, the MIS, and the local iris society. And then there are the show rules, clear, concise, but broad enough to cover any situation that might develop. The awards must be listed and general information must also be included—show committee members, the local iris society's officers, and the time and place of the show. Finally, it must contain the artistic section classes and special rules.

Schedule committees work with a budget and are facing the pressures of ever-rising costs. Resources, especially for a specialty show, may be quite limited, and will pretty well dictate the form and size of the schedule. An elaborate show schedule can run in the vicinity of \$50 to \$75 for 500 copies, and will probably be out of the question. So how do you get all the information you need into the small space you must work with? It requires a little ingenuity, but it can be done. The Milwaukee group came up with a dandy schedule for their first show—costs were kept to a minimum and yet everything needed was in their schedule.

There is a challenge in writing a schedule—if you're working on your first median show, do what the Milwaukee group did—scan past issues of the Medianite for ideas, and beg, borrow or steal some old show schedules. Probably some of your members will have a file of show schedules. Study them, and use some of the ideas you find. You may come up with innovations of your own and have everyone copying you next year! It matters little how you name your classes—whether it's "dark orange" or "brown," "pale red" or "pink"—tailor the schedule to your needs. It is a good idea, though, to check over your proposed schedule with other show committee members to make sure they understand what you have in mind.

Chances are the finished product—your completed schedule—will serve you well and require few changes for two or three years. It is well to remain alert, however, to your show's growth, your members' expanding needs, and the eventual necessity of making more than minor changes in your schedule.

Our own Wichita group has worked with an excellent schedule the past three years, but recently many of us have felt our schedule should have more flexibility. We would at least like to try a slightly different approach. What we are proposing is to eliminate numbered classes and base the entire schedule on the color classification symbols.

While providing complete flexibility, this method should greatly simplify classification problems. All registrations and checklists carry the color symbol for every variety. While these may not be 100% accurate, the majority of varieties could be easily classified.

It may be that the schedule should carry a brief explanation of the color classification symbols—this would serve to educate members not familiar with its use. And, by all means, the schedule must state that the show committee reserves the right to expand and combine classes as entries warrant.



Proposed Show Schedule for Horticultural Classes

Division I: HORTICULTURAL CLASSES

Section I: Standard Dwarf Bearded Irises

Class No.

- 1. selfs
  - white (w1)
  - red-violet (RV1)
  - violet (V1)

- blue (B1)
  - yellow (Y1)
  - orange (O1)
  - red (R1)
  - green (G1)
  - black (N1)
2. plicatas (W2, RV2, V2, etc.)
  3. bitones (W3, RV3, V3, etc.)
  4. bicolors (W4, RV4, V4, etc.)
  5. blends (W5, RV5, V5, etc.)

Section II: Intermediate Bearded Irises (classes as listed above)

Section III: Miniature Tall Bearded Irises (classes as listed above)

Section IV: Border Bearded Irises (classes as listed above)

Obviously such a schedule may be expanded to include several more Sections as you may desire—Miniature Dwarfs, Arils, Arilbreds, and so forth.

A Division II could well be the collection classes. Here it should be stated exactly what is permitted—whether it be three stalks, five stalks, different varieties, or all the same variety. Collection classes for median shows should never allow combining of median types, but must always require all SDB stalks, all IB stalks, all BBs, or all MTBs.

Don't forget a seedling division for your show. This could well be Division III. Artistic might be Division IV, with additional Divisions for commercial displays, educational exhibits, Junior horticultural, and so forth.

---

## THE FIRST FOUR

Jim Fry

In late 1964 a dedicated few foolhardy median enthusiasts in Wichita had an idea about trying to have a median iris show. We were bucking the tradition of the local iris society's annual show. The tallers were dominant and the little ones never stood much of a chance in the final competition for top awards.

There were enough of the club membership growing medians to have some variety and it was felt that a median show might be worth a try.

Did you ever try to develop a new idea? Following the initial exhilaration and a horrid letdown, you soon discover that others don't know any more about the problems than you do, and it becomes a ball!

Was this to be exclusively a median show? No, we wanted miniature dwarfs, too. How about arils? They bloom in the same time period. A few rounds of this and the momentous decision was made—the show was to be called the "Early Show." Entries would be limited to miniature dwarfs, the four classes of medians, arilbreds and species. A section for arrangements? Absolutely.

And then to the organization of the show. Who, where, when, how—the what was taken care of. A showroom would have to be found—the one used for our big annual show would never do—much too big. The old Handbook for Judges and Exhibitions then in use was a little sketchy, and besides, few of us even owned a copy. We played it pretty much by ear.

A show committee was set up. The Club president, who was one of the median show ring-leaders, agreed to take on the show chairmanship. A staging committee was drafted, one sturdy soul found herself stuck with entry, and the Club's secretary in a weak moment agreed to be show secretary.

Classification was a problem because most of us didn't know the difference between standard dwarfs, intermediates, borders and miniature tallers. The AIS Color Classification listed very few medians, and our show schedule was inadequate. But we learned.

Containers used in the annual TB show could not be used for medians. Did you ever try to exhibit a standard dwarf in a quart milk bottle? The solution was to require exhibitors to bring their own containers.

The 1965 show went well. Many club members pitched in and helped even though they, themselves, grew no medians and couldn't exhibit in the show. More than a few of these members had their first look at medians the day of that show and came away resolving to grow some, especially if the Early Show was to become an annual event.

Fortunately we had two excellent judges, Mildred Brizendine and Sam Street. After their duties were discharged, they talked with us at length and made many suggestions that were gratefully received.

We had ventured into the surf and we were still afloat! With the experience of the '65 show under our belts, we were determined to have an even better show in 1966.

The 1966 Early Show happened to be scheduled for the same weekend as the AIS Regional judges training school. Following the judging of the show, and as a part of the training school, the show's judges conducted a critique right there in the show room. It was candid and excellent, and was the one thing sorely needed at that time. It helped us understand what a good median really was, and why.

The weather conspired against us in 1966 and as a result, the total number of entries was down some from 1965. There were some rough moments as the local club membership debated the worth of an early show. Was it too costly? It was an uphill fight, but the growing ranks of Medianites prevailed and sponsorship of the Early Show was assured for 1967.

The weather in 1967 caused more anxious moments, as a very early season descended on us. But the borders and the arilbreds came through and made the show.

Early warm weather in 1968 again made many of us flinch. At the club meeting two weeks before the show, many were asking if they could enter tall bearded or just perhaps use them in the arrangements because "there would be no little ones left." The die-hard medianites protested in a block! We won—and the show would be a median show as intended.

This time the weather gave us a break—a prolonged cool spell. The show was delightfully balanced. Yes, we even had a few miniature dwarfs along with the standards, intermediates, and a good showing of borders, miniature tall and arilbreds.

Statistics tend to be dull, but our efforts for the last four years have been suitably rewarded as these will show:

	1965	1966	1967	1968
Exhibitors	21	22	44	54
Entries	116	90	210	335
Varieties	62	51	98	138
Purple Rosette	Blue Denim	Shine Boy	Little Reb	Sugar
Arrangements	29	20	38	84
Visitors	242	281	450	1032

We have succeeded with our plan to acquaint our club and the area with median irises. The Wichita area now has a very good number of the newer medians and many seedlings are being grown. More and more iris lovers are making room for the little ones in their gardens.

We have found that putting on the Early Show is more fun than the annual TB show. It is much more relaxed and informal. Yes, we have twice outgrown our show rooms, but that isn't all bad. If you haven't tried a median show, go ahead, it isn't that difficult. Just follow the book and have some fun.

SHOW REPORT—Albuquerque, New Mexico Jean Yocum, Median Representative Region 23

There were two shows, both included medians. One, the early show, is billed as an all aril show, but without the medians, this year especially, it would have been a very small show. Again, this year, a median—Kiss Me Kate—exhibited by Dr Abraham Rosenzweig, was Queen of the Show. Derring-Do exhibited by Mrs J R Yocum was best lilliput. A break-down by numbers, of the total of the 84 median exhibits gave 45 standard dwarfs, 18 intermediates, 9 SDB collections and 7 intermediate collections. As usual unsettled early spring weather was very hard on Iris, but the quality, except for height variation, was exceptionally good. Very unusual heights showed up and many standard dwarfs were near miniature dwarf proportions, but still in good proportions.

The second show is held in connection with the garden club show. There were 42 entries with no count on collections; 7 standard dwarfs, 25 intermediates, 4 table irises and 6 border irises. There again most of the entries were newer varieties, and although it was late for medians, they were still very good. Warbler was best of the section, and runner-up for Queen of the Show, as it has been several times in the past. It was exhibited by Mrs Everett Freidline.

It is encouraging to see an increase in quantity and quality each year at both shows.

THE WISCONSIN IRIS SOCIETY'S FIRST MEDIAN SHOW

Ethel Baukus

Show Schedule

SECTION A — MINIA TURE DWARF BEARDED IRIS (3" to 10" tall)

- Class 1 White  
2-L Violet - light  
2-D Violet - dark  
3-L Blue - light  
3-F Blue - full or medium  
3-D Blue - dark  
4 Yellow  
5 Orange  
6 Pink  
7 Red  
8 Any blend or bitone  
9 Any Plicata  
10 Amoenas - wh. std. falls other color  
11 Variegatas - yel. std. falls other color  
12 Other Bicolors

SECTION B — STANDARD DWARF BEARDED IRIS (10" to 15")

Color classes same as SECTION A

SECTION C — INTERMEDIATE, MINIA TURE TALL BEARDED, & BORDER BEARDED IRIS (15" to 28")

Color classes same as SECTION A.

Designate I. B., M. T. B., or B. B. with variety.

SECTION D — ARIL IRIS

1. Pure Oncocyclus Species
2. Pure Regelia Species
3. Pure Aril Species Hybrids
4. Arilbred Hybrids (must show some Aril characteristics)

SECTION E — BEARDED IRIS SPECIES

SECTION F — BEARDLESS AND BULBOUS IRIS

Hybrids and Species

SECTION G — IRIS SEEDLINGS

Tag must bear sdlg. number & type of iris

SECTION H — IRIS GROWING IN POTS OR BOXES WITH OTHER FLOWERS

1. Single variety
2. Collection of 3 or more iris varieties.

SECTION J — UNNAMED IRIS

"Orphans" not identified, or never named.

SECTION K — ARTISTIC ARRANGEMENTS

Irises and fresh material must predominate. Accessories are optional.

SECTION L — OTHER SPRING FLOWERS

Planning the Show

Before I became president of the Wisconsin Iris Society, Mattie Reinhardt and Romona Blodgett had already been appointed cochairmen of our first median show. Mattie has been a median grower and exhibitor for a long time, and she and Romona had the schedule pretty well set. They used the Medianite and old schedules from shows they had judged in Northern Illinois as the basis for the schedule.

We went over the schedule and finally thought we had it just right—by we, I mean Mattie, Romona, Jeanette Flagstadt, Lavone Ney, Edith Kimber and I. Edith typed the stencils for our worksheets and the finished programs. She has several typewriters with varied size type. R. M. Reinhardt did the art work on the stencil and then Edith typed around it. She used two stencils for the worksheet schedule and two for the final programs printed on heavy-weight stock. We had approximately 150 copies of each. The worksheets came in handy for the members to use before the show for preparing their entries early.

The staging for our shows I'd say is unique in that the County Park does a lot of the work for us, such as setting up the tables. Our show supplies are stored at the Domes and we can use some of their properties as well as their facilities. They met with the show committee and we worked out the details.

We requisitioned from the County 200 10-inch dark green metal containers, 15 wooden holders for glass vials, a styrofoam unit for water picks, 13 showroom tables, 5 work-area tables, a card table and four chairs, 12 Section signs with holders, a pecky cyprus "background," a potted fern, and the inevitable water and sand. The showroom tables were covered for protection. All were 10 feet long and 26 inches wide, with one being used for the Court of Honor, while the others were set in groups of three which provided four thirty-foot-long viewing areas.

One of our members donated the cardboard, and R.M. Reinhardt printed 54 signs for identifying and describing the classes. These were white to contrast with the Section signs which are painted black with white lettering.

The WIS owns the vials which were donated by one of our members. We purchased 200 of the water picks through a floral supply outlet for 3¢ each. The vials were used in the wooden holders and the water picks in the styrofoam.

We used entry tags purchased through the AIS for 1¢ each, and four small purple rosettes from the AIS at 65¢ each. The rosettes for the Court of Honor were for Best Iris of the Show, Best Collection, Best Seedling, and Best Arrangement. Blue, red, white and pink award ribbons, 1 1/2" x 6 1/2" were purchased from a private supplier for \$6.55 per hundred.

We were fortunate to have Edith Kimber to take care of our publicity. She wrote it up and took it to the Milwaukee Journal Garden Editor well before each deadline.

Last, but far from least, we arranged for our judges who were, of course, AIS accredited.

#### Comments on the Schedule

Section H is the one that confused exhibitors the most. It should have been:

#### SECTION H — IRIS COLLECTIONS

Iris growing in pots or boxes with other spring flowers.

In wanting to do something different, we ended up doubling the class. Next time, perhaps two separate classes would be better.

The collections in pots were really cute. The flowers grown with them were in proportion to the iris size, for example, forget-me-nots, alyssum, and so forth. Some had 3 varieties in one pot, while others had one. Then we had the regular collection class—collection of 3 of one variety and another with 3 different varieties.

In the Section J, most of the entries were unidentified iris the exhibitor wanted named.

#### Reflections

You can see what happens as the median bug becomes "Median iris virus"!!! It all began with Mattie Reinhardt bringing median irises to our May meeting, and then Romona Blodgett started bringing some too. We had a corsage demonstration at one meeting and we supplied the speaker with medians to use in making the corsages.

So as more interest developed, we decided to make a show of our May exhibits. Interest keeps growing and now the medians go fast at our auctions.

The show committee was really tickled with the results of this first median show, and we are hopeful that it will become an annual event.



## WIS Median Show Winners

► Mitchell Park Pavilion in Milwaukee was the site of the Wisconsin Iris Society's first Median Iris Show on May 26, 1968. Exhibitors entered 81 specimen stalks, collections and arrangements. Best specimen of the show was MOONBLAZE, a standard dwarf entered by Fred Jahnke. It received the AIS purple rosette.

The rosette for Best Collection of the show was awarded to Mattie Reinhardt for her three stalks of MOONBRIGHT. Mrs Reinhardt's SDB seedling #66-5, a velvety blue-violet with a pale blue beard was judged Best Seedling of the show. Bess Stempel was awarded the Best Arrangement Rosette for her entry featuring Iris ensata.

Mrs Reinhardt took Sweepstakes for the largest number of first-place awards. Other blue ribbon winners were Ross Jahnke, Romona Blodgett, Fred C. Jahnke, Lavone Ney, Edith Kimber, Bess Stempel and Gladys Robaczek.

(Ed. Note. Ethel, who is presently serving as president of the Wisconsin Iris Society, recently received the outstanding gardener of the year award for the Milwaukee region at the annual state convention of the Garden Clubs of Wisconsin. Congratulations!)

## JUDGING BORDERS ON THE SHOW BENCH

### Self Quiz for Judges

MayBelle Wright

(Ed. Note. The following is excerpted from proposed lesson plans being prepared by the Median Iris Society for the AIS Judges Training Committee, William T. Bledsoe, Chairman.)

1. Question: You have narrowed the entries down to three. Rate them 1, 2, 3.
  - A. Good color and form, flower too large for height.
  - B. Good color, form and substance. Flower in good proportion to height, somewhat clubby stalk.
  - C. Good color, form and substance. Flower and stalk in proportion.

Answer: C-1, B-2, A-3.

2. Question: You have only two entries in a BB class. How would you judge it?
  - A. Flower too large, stalk obviously cut off to fit the class.
  - B. Small flower and stalk but in poor condition, obviously poorly grown.

Answer: No awards for this class. A ribbon should not be given to an unworthy entry.

3. Question: You have eliminated all but two entries, which you have point scored and found to have an equal number of points. Which should have the blue ribbon?
  - A. Almost perfect in every way but an older variety with petals narrow by today's standards.
  - B. Also almost perfect, a modern variety with good petal width.

Answer: The blue ribbon should go to B. Everything else being equal, the more modern variety should be favored.

4. Question: You have narrowed down to three entries. How would you rate them?
  - A. A fine specimen stalk but oversize in every way.
  - B. A fine stalk with good proportion, 1 branch and 2 flowers open.
  - C. A well-proportioned stalk with 2 branches and 3 flowers open but the flowers droop due to poor substance.

Answer: B should get the blue ribbon; C would perhaps deserve a white; and A would have to be disqualified because it is out of class.

5. Question: You have eliminated all but one entry which is a variety that you know to be a registered BB. It is an almost perfect stalk, 27 inches but too large in every way for the border class. Do you give it a blue ribbon?

Answer: No, you must not give an award to an entry that does not meet the specifications of the class.

## WICHITA EARLY SHOW WINNERS

Carol Ramsey

The Wichita Area Iris Club presented its fourth annual Early Show on April 28, 1968 at Aley Park, Wichita. More than 1200 visitors viewed the 248 entries in horticultural classes and 84 arrangements in artistic classes, entered by 54 exhibitors.

An intermediate bearded pale yellow iris, SUGAR, entered by Carol Ramsey, was judged Queen of the Show and awarded the purple rosette. Louise Hendricks' arrangement "Command Performance" received the purple rosette as the best artistic entry. Sam Street, Independence, Missouri, won the American Iris Society Best Seedling rosette for his light yellow arilbred seedling #D-15.

Carol Ramsey received the AIS Silver Medal for the largest number of blue ribbons in horticultural classes, and the AIS Bronze Medal for the second largest number of blue ribbons was awarded to Ivy Jones. The AIS sweepstakes rosette was won by Laura Romick for the largest number of blue ribbons in artistic classes.



Sam Street, Carol Ramsey

Exhibitors winning blue ribbons included Don Street-er, Corinne Crawford, Ruth Eby, Marjorie Harris, Ivy Jones, James Price, Sam Street, Arlene Polk, Carol Ramsey, Mary Helen Jarrell, Jim Fry, Louise Baker, Fern Slater, Frances Evans, Helen Goeller, Claude Evans, George Torrey, Jim Fry, Ruth Gerry, John T. Ryan, E. R. Goeller, Laura Romick, Phyllis Meaghers, Elmis Standard, Ruby Swink, Louise Hendricks, L. W. Simpson, Mildred Simpson, and JoAnn Fry.

The horticultural division was judged by Mr and Mrs C. Robert Minnick, Kansas City, Missouri. Judging the artistic division were Mr and Mrs Joe Hajek, Milton, Kansas, and Mrs Wilma Trimpka, Wichita.

---

### EXHIBITION CERTIFICATE

Carol Ramsey

The American Iris Society's Exhibition Certificate can be awarded to seedlings in any median show held under AIS auspices. It is the duty of every judge visiting such a show (or any AIS show for that matter) to consider each and every seedling for the Exhibition Certificate.

There has occurred some misunderstanding about how the EC is awarded. This has no doubt occurred because of the fact that the EC may be awarded in two different ways.

Most show schedules call for the show's official judges to select a "Best Seedling." In any AIS show, when the official judges select the best seedling of the show, that seedling automatically is awarded the AIS Exhibition Certificate.

However, as mentioned above, there is another way a seedling may be awarded an EC, and this apparently is where the confusion lies. Each and every seedling entered in a show is eligible for the Exhibition Certificate. Most importantly, not only the official judges of the show, but also each visiting judge (that is, a judge who is merely seeing the show as an ordinary visitor) is responsible and expected to consider every seedling for this award. This is entirely apart from the judging of the show by the official show judges.

Ballots are always available for the judges who are visiting a show—just ask for them. Usually the Show Secretary is responsible for the ballots and you will find them at the hostess table. Secure your ballot and an envelope (any well-organized show secretary will have addressed envelopes as well as ballots ready for you) and after considering all the seedlings, fill in your ballot and either mail in yourself (a sure way) or return it sealed to the show secretary for her to mail. You needn't select the one best—vote for as many as you consider worthy of the award—that is, recommended for introduction.

## ARTISTIC SECTION

Carol Ramsey

When you're planning a median show, don't forget a division for artistic classes. Granted, a great many iris shows have no classes for arrangements, but you simply do not have a complete show without them.

To some degree, the artistic section is the stepchild of an iris show. Iris lovers, by nature, seem to be of the an-iris-only-belongs-in-the-garden ilk. It pains them to even have to cut specimen stalks for a show let alone dismember a clump for the many blooms sometimes needed in an arrangement. We, therefore, merely tolerate the artistic classes as a necessary evil.

Necessary—yes! An evil? Hardly. I would invite any sceptic to stand in the doorway at an iris show and observe the crowd. Where do they line up three deep to view the display? Lest anyone think me prejudiced, I hasten to say that I have no personal axe to grind—this kid cannot stick a single flower in a bud vase and have it look like much.

The public loves to look at arrangements—it's as simple as that. And the fact is that we medianites are way ahead of the game in the artistic department—median irises are a delight to the arranger! (If you have arrangement-minded friends, you've already been told that irises are not their favorite flower to work with—but they mean tall bearded!!!)

When you're writing your schedule and find you need help on the artistic section, ask your members. There will be some savvy individuals you've perhaps not noticed before. They'll assist you with the artistic schedule, or be able to advise you of someone who can do the job for you. (Captured—another iris nut.)

Any, by all means, give the artistic committee a little money to work with—figure in the show budget some backdrop material, special table covering, whatever they need. It'll be money well spent. Arrange on your floor plan for extra viewing space for the crowds will come. You may find some knowledgeable hobbyists suddenly mightily interested in irises, joining an iris society and what have you. More than a few devoted irisarians have first become interested via this route.

A good artistic section should include classes for everyone—the beginner to the pro, men only to juniors. Here are just a few ideas for some median artistic classes.

### Class No.

1. SNOWFLAKES  
All white arrangement in a white container, using white or near white irises.
2. MOON MAGIC  
Using yellow or gold irises. Dried materials permitted.
3. PETITE  
Very small arrangement not over 6" in any dimension.
4. WITCHES' BREW  
Vivid colors in a dark container.

### MEN ONLY

5. A BIT OF THE ORIENT  
Line arrangement showing Japanese influence, using fresh or dried materials.

AMATEURS ONLY—those never having won a blue ribbon in any show.

6. MAGIC WITH ROCKS  
Using any kind of rocks with irises in any way you wish for artistic effect.

JUNIORS ONLY — up to and including age 18.

7. BIRD SONG  
An arrangement of median irises using a bird as an accessory.

## CONTAINERS

Carol Ramsey

Start a discussion about shows, and it won't be long before someone pops up with the question "What do you use for containers?" A silly question? Not if you've ever served on a staging committee.

A median show requires containers in a variety of sizes. Once you decide on something suitable for each class, it is well to stick to just that, so each class will have just one type of container and not a hodgepodge. This will greatly enhance the appearance of your showroom.

For the standard dwarfs, the best containers we've seen are the four-ounce grapejuice bottles which can be bought (along with the grapejuice) in any supermarket. The bottles are clear and without any markings which makes them especially attractive. If you need a large number in a hurry and cannot wait for your members to collect them, see if you can't talk a restaurateur into saving some for you. The bottle neck is small enough so that SDBs can easily be secured in an upright position.

For the intermediates, any one of a number of the no-return beverage bottles will serve very nicely. Shop around and find some that carry no markings on the bottles—these will look best on the show bench. Different colors are available—green, brown, clear—just make sure that all IBs are displayed in the same color and type bottles.

A container slightly taller than the no-return type will be best for the border beardededs. One of the most attractive is the svelte, vasselike brown glass beer bottle. The neck is large enough to take the stalk of a border iris. (If it isn't, your border specimen has too heavy a stalk and shouldn't be entered anyway.) Members, friends, and neighbors can be called upon to accumulate a good supply for you.

The miniature tallis can be displayed in either of the type bottles suitable for IBs or BBs. Just decide on the type bottle you want for the MTBs and make sure you use all the same type for displaying that class.

If your show allows a class for miniature dwarfs or species, it might well be that the types of display containers the Milwaukee group has used would serve you nicely. Small test tube vials held in wooden holders, or the plastic water picks set in green styrofoam. The water picks are familiar to almost all of us—even if you aren't an arranger, you've probably accumulated a few of these from corsages you've had. Either the tubes or picks, incidentally, set into a large unit is a lovely way to display individual blooms for an educational or commercial exhibit.

One thing to remember about your containers is to arrange for some anchoring material to be available to exhibitors. Tissue, paper towels, cotton—any of these fashioned into a collar around the stem will secure the stalk in the bottle. Small wooden or styrofoam wedges will serve equally well. Whatever you decide on, just make sure there's a good supply. No one likes to see irises flopping at odd angles—keep those stalks erect.

These are a few ideas which may help you. At any rate, don't wait until the last minute to begin your collection. Start now and have your containers ready for your first median show.

---

## FUNCTIONS OF A CLASSIFICATION COMMITTEE

Carol Ramsey

"There is no substitute for a competent classification committee." You've heard that said time and time again, and with good reason. Classification committee members must have a complete knowledge of irises and iris shows. They must be able to recognize varieties, they must know the correct classifications for the different types of irises, they must be thoroughly familiar with color classification, and they must have the experience to be able to sensibly and correctly combine and divide classes.

The classification committee, in order to function at its best and to make its job easier, should brief itself in several areas. The committee must study and know the schedule and the classes as listed therein. It must be completely familiar with the showroom layout as planned by the staging committee. Lastly, the Show Chairman should meet with both the classification and entry committees to insure that each understands its function.

While it is Entry's duty to handle the mechanics of accepting entries and to assist exhibitors when necessary, it is helpful if one or more members of Classification remain available to Entry to assist in solving any problems in naming and/or properly classifying varieties. In this way, some of the misclassified and misnamed entries can be spotted early.

As entries come in and exhibition space begins to fill up, the staging committee should be keeping an eye open for balance. Some shifting of large classes without sufficient space will probably be needed, as well as filling in areas where classes are not building as expected. One or more members of Classification should be available to Staging to consult on the shifting, with Classification having the final say on combining and dividing of classes.

Finally, after entries have closed, and before the judging begins, the entire classification committee should carefully go through the entire showroom, class by class, making a final check for misnamed and misclassified entries. This final check should include a last-minute sprucing up of the showroom, being sure there is sufficient space allowed each entry, that stalks have remained straight in their containers, and that class divider ribbons and class identification cards are in place.

During this final check, the showroom should be cleared except for the classification committee members and the show chairman.

### THE MISNAMED VARIETY TRAP

Carol H Ramsey

It almost happened to me, and it taught me a lesson I'll not soon forget. While working classification at the 1968 Wichita Early Show, we began checking the SDB yellows when I spotted a stalk marked GOLDEN FAIR. Noting that it had a large well-defined mustardy spot on the falls, I immediately proclaimed that the stalk was not properly named. I'd grown the variety for years, and I'd seen it in many gardens and at many shows—it had never been anything but a full yellow self without a sign of a spot. Had it been left to me, I would have disqualified the entry, but fortunately Jim Fry who was working with me stopped me, or I should say, rescued me. It was GOLDEN FAIR—our very cool weather had intensified colors and brought out the previously unseen marking. I had been so sure, and I had been so wrong! Fortunately, Jim's clump had bloomed before the show and he had observed the variation. Mine had not bloomed, but when I arrived home that evening after the show, the first flower had opened, and there was the spot that had almost tripped me up.

---

### MEDIAN VARIETIES ON THE SHOW BENCH

Carol Ramsey

Just as with their tall bearded cousins, some median varieties excel in the show room, while a few are just so-so. As we see more and more medians, not only in our own specialty shows, but also saving the day for tall bearded shows, we note some varieties becoming consistent winners.

The SDB spots and markings show up very well on the show bench, and we note more and more visitors eyeing these little beauties and adding them to want lists. Widely distributed varieties such as GREEN SPOT, BARIA, BRASSIE AND BLUE DENIM are excellent show varieties and win their share of blue ribbons. But the newer varieties compete very well, too. SHINE BOY, with a Queen of the Show to its credit, is a gem and artificial light truly enhances its beautiful color. MOONBLAZE, with its heavenly blue blaze has already captured a Best of Show rosette. PIXIE PASTEL'S delicate line markings display beautifully. The muted tones of BLUEBERRY MUFFINS and the mustardy ZING, both blessed with violet beards, are sure winners. LILLI-VAR's tendency to open its terminal and branch buds simultaneously marks it for a blue ribbon every time. MOONBRIGHT, JOY BRINGER, LITTLE BLACKFOOT, EMMA FRANCES, GOLDEN FAIR, ROYAL CONTRAST, and ELISA BEE have all produced winning show stalks.

Intermediates display equally as well, and often will have the two or three open blooms we like to see in the showroom. KISS ME KATE and SUGAR both acquired Queen titles this year. LE SABRE, a yellow and violet bicolor, is very vivid in artificial light. Whites are well represented with SMALL WORLD, ELFIN PRINCESS, and SMALL RIPPLE leading the winners' lists. LILLIPINKPUT never fails as a traffic-stopping exhibit, and MOONCHILD is another in that category. LIME RIPPLES is a dandy, and the "lime" really is apparent in the cut flower. VANILLA ICE is accumulating more than its share of blue ribbons, as are ILLIANA, COLORAY, BEEBOP, GYPSY FLAIR, DRUMMER BOY, EBONY EMBERS, SING AGAIN, MAROON CAPER, ELFIN SMOKY, DARK EDEN, AND BUTTER BIT.

Border Bearded JUNGLE SHADOWS is more beautiful than ever under artificial lights and never fails to take a first. LITTLE REB always makes a fine showing and is another median with a Best of Show to its credit. WHITE DOT's beauty and perfect proportions make it a sure winner. The older borders PINK RUFFLES and BLACK FOREST are both good show varieties. TULARE produces a fine show stalk, as do FRENCHI, PINATA, and SPUTNIK. Oversize is a problem with borders on the show bench as it is in the garden, but our exhibitors are rapidly learning what a good border specimen is. The oversized ones simply stand less and less of a chance, no matter how pretty the individual flower.

The miniature tallies are wonderful specimen exhibits. WARBLER has twice won Queen of the Show at Albuquerque. Lovable old HONORABLE is a consistent winner. We can't help but single out DAINY DANCER which is acquiring quite a record for blue ribbons. DAYSTAR, SMARTY PANTS and PEWEE are just a few of the MTBs that can be counted on.

THIRTY YEARS AGO

VARIETY NOTES, 1938

Mrs Herman E Lewis

Excerpted from AIS Bulletin No. 72, January 1939

- Buff Top: A dwarf of Mr Donahue's, a tremendous bloomer, rather a peculiar coloring. S and F dark violet with a golden beard. Excellent form and very great vigor.
- Chamita: Another intermediate from the Williamson gardens, brown and gold, a great bloomer.
- Red Orchid: One of the Sass intermediates, a first-year plant, checked by the late frost, a marvelous burgundy flower with velvet falls and a very deep yellow beard, extremely showy, perfect substance and texture, brilliant in its coloring, one flower having four falls.
- Sound Money: Intense yellow domed standards, flowers well shaped, 10 inches. Blooms during long period.
- Selerno: An intermediate blooming late, with stands domed and closed, a blending of rose and buff. Very flaring falls of Bordeaux red with a lighter line around edge; styles are buff and the beard brilliantly yellow. A very lovely intermediate.
- Snow Maiden: Called a dwarf, but I have had stalks 18 inches tall; a pure white with green mid-rib. Venations are olive and the beard lemon-tipped white; beautiful low branching, a prodigious bloomer of wonderful form.

▲ BACK ISSUES ▲

PACKAGE # 1:

Separately:	Yearbooks, THE MEDIAN, 1958—definitive first issue	\$ 2.00
	1959—	1.50
	Medianite, (Newsletter) 1961, July and October issues	.50
	" 1962 through 1966 (five years @ 1.50)	7.50
Total:		11.50
#1 Package price, a very special bargain while supplies last:		7.50

PACKAGE # 2:

Separately:	Recent Medianite issues, Vols. 8, 1967 and 9, 1968, each \$1.50	3.00
	Prodan, Iris Species of Rumania (Bearded species, from German)	2.00
	" New and Revised Species (Bearded species, from French)	1.00
	Checklist of Median Irises, complete to date	2.00
Total:		8.00
#2 Package price:		6.50

COMBINATION BARGAIN PRICE, BOTH PACKAGES 13.00

PLEASE SEND ALL ORDERS AND CHECKS DIRECTLY TO TREASURER:

Mrs. P C Markham, Upland Avenue, Lunenburg, Massachusetts 01462