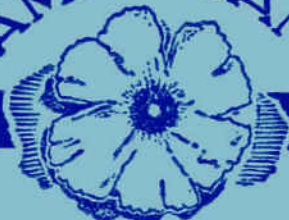


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of the

AMERICAN



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“A GOODE FLOWRE: THE PRIMROSE”

Sgt. Samuel French Morse
3500th AAF Base Unit, St. Louis, Missouri

PART TWO

The Golden Age

The appearance in 1730 of Robert Furber's "Twelve Months of Flowers" was the beginning of a period of extraordinary activity among horticulturists and botanists in England, and it was in England, perhaps, that botanical drawing reached its greatest heights, despite the presence in France of three of the greatest floral painters: J. L. Prevost, Pancrace Bessa, and Pierre Joseph Redoute. Between 1730 and 1800, a large number of English volumes refined the processes already known in London; among the best of these were the "Exotic Botany" of John Hill and the volume by Bowles, "The Florist." For the purposes of the present essay, however, the name of John Edwards is most important. Edwards is called by Dunthorne "a great artist", and indeed, the reproduction in "Flower and Fruit Prints" of a group of Self Auriculas is proof of this tribute. In my own collection Edwards is represented by a very fine engraving of Cyclamen Coum, from the "British Herbal" which appeared in 1770. But it is the later work, "A Collection of Flowers Drawn After Nature," which represents Edwards at his best, and from which the wonderful Auricula plate comes: a group of flowers and leaves, framed in an oval of soft gray which sets them off to their greatest advantage. The very simplicity of the design, and the restraint of the coloring—the group of three, rosy red, yellow, and purple—are an achievement of genuine merit, more pleasing to the writer than all but two or three other primrose prints.

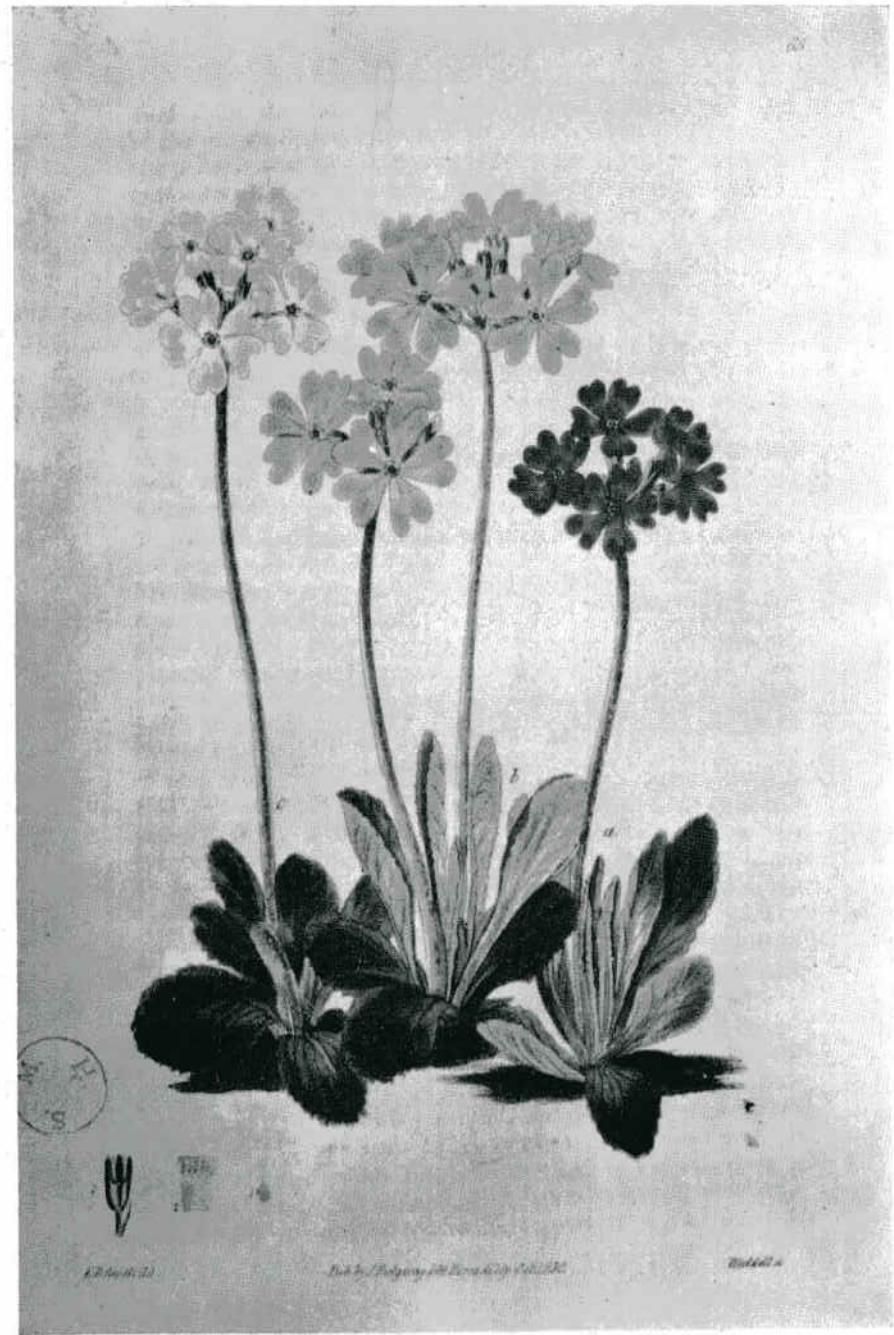
Edwards, however, is usually overshadowed by Thornton, the same Dr. John Robert Thornton who was one of the most famous horticulturists of his time, and whose "Temple of Flora" is probably the most pretentious and overpowering single botanical volume ever published. The fame of the "Temple of Flora" is firmly established; the plates need no praise. It was the first, apparently, to show flowers in backgrounds of their own habitat; and in the folio edition, the plates certainly are impressively large. Perhaps birds are better in elephant folio; at least, the Thornton work suffers by comparison with the great Audubon folio. Or it may be that the Gothic backgrounds—for they are dark, brooding backgrounds, lit by lightning flashes and fitful flares of sunlight—are not adequate relief; they seem to be too much a product of the intellectual tendencies of their own time, like a page from "The Castle of Otranto" or "Vathek." The Auricula plate is a perfect example. It is one of the rarest, and therefore, for some collectors, one of the most desirable. Against a somber background of the Swiss Alps, four lavish Show Auriculas grow untroubled: one green-edged blue, one bronze yellow self, a white-edged

green, and a maroon self. The leaves are beautifully crinkled and high-lighted. Impressive this aquatint (with additional stipple and line engraving) is; whether it exists in a modern reproduction, as do the plates of tulips and carnations, I do not know. The octavo edition of the "Temple of Flora" appeared in 1812, five years after the completion of the large edition. It contains one Auricula plate, which is fairly easily accessible to the collector of moderate means. But the two dull heads of flowers and the blackish back, round against which they are set, are not particularly attractive. Similar to Thornton's work, but gayer and more lively, is Samuel Curtis's "Beauties of Flora"; it is, if possible, even rarer, and I have not seen the Auricula plate.

Pierre Joseph Redoute is to many collectors the greatest flower painter of all time—greater even than Van Huysum. Of the superiority of his roses and lilaceous plants, there is not much question, although the magnificent Havell engravings in Mrs. Edward Bury's "Selection of Hexandrian Plants" rival Redoute's work in the latter field. Havell engraved most of the Audubon plates, and colored them as well; the work that he did in any field—and his name appeared on an impressive number of botanical works—is of fine quality. The "Choix des Plus Belles Fleurs", Redoute's last great work, appeared in 1827, and contains two plates of Auriculas, as well as a plate of the "primevere grandiflore", and one of the Chinese Primrose. Of the Auricula engravings, the "group" is certainly superb; and if the other, which I do not know, is as beautiful, the two would make a matchless pair. The group, which is in my own collection, represents three flowerheads: two of deep claret, touched with purple, the third, a red-striped and flecked gamboge. The leaves are as beautiful as the flowers, and the water-drop on one leaf mocks reality. As in so many of Redoute's best plates, the composition is completed by a butterfly—in the Auricula print, a soft yellow and gray*. Because the plates exist in numerous states, it is wise for the collector to wait until he can find a copy from the first edition. The second edition may be identified by the numbers on each plate, and by the wear which is visible in the impressions. Quite by accident, I discovered in a mediocre collection of prints, a fine, first-state print, on large paper, unnumbered, and in superb condition.

The other Redoute plates are tempting and beautiful, too, but they cannot be considered here. But several other artists deserve mention, specially Pancrace Bessa, who was one of Redoute's greatest rivals, and whose craftsmanship makes his work distinguishable from that of many of his contemporaries. Like Redoute, too, he did a tremendous amount of work, and although he is well represented in my own collection, I have not yet been able to find a Bessa Primrose. The work of J. L. Prevost I know only from a cursory examination of originals in libraries, and from the excellent modern reproductions. His bouquets, for which he is best known, contain Auriculas in two out of three instances.

These are the greatest, then, of the flower prints which include Primroses; in most instances, Auriculas are the favorite flower. They are also the rarest, and the most costly, and beyond the means of most



From the Library of the Massachusetts Horticultural Society

A Farinosa engraving of 1830

of us who collect. In despair and longing, then, one turns to the "small fry." But the discoveries one may make in this field are rich and rewarding enough to overcome any disappointment that he may have felt as he turned the pages of Redoute or Edwards (neither of whom, after all, is so very far out of reach).

First and most important in this larger (and lesser) group, are the prints from the "Botanical Magazine," which began publication in 1786, under the aegis of William Curtis, and which has ceased publication only for the duration. Dunthorne says that these plates have never been surpassed pictorially, and some acquaintance with the subject makes me agree. Large enough to allow for good compositions, they measure approximately five by eight inches. With few exceptions, such as the early camellia and rose plates, they are very reasonable, although prices have doubled within the past year, and threaten to go even higher.

The loveliest engravings are the early ones; and one can only wish that more attention had been paid the Primrose during the first years of publication, between 1786 and 1805. The rare appearance of Primroses may be partly accounted for by the small number of natural species in cultivation at the time; but this same rarity lures even the specialist into the snares of other attractions: the clean, precise, and beautifully exact colored engravings of Narcissi, and of many species of Crocus, Iris, and Lilies, not to mention the Hypericums, and the relatives of the Primula tribe, the Cyclamens, Soldanella (a beautiful plate), and Androsace (or Aretia). *Primula villosa* figures early in the series, as does *P. marginata*, and both plates are the finest I have seen of these species. The plate of *P. acaulis* var. *flore pleno* is an excellent representation of the double lavender *acaulis*. Other good early plates are those of *P. cortusoides*, *P. integrifolia*, *P. intermedia*, *P. longifolia*, and *P. villosa nivea**. In the next volume, a number of other good plates, mostly with dissections appears, including *P. decora* (very lovely indeed), *P. mistassinica*, *P. pusilla*, and *P. amoena*. Between 1835, however, and 1900, the engravings declined in quality, and for that reason, no very close check has been kept of the species figured during those years. But the early plates represent the combined efforts of the ablest engravers, botanical artists, and colorists of the period: Sydenham Edwards, Andrews, Sowerby, Swan, and many others.

Many of the best botanical artists undertook publications of their own, and the Icones section of any first-rate horticultural library offers interesting work for the collector looking for sources of prints. Dunthorne, in the catalogue raisonnee, which forms the second part of his definitive work, lists all of the most important sources; and the great volumes by Pritzel add literally thousands more. The wonderful "Index Londoniensis" gives an almost complete listing of all figures (with notation as to state, whether colored or in black and white) of all plants, and as such, is the most valuable single reference work available. Dunthorne, Pritzel, and the "Index Londoniensis," then, can become the basis of a lifetime of collecting. They are major reference works, of

* I have thought it wise to give a list of the separate varieties and species as an appendix to this essay, with identifying plate numbers, for those who may be interested in collecting these prints.

course, and except for the Dunthorne volume (which is now out of print) obtainable only at a cost of several hundred dollars.

But one may find many prints without resorting to such elaborate devices. Pages from Sowerby's "English Botany," for example, are by no means rare. And there are any number of other good prints, in such excellent works as Maund (The Botanist), Loddiges' "Botanical Cabinet," and what appears to be one of the most promising sources, "The British Florist" by Robert Sweet, published in 1828, and given over largely to the favorite flowers of the period. This last named work represents a high point for the collector of Auricula prints. One may become a little dazed by the number of green-edged varieties which are illustrated in this very fine work; but a close comparison of one plate with another reveals some of the minute variations in edging and paste, smoothness of petal, and subtlety of color, which has been the gardener's joy for centuries. But in addition to the numerous green-edged and white-edged varieties, there are fine plates of selfs—and especially of a handsome dark violet self—and of Gold Laced Polyanthus. Like other collections, "The British Florist" contains plates of Carnations, Tulips, and Ranunculus, all of them exciting and charming, and a snare for the unwary collector who thinks that he has renounced all but the one specialty.

Fugitive publications, such as the fascinating volume begun in 1835 by a man named Smith, offer great possibilities. Plates from Smith's work, for example, bear no identifying marks, but in its two years of publication, it presented some startlingly fine copies of four of the most famous Auriculas of the day: "Achilles," "Taylor's Glory," "Page's Champion," and "Page's Waterloo"; as well as two fine plates of Laced Polyanthus, "Pearson's Alexander," and "Fletcher's Defiance," and a single plate given over to *P. acaulis* *flore pleno*, one red, and one white. Plates from Loddiges' work include a number of Primula relatives, especially Androsace; and Sweet's "British Flower Garden," which preceded his best work, contains at least one fine Auricula plate as well as the best plate of *P. farinosa* I have even seen. The Maund volumes usually show four plants to a page; but later volumes contain only one plant on each page.

(Sgt. Morse's comprehensive essay will be concluded in the October issue with Decline and Fall; the Twentieth Century; and List of Plates from Curtis' "The Botanical Magazine".)



Primroses,

Which when the shadows fall
Like soft dreams o'er the earth,
And all around a Sabbath reigns
As at Creation's birth,
Burst the magic bonds of clay,
And greet with smiles the sun's last ray.

M. E. Lee, published 1884

HUNTING FOR PRIMULAS WITH CAPT. F. KINGDON WARD

Caroline Morse Lord, Frankestown, N. H.

The Salween and Irrawaddy Rivers, today famous as background for bloody business, have been regarded in other years as important for happier struggles, though there was business enough from leeches and horse-flies, mosquitoes and sand-flies, ticks and blister-flies. Plant collectors for many years have been scouring the jungled hillsides, cliffs and screes of Burma, Assam, Tibet and Western China, and the news they have made should often have replaced many items on the front page of newspapers. Transported by plane, by automobile and lorry, by bullock cart, mule, boat, coolies, by dugout canoe, ponies and yak, any day there could be, and has been, excitement and danger. How would you like suddenly to find a baboon peering at you from behind a rock; or have a tiger take your pig from under your tent while you supposedly sleep; or return from a day's hunting to find your camp reposing under a landslide? All for the thrill of possibly finding a new flower! Reporters have overlooked a great deal in the past.

Let Capt. Ward speak for himself: "I stood there transfixed on the snow-cone, in a honeymoon of bliss, feasting my eyes on a masterpiece. . . I stood there overcome by emotion. I could state no fact about the plant apart from its sheer colour and brilliance. Yet it was with a certain reluctance that I now approached it more nearly. . . The rosy globe resolved itself into a tight head of flowers, eight in number, borne on a short but sturdy stem. Each flower measured an inch across." The cause of so much bliss was *Primula Agleniana*, var. *thearosa*, ^{(a)*} or Tea Rose *Primula*. The leaves are saw-edged, ribbon-like and wash-leathery; the plant only four inches high, growing 10,000 feet up on steep rubble slopes of gneiss cliffs, in colonies among *Rhododendrons*.

There's a fine line between scientist and poet, as there is between genius and idiot, and Capt. Ward's own words are preferable to reportorial hash, so here are a few of his own descriptions:

Primula fea ^(a) Blue Microbe. "Exquisitely minute, its elfin thread will pass through the eye of a needle; the pagoda bell flower is no larger than a brownie's cap, crimson at the base, changing to blue above, hung from the stem by the finest silken cord, two or three to a stem."

P. Genestieriana. ^(a) This grows on grassy slopes with dwarf Iris; it is a neat pygmy plant which "draws itself up to its full stature of half an inch on the *Rhododendron* moorland at 14,000 to 15,000 feet, and bursts itself into a puff-ball of tiny flowers, which may be pink, purple, or violet."

P. dumicola ^(b) is precocious but disappointing; "a woodland rock-plant with tiny pinkish-mauve flowers, and it grew on shaded rock-faces in moss and mud and was not uncommon up to 7,000 feet on the sheltered side of the valley (Adung). . . Though a poor little inconspicuous thing, it had its virtue. The soft, hairy leaves were delicately fragrant, recalling some of the pelargoniums. But this faint fragrance was not always perceptible and not at all permanent."

* (The small letters refer to books by Capt. Ward, named at the close of this article).

P. cyanantha ^(b) was found on Lachong, La; "under the straggling trees near the top, I found the fat, brown, caterpillar-like fruiting heads of the grape-hyacinth *Primula* . . . from which I collected seed."

P. triloba, ^(b) "An extraordinary little crustaceous plant, plastered like a lichen to the rock . . . the small purple flowers are not bright."

Often there is more to do than sit and stare and absorb the beauty of these plant treasures:

P. sino-Listeri ^(b). Wanting to be sure of getting seed at the proper time, Capt. Ward went down the Adung valley to a patch of this *Primula* growing on a steep bank, the flowers now gone by. Digging up a dozen plants, he carried them back to camp and planted them on a boulder. In due course they ripened their seed which were collected. These plants flower happily every year now in a Sussex garden.

P. pulvinata. ^(c) This *Primula*, high up on a cliff, safely endured the possessive stare of the collector until he finally sent two of his men off for a young fir tree which they delimbed and placed against the cliff. Using this tree for a ladder, Mr. Ward climbed up to meet the glaring yellow cushions of flowers. These, unlike most of the *Suffruticosa* group, are found on schist and slaty rocks. "The huge chrome-yellow patches of *P. pulvinata* are a fine sight on the cliffs of sacred Ka-kar-po."

The discovering of plants in bloom is, of course, almost essential, and is accompanied by every sort of hazard connected with climbing, weather, man, beast and insect, and I judge that the last is not always least on the list. The collecting of seeds during the fall months provides new problems, for birds may eat them, or they may ripen too soon or too late. Some "are sluiced out of their capsules, by the rain, before they are ripe or at least while they are yet green," such as *P. chamaethauma* and *P. vernicosa* ^(b) whose seeds are never dry but fall on to wet ground and remain wet. Some seeds are blown by the wind—not into the collector's pocket. And some seeds are short-lived, such as that of *P. sonchifolia* ^(c) which was sent home a score of times, arriving dead or nearly so. On the other hand, some seeds are well-protected and long-lived.

P. coryana ^(c). "The capsule opens by an apical lid which, carrying with it the style, comes away as cleanly as though it had been sliced off with a razor, and it is only after the lifting of this operculum that the characteristic teeth make their appearance. Also the tall thin capsule is apt to be slightly curved like a sausage. The result is that the seeds at the bottom are trapped, and are not easily shaken out of the small aperture, especially as the capsule is terete. Thus when I first found the plant I was able to send home a sample of the previous year's seeds." This *Primrose* "forms clumps in the moist dips of the fir forest, a tall stately plant, the powdered stem rising erect from a crown of strap-shaped leaves, bottle-green above, brilliant silver below. It bears loose umbels of five or six remarkably large flowers gathered to one side and thrust obstinately forward, after the manner of an *Omphalogramma*. Sometimes there are two whorls, the colour varying from lilac to purple, mauve and violet, in opulent tones. The eye is always ash grey due to a sharply defined band painted over the cuplike entrance to the tube. This

(Continued on Page 14)

UNDERSTANDING THE ASIATICS

Florence Levy

Monsoon Asia is a euphonious phrase encountered with increasing frequency, and its association with strange and unfamiliar scenes excites the imagination of many readers. But little is generally known about the monsoon other than it is a seasonal rain-bringing wind which drenches parts of Asia for half the year from April to October. In contrast to this summer monsoon which blows as a southwest wind from the Pacific and Indian Oceans toward the hot interior, the winter monsoon from the northeast, originating in the China Sea and blowing down from the cool Asiatic highlands toward the warmer oceans, is more often dry. These are Asia's two seasons—the wet and the dry—and the winds that make them so are termed monsoon from the Malay word *musim* (through the French) meaning season. Broadly speaking, any wind that blows regularly in one direction at one fixed season and in the opposite direction at another fixed season is a monsoon. Although our immediate concern with the monsoon is its effect upon the flora of Asia, particularly Primulas, it is interesting to know that for the countless millions of Asiatic peoples living in the monsoon region—India (except the extreme northwest), Siam, French Indo-China, China, Japan, the Philippines, Malay Peninsula, northern Borneo, Sumatra and Ethiopia—life itself is dependent upon the summer monsoon; should it fail, drought and famine result through loss of the rice crops.

Between 5,000 and 15,000 feet elevation there are, in the monsoon region of the Asiatic mainland, two main types of plants hardy in the temperate zone; the lush of growth and the slower growing, tougher types. (Below 5,000 feet, vegetation is tropical—the great flower belt lies between 20 and 30 degrees N. Latitude which corresponds to most of Mexico on this continent—above 15,000 feet coldness and growing conditions make acclimatization here almost impossible.) This difference in plant life ranging over the intervening 10,000 feet occurs in country mountainous beyond belief. The great portion of rain is deposited, though by no means exhausted, on the first high range the monsoon strikes and as the wind hits successive ranges on its northeasterly course, losing more of its cargo with each encounter, the vegetation of the windward slopes is affected accordingly. Naturally, the leeward side of the ranges takes the scanty remainder. The most abrupt and striking change in vegetation occurs when a chain is sufficiently elevated to intercept the bulk of the rain causing extremely lush growth on the south slope and practically barren conditions on the north.

Thus it is that Sikkim in northeastern India, northern Burma and southwestern China produce the majority of the fastest growing Primulas—most of the Candelabras, Nivalids, Petiolarids and Denticulatas. And that the northern slopes of the ranges produce many of the so-called woodlanders belonging to the Cortusoides group, and, along streams, some of the bell flowering types. The latter is also found in Sikkim and other wet areas but higher altitudes restrain their growth. With the usual few exceptions, all of the bell flowered Sikkimensis Section in popular cultivation, grow between 12,000 and 15,000 feet—sometimes higher—but seldom do they descend to a point where the highest climbing Candelabra, *P. aurantiaca*, is to be found at 11,000 feet.

Why the Asiatics from areas of heaviest rainfall give trouble

under certain foreign weather conditions is readily apparent, for though we water religiously during the summer we cannot duplicate the coolness of the heights and air currents, the clouds and mists. Take the Candelabras for example. Practically everyone grows them successfully despite occasional losses which this account hopes to explain. With their swift cycle of growth, prodigious bloom and seed production, it is easily seen how this very rapidity and prodigality can shorten the life of the plant unless certain precautionary measures are taken. Rapid growth is always a soft growth and in areas of intense summer heat, more shade and more water should be given. In all climates, watering should be done in the cool of evening lest the sun cook the wet plants. When planted near deciduous trees additional water should be given to replace the amount transpired. Allow plenty of room for good air circulation. Use only leaf soil or compost for all Asiatics, but especially



Photo: J. G. Bacher

*Pink, silver-stalked P. pulverulenta, Bartley Strain,
in Mrs. A. C. U. Berry's garden*

the lush growing ones; other fertilizer encourages even a faster growth than is natural. In their homeland the top soil is pure decayed vegetable matter to a depth of from three to fourteen inches depending upon rainfall, but such an amount is not advisable in this country. Candelabras can take, and much prefer, a heavier soil to better retain the moisture. In the eastern and mid-western areas of the States a heavier soil may be particularly desirable because of the hot summers and cold winters.

One of the main tricks in growing Candelabras successfully is division after flowering, or at the latest immediately after seed harvest. There is a period later when roots are short which makes moving inadvisable. To be safe, they should be divided at least every two years

and where hot, humid weather prevails, every year would probably be better, but a little experimenting will decide the better course. Early and frequent dividing is one of the best checks on crown rot which is brought about chiefly through the natural decay of the central crown spreading to the surrounding new crowns when conditions are favorable. A mushy spot starts in the center and if unchecked the entire plant dissolves into an evil-smelling mess. During unnaturally humid weather the occasional use of dusting sulphur is an excellent preventative and, if the rot has not spread too far, will be an effective check. In fact, a salt sack of sulphur kept handy can stave off many plant ills. Somehow it recalls the asafedita bag tied to so many childhood memories.

One Oregon member has reported early cases of crown rot during the flowering period which is rather unusual, and whether or not it has been caused by long periods of clammy weather during the last two spring seasons is not known. After further investigation and trial cures, a full report will be made.

When Candelabra plants grow old the flowers sometimes lose their rounded fullness and open into squinny distortions with narrowed, widely separated petals. Should this happen there is one thing to do—uproot and burn the plant. If it is caused by a virus known as cucumber mosaic, as it is now claimed, burning is the only safe course to take. In any case, it is always advisable to keep growing on a new stock of plants either by lifting and resetting self-sown seedlings or sowing some of the millions of seeds one plant produces. Notice the leaves of such deformed plants. They are usually lumpy looking and the edges are deeply cut into saw-teeth. This is the typical virus look and all plants bearing such evidence should be destroyed quickly to check its spread by the aphid carrier. *P. japonica*, the Bartley strain of *P. pulverulenta* and some of the Candelabra hybrids seem most susceptible. In *P. japonica* the color of the flower often breaks and streaks as with tulips infected with virus. However, it has been noticed that new leaves often seem infected but later develop normally. Stepping outside of the Asiatic group for a moment, one of the Juliana hybrids always appears to have virus during long stretches of wet weather but returns to normal with a little sunshine. So before burning your plants be sure they are really infected. There is much yet to be learned about this disease in connection with Primulas.

The majority of Asiatics are herbaceous, *Primulas Smithiana*, *Poissonii*, and *helodoxa* being the Candelabra exceptions which come readily to mind. And unless there is a large planting, the herbaceous ones should be staked to prevent injury or destruction during early spring work. *P. Bulleyana* is one of the latest Candelabras to show up but not as late as the bell flowered Primulas. On the Pacific coast *Florindae* doesn't put in an appearance until the latter part of April, and even veteran growers give *Microdonta* up for lost when the end of April comes and there is still no sign. Length of dormancy and lateness of bloom is influenced to great extent by altitude and range of the plants in their homeland.

After laying stress on the summer weaknesses of some of the Asiatics it is a relief to say that during winter dormancy practically nothing can destroy them except the enemies common to many other plants—

water-logged soil and root pests. Cold seems to have no effect upon them. They winter successfully in Quebec under snow coverage with temperatures of 30 and 40 degrees below zero. In snowless freezing weather on the Pacific coast they have lain on top of the ground for weeks kept alive by the moisture stored in their fleshy roots.

A few years ago such a negative approach as this to the culture of Asiatics would have been unwise. Unknown as they were to the average gardener, a more varnished and appealing presentation was necessary for their acquaintance and use as valuable plants for the shady garden. The above uncomplimentary baring of their weak points is in itself a triumph for these Primulas; it means they are now so successfully and firmly established in cultivation gardeners can take their cultural advice straight without blinking.



Tips on Summer Seeding

Summer seeding is liked by many and disliked by as many more. In its favor is almost immediate germination of some types, but with quick artificial methods at our command, this is not of the paramount importance it once was. However, many gardeners successfully bloom plants the following spring from summer sowings. On the other hand, winter is apt to take a heavy toll of young seedling plants unless protection is provided or speedy growing accomplished.

Most growers are not in favor of summer sowings of blue Polyanthus or Acaulis because of slow and sparse germination at that season. Risk of winter loss is not balanced by any great chance of first spring bloom.

Whether you plan on sowing seeds in summer or holding them over until late fall, winter or next spring, it is well to get them early and store them in their packets in a covered jar in the cool part of the refrigerator until wanted. The constant rains in the northwest this spring have lessened the seed crop which even normally would be inadequate.

Detailed instructions for summer sowing will be found on page 16 of the July, 1944, Quarterly. To this may be added the suggestion of sowing thinly in drills to allow cultivation between the rows with a kitchen fork which decreases fungous danger by aerating the soil and which noticeably speeds seedling growth. It is an excellent method long used by an outstanding grower of Polyanthus.

Three Garden Parties

April and May saw three Portland Primrose gardens opened to members of the Society—those of Mr. Henry Wessinger, Mrs. A. W. House, and Mr. and Mrs. John L. Karnopp who are widely known for their Polyanthus, Auriculas and Candelabras, respectively. A description of their gardens will appear in the Fall issue.

IMPRESSIONS OF THE FOURTH EXHIBITION

Thinking back to April 13th and 14th perhaps the most outstanding impression of the Primrose Show is of crowds—crowds of people winding in never-ending lines around tables crowded with Primroses. Next comes the feeling, shared by many, of dedication to the memory of our late President; and third, a two day break in a long, relentless rain that took up where it left off when the show closed.

Possibly the best way to report so large a show is to follow the lines of visitors as they made their way in low gear about the main floor of the Portland Art Museum. In the immediate foreground, backed by the garden club exhibits down the center, was a large picture of the late President Roosevelt against black velvet draperies, flanked on either side and above by terrariums of Primroses. The first exhibit to the right of the entrance was a complimentary display by Mr. Henry Wessinger of giant white, pink, lavender, red and yellow Polyanthus and blue, pink and yellow Acaulis. The next table was given over to rarities and oddities and long halts always occurred here before moving on to the garden club displays. Among flowers and plants of interest were new double plum colored Primroses made into a nosegay; a green edged maroon Auricula, a red self Auricula and its seedling, some miniature *P. minima* hybrids; a three-stalked specimen of Linda Pope; Hose-in-hose hybrids and European alpiners seldom seen.

This year the garden clubs were offered three classes in which to exhibit—arrangements, groupings of specimen plants and miniature gardens. Some of the finest specimen Primulas exhibited were in this division, the prize winner being exceptionally well-grown Juliana hybrids. The arrangements were many and made artistic with new ideas,



Juliana Hybrids-Garden Club specimen plants winner



Courtesy Dean Collins, The Journal, Portland
A few Polyanthus-Amateur Division

a wide-brimmed peach colored picture hat, the crown smothered in luscious looking white and yellow Primroses accented with blue Hyacinths to match the ribbon, taking first prize; a churchyard landscaped with Primroses took first award in miniature gardens.

The commercial exhibits ran the combined length of three walls divided in the center back by Mrs. A. C. U. Berry's complimentary exhibit. Beginning with the circling lines at the right wall were mixed exhibits of highest standard giant flowered Polyanthus and Acaulis in every shade and color; Juliana hybrids, Auriculas and Asiatics against backgrounds of Fuschias, Barberry and Daffodils. To the right of Mrs. Berry's exhibit (detailed on page 13 with description of colored slides shown) along the rear wall was a Victorian display of double Primroses, violet Marie Crousse and white, Alba plena, accented by carmine pink *P. rosea* and backed by young hemlocks. To the left, giant white basket-tubs held stunning displays of superb Polyanthus. Finishing the rear wall were groupings of potted Polyanthus, also of exceptional size and color, Acaulis and Denticulatas edged by Pansies magnificent in every way. Starting up the left wall was a rock garden planted to some of the most charming of the light colored Juliana hybrids; a large showing of unusually lovely pastel and orange Polyanthus; fine Polyanthus and new Juliana originations; an outstanding display of wonderful blue Polyanthus and Auriculas; an out-of-town arrangement of superior Polyanthus in white carriers; and, fastened high on the black draperies near the entrance for better display, a corsage of new double yellow

Polyanthus, Juanita, brought down from Washington.

Amateur exhibits lined the entire central part of the hall, and if weather had not delayed the season, the Show committee would have found itself even more embarrassed for space. Possibly the most outstanding specimen Polyanthus were in shades of yellow, bronze, pink and red, but very tiny Cowslips were hung over with as much interest as the giant flowered hybrids. Yellow, lavender and white doubles along with single Acaulis were prominent; many Juliana hybrids and quite a few Hose-in-hose, but only a few Auriculas, fewer Asiatics and no Candelabras because of continued rain and cold. It was in all respects a vernal showing.

Winning amateur arrangements for coffee and luncheon tables, kitchen windows and three-inch miniatures were Primroses combined with white Erythronium in a metal Chinese bowl; a great bouquet of double lavender Acaulis and violet Daphne Mezereum in clear glass; a rosy-pink Juliana in a round, inch-high container; and a yellow pottery bear prettied up with yellow and orange Primroses. Box displays of Auriculas, Juliana hybrids and Polyanthus were made up of exceptionally fine plants, well grown, of proper size and exquisite coloring.

Many out-of-town members exhibited and with great success. One of the largest amateur exhibits was brought down from the vicinity of Seattle by Mr. F. A. Warren of Belfair. Perhaps his most admired plants, and some of the best in the show, were Juliana-Polyanthus crosses of his own breeding selected for Polyanthus form and new, sparkling colors of cerise, cherry and strawberry shades each with an inconspicuous yellow eye.

A table for new originations was shared by both amateur and professional growers. Giant hybrid Hose-in-hose Polyanthus took the prize and shared attention with a fine new Juliana of miniature polyanthus type with dark stem and shell pink flowers.

Popular features were the open court landscaped with pastel and brilliant Polyanthus, Acaulis and giant Camellias, and the great glass case of art objects. The water colors were enlarged by Margare' Pearson from illustrations in Parkinson's "Paradisi in Sole," a work dated 1629, and reproduced some of the various old forms of Oxlips, Cowslips and Primroses; the double Oxlip, Pantaloon, Galligaskin, Master Heskett's Double Primrose, double Green Feathered, and Jackanapes-on-Horseback. Of the old prints there were two of the Farinosae group, two European alpiners, a French chromolith of double Acaulis, a bouquet by Prevost of striped Tulips, purple Auricula, striped Carnation and Narcissus, and another French print, unsigned, of Pansies, Lilies, Tulips and pink and lavender Oriettes d'Ours (Auriculas). Each of the thirteen turquoise blue Spode plates was elaborated with a perfectly reproduced Show Auricula—a henna, green, blue, grey, leather; and two each of pink, yellow, lavender and deep mauve accenting the difference between Self and Edged florists' Auriculas.

Unfortunately the show committee ran out of space before the Elizabethan table could be set up. Several large exhibits had to be reluctantly refused because of the great quantities of material entered.

It was a good show, abundant with flowers and friendliness. Visitors remained good natured while jockeying for positions near special interests, many with note paper and pencil. Work committees, vowing never again as they tackled their individual tasks, wound up by planning improvements for a 1946 show that would eclipse even this. Yes, it was a very good show.

Mrs. A. C. U. Berry's Exhibit

As large as Mrs. Berry's exhibit always is, it represents but a small fraction of the types and species she has tamed and acclimatized. The date of the show is usually set to catch the peak of the spring flowering types in popular cultivation, and for every popular Primula in her famous collection there are fifty rare ones. Therefore the show finds her very early-flowering Asiatics and European alpiners gone, with the intermediate and late blooming ones yet to come. Nevertheless, her exhibit has acquainted people with more of the rarer jewels of the Primula family than any other thing. The American Primrose Society is proudful that this collection is grown in the city of the Society's origination and acknowledges with gratitude the great contributions these exhibits have made to every show.

The two main colors of this exhibit were lavender and pink in varying chromatics. Lilac alpine Auriculas and carmine pink *P. rosea* made up the main carpet patterned on three sides by specimen plants. Of the pink flowering Asiatics there were *P. tosaensis* and its near relative, *P. Reinii*, dainty woodland types, the latter bearing five blooms, each of which was larger than the plant itself. Two giant Nivalids, one *P. melanops*—a lavender, strap-leaved beauty—and *P. chionantha*, glistening like frozen snow, and a wee lavender Oriental Farinosa, *P. modesta*, were the representatives from the East. From the Balkans and Caucasus there were *P. frondosa*, so like *P. modesta* but not so tiny and with silver instead of golden meal; and something never before seen or heard of—a double lavender Juliana hybrid—and two other new Julianas, a cream polyanthus type and a delicate apple blossom shade of pink.

Of Auriculas there were many. A brilliant gold of fine thrum form and carriage; alpine types exquisite for their precise symmetry in purple, lavender, henna and leather; a green-edged maroon show, to name a few; and lilac Linda Pope, the alpine Auricula-Marginata cross, Rust King, Purple Spark, P. nivea, P. helvetica—henna, purple, cream and white Pubescens hybrids. Lilac-rose P. glaucescens, whose picture appears on page 68 of the last issue, completed the European alpiners blooming this show time.

The entire exhibit was edged with great clumps of pink Juliae hybrids and backed by Rhododendron species, Rh. sperabile, racemosum, rubiginosum and Augustinii, all grown by Mrs. Berry from seed received from foreign botanic gardens and Asiatic seed expeditions.

A room of the Museum was set apart for the showing of Mrs. Berry's colored slides which went on constantly throughout the show. Space does not permit a detailed review which is unfortunate in view of the rare colors and wide diversity of forms. Over fifty were shown, of which around a dozen were of Primulas in landscape. Tangerine, pink and copper Candelabras en masse, Juliaes, Auriculas, bell-flowering groups and white, lavender and pink Sieboldiis were some which come to mind. The reaction of visitors to the specimen plants was in all cases one of complete surprise and often disbelief. The green Auricula, Primulas Allionii, minima, minima hybrids, and carniolica of the European hybrids exciting most interest; and of the Asiatics, Primulas Littoniana and what appeared to be Cawdoriana staggered any preconceived notions of Primulas. The first, P. Littoniana, is a lavender and flame red-hot poker affair, and the latter a mauve, deeply fringed, pendant delicacy belonging to one of the touchiest groups to grow.

Probably few realized the years of work, study and experiment that went into the successful flowering of the plants photographed, but all came away impressed with the beauty, grace and variety of the Primula family.

(From Page 7)

clear-cut division of the corolla into limb, pouch, and tube is a thing not often seen in any Primula. Grown in the twilight of a copse or in a ditch (it is no rock garden plant) this handsome species ought to prove an acquisition, marred only by a rather unpleasant odor which is not too noticeable. But it is a Nivalid, with collar flush with the ground and awkward to raise in England."

Reference to Ward's books mentioned in footnote on Page 6

(a) Plant Hunting on the Edge of the World; (b) A Plant Hunter's Paradise; (c) The Romance of Plant Hunting; (d) The Land of the Blue Poppy.

(To be concluded in the next issue)



Seed

To be able to give seed, the Society must first receive it from those whose plants provide a surplus. Even if it is a small amount, send it to the Secretary who will add it to other small amounts to make a good supply for those who are yet to know the thrill of growing Primulas in quantity. Kinds already received are as acceptable as new species.

Seed on hand at present: Primulas Parryi (advised for the more experienced), marginata, japonica (Etna and Rosea), pulverulenta and Meconopsis Baileyi, blue Tibetan poppy, companion to Asiatic Primulas. A self-addressed stamped envelope sent to the Secretary, Mrs. S. R. Smith, Route 16, Box 102, Portland 2, Oregon will bring you the desired kinds as long as they remain on hand. These are all 1944 seeds. Try watering with very hot water two successive days after sowing for speedy and heavy germination.

SKETCHBOOK



Photo: J. G. Bacher

Primula aurantiaca

Candelabras are usually described as 'stately beauties' but a few have no regal bearing and of these *P. aurantiaca* is more apt to provoke amusement than awe. This little fellow directs attention to himself by squatting in the debonair nonchalance of his indelicate ruddy orange which is further loudened by purple calyces. Sometimes slightly over twelve inches, more often under, the characteristic stockiness is not only caused by lack of stature, but by a wide compactness due to the relatively numerous, broad, closely fitted whorls the dark polished stalk carries. And whereas other Candelabras hold their scapes erect, Aurantiaca almost always goes off at an angle like a dwarf leaning tower weighted into lopsidedness by its burden of bloom. This does not mean that the stalk flops, the thickness prevents. It is rigid, uncompromising, inflexible. (Illustrated plant taller and more upright than customary.) The leaves are deep green, smooth, thin and finely toothed with mahogany midribs and footstalks, and the flowers occasionally vary from lighter to darker orange, from a tawny yellow to rich copper-toned orange-red.

Although not common, it is reasonably easy to grow in loam, leaf soil and sand in a cool, moist situation; but it is certainly not of the weed-exterminator type as some of the other Candelabras. It is usually propagated by division, the seed being scarce as compared to the vulgar fertility of others of the same group. A unique way of perpetuating itself is the production of young plants at the apex of the old flower spike which bends to the ground allowing the plantlets to root if the weather is fairly wet. No other species of the genus is known to duplicate this feat. *P. aurantiaca* is boldly eager to ally himself with almost any Candelabra within range, and hybrid seed produces showy children in flaring overlays of color.

It is another Yunnanese Primula which undoubtedly inhabits eastern Tibet as well, as do so many natives of the westerly part of this western Chinese province which, I believe, is called the Land of the Summer Cloud. George Forrest described its liking for moist alpine pastures and boggy spots near streams, and it is elsewhere reported to be the only Candelabra ascending as high as 11,000 feet. Named by Professor Sir William Wright Smith of the Royal Botanic Garden in Edinburgh in collaboration with the late George Forrest is an indication that the latter intrepid plant hunter must have discovered the Primula while on one of his expeditions for these famous gardens, renowned for their work with and their vast, matchless plantings of Primulas and Rhododendrons. The obvious and dominating color of Aurantiaca gave rise to the name meaning orange-yellow. This Primula has been in cultivation around twenty years but is not widely known. Many introductions of two decades and less are grown extensively not only abroad but on this continent, and perhaps the reason for the typical P. aurantiaca not getting about more is the inadequate seed supply caused by diffidence to reproduce seed true to type and its enthusiasm for cross pollinating with other species. England, and perhaps Canada, have been the only known sources of supply.

If the above sketch presents P. aurantiaca in a rather light vein it is only to bring out the many differences from others of the Candelabra Section. Certainly it is one of the richest, most novel and distinctive of the group, and will do much for gardens when its circulation becomes more universal.

Florence Levy.

Summer Dividing, Mulching, Root Weevil and Evaporation

For information on root weevil, see the Second Edition of Volume 1, pages 9, 25 (which illustrates grub, pupa and adult beetle), and 32; detailed instruction for summer division of plants, page 10 of the same issue. For figures on amount of water transpired by the average deciduous tree on hot days, see July, 1944 issue page 16; for summer mulching to keep down weeds and water bills, page 11 same issue.

New members may obtain these numbers from Mrs. S. R. Smith, Secretary, Route 16, Box 102, Portland 2, Oregon, for \$1.50: Volume 1, \$1; No. 1 of Volume 2, 50c.

New Treasurer

We welcome Mrs. Nettie Fournal of Route 3, Box 625, Portland, Oregon, appointed to succeed Mrs. O. J. Zach whose resignation has been accepted because of other heavy duties. Mrs. Fournal is well known for her efficiency and interest in horticultural activities and it is with real pleasure that we introduce her as our new Treasurer.

Many members throughout the States and Canada have come to look upon Mrs. Zach as a personal friend. They will be pleased to know she has been appointed to the Board, a position which she will continue to carry on wisely because of her contact with the widely scattered membership.

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