

## CONTEMPORARY VIEWS—2002

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With this edition of Contemporary Views, I'm returning to an annual review; the past 3 editions have been biennial. However, some I might have normally evaluated and included this year will have to wait until next year. On May 9<sup>th</sup>, with the TB season right at peak, my lower back revolted, I wound up in the hospital for a couple of days, and then still couldn't even get out of bed (much less out to the garden) for another 2 weeks. So, I missed the last half of my bloom season this year. I nonetheless managed to find plenty of things to review this year....

### AWARD WINNERS

1. The **CONTEMPORARY AWARD** is given to the Best New Iris seen (i.e., one introduced within the past 3 years of the date of this review). For the first time ever, the Contemporary Award goes to an MDB: **TINGLE** (Black 2000) is a magnificent new addition to the class. It is a warm, smooth white, with just a few veins of yellow in the standards. The falls are also white, with a pert, charming clean yellow spot completely encircling light yellow beards. The form is amazing; the texture like silk. There is even a significant amount of ruffling, but not so much to ruin the petite look. Although it is wide, with the form and finish remindful of 'Tweety Bird' (Black, SDB) – which is in its complex parentage – it still maintains its perkiness.

#### **Runnersup:**

**DECKER** (Jameson 2001), from the great rebloomer, 'Tennison Ridge' (Begley), is a bright white plicata, with stitching similar in color to its mother, but even bolder, with flowers with better shape, overall. The smart stitching manifests itself in the form of a band, very concise in deep mulberry leaning towards violet. The cleanness and precise contrast between the base color and the plicating is most impressive. **LAURA BUELOW** (Roberts 2002) is a first-class blue amoena, with the standards displaying just a hint of pale blue, then the falls a smooth, quiescent medium blue. It is not as dramatic as 'Night Hawk's Dream' (Roberts) in color presentation, but wonderful in its own subtlety. Magnificent form, coming from the great Dykes Medalist, 'Honky Tonk Blues' (Schreiner), ruffled and flared and dancing in the wind. Impeccable plant habits and stalks and branching, as we have come to expect from this highly self-critical artist. **WAIT RIGHT HERE** (Vizvarie 2001) is a bold, sassy SDB, born about 5 miles from here – in the next town over (Newcastle). Just when you think you've seen it all, this rich plicata presents yet another new style from the famous 'Chubby Cheeks' (Black) lineage. White ground, heavily stitched/ banded in violet. But then, wait, there's an inner band in what I have to describe as mulberry. That additional band gives a luminescent glow to the flower. It has impeccable form, substance, and plant habits.

2. The **L'ELEGANTE AWARD** goes to the New Iris with the most beautiful individual flower seen. This doesn't necessarily address the overall plant habits, but all aspects must be acceptable to merit the variety receiving the award: **QUEEN'S CIRCLE** (Kerr 2000) is truly the finest improvement I have seen to date in the difficult 'Emma Cook' (Cook) type pattern. Crystalline white flowers, with only a wash or edging around the base of the falls (not plicata – edged). Oh lovely one! Purest, chaste white, with a narrow (but certainly noticeable!) sapphire blue edge around the falls. Instead of the traditional white or yellow beard, Fred has managed to come up with a red beard – not shockingly so, but it's there, and it really "makes" the flower. Such gorgeous form, with just enough ruffling to complement the flare of the falls and the delicate color pattern.

#### **Runnersup:**

**ANNUITY** (Kegerise 2001) was another seedling guested at our convention for which I have been anxiously awaiting the introduction. It is quite simply one drop-dead gorgeous iris! If you like 'em pink, try this one. It is a blissful light pink, easy on the eyes, but tough and durable in the garden. Heavy chiffon ruffling has an added bonus of a generous amount of lace. It is a clear pink, with just a suggestion of a lightening at the top of the falls, allowing the eyes to adjust to a rich coral-red beard. The branching and bud count are significantly improved over your usual pink, and the plant habits are superb! I first viewed **HAUT LES VOILES** (Cayeux 2000) in a first-year bloom in a future competition area of the Premio Firenze Garden in Florence, Italy, when I judged there in 2000. "I thought you said the competition entries were secret-coded?" Yes, but the hybridizer (Richard Cayeux from France) was one of the panel members judging the competition with me. And he certainly recognized his baby! With 'Haut Les Voiles', the sheer elegance of its mother, 'Edith Wolford' (Hager), was inherited. But then, from the pollen parent, 'Honky Tonk Blues' (Schreiner) comes a toughness and resilience that sets this new French beauty apart from the others. The standards are clear, light lemon yellow. The falls are blue-lavender, most definitely leaning to blue – the bluest I have seen yet. Texture veining throughout the flower adds elegance. **YEARLING** (M. Smith 2000) is another fine child of 'Tweety Bird' (Black), an

SDB which is apparently on a mission, for it sure is producing some incredible offspring! With ‘Yearling’ we have an intensely ruffled, waxy soft blend of apricot-pink with some yellow mixed in, to mellow out the flower. Tangerine beards gently blend in to the overall picture, rather than contrast the colors. ‘Tweety Bird’ form, with open, well-held standards to allow the viewer to peer down into the heart of the flower. Excellent propagation with a generous amount of stalks produced each season. Especially in cold springs, the overall color may display a “smoked” look to it, and some may object to this. I’ve seen it with, I’ve seen it without – both ways are appealing.

3. The **9-1-1 AWARD** is given to the New Iris that is, in my opinion, the most significant hybridizing achievement or color break, of the varieties I have seen. It was hard to put one above another this year, as far as impact and importance are concerned. But finally, I gave the nod to **MILLENNIUM FALCON** (Kasperek 2000), a choice Color Breaker of the highest quality. I would say this is the culmination of the intense dedicated work Brad has done in this style of iris, but I won’t, because I expect great, festive things from him for years to come! Even if you have snubbed Color Breakers as “freaks”, and wouldn’t dare consider “lowering your standards” to support (translation: VOTE) for one of these things, well, you’re just gonna have to get over it! ‘Millennium Falcon’ has all the poise and sophistication of the best of the “non-splashes” (!), and is a complete package, with strong plant habits, consistent growth, resistance to adverse weather conditions, flowers with broad, architecturally sound form, and that all-important quality – PERSONALITY. It is basically a neglecta, with light blue standards with a touch of lavender in their makeup and elegant white streaking, and rich royal blue falls with the white streaking with a bit more intensity.

#### **Runnersup:**

**MOMENTOUS OCCASION** (Sutton 2000) is a new Space Age plicata which you could just about go “ditto, ditto” from the praise of ‘Millennium Falcon’ above, and really for the same reasons. Instead of a Color Breaker, however, we have a clean white ground plicata with emphatic violet-blue stitching in a narrow band on both the standards and falls (no dribbling over into the center here). Then, golden beards metamorphose into a white filament that finally gets around to making a huge spoon in white which is then (I’m serious) edged in plicata marks! Mercy! I’d say, the first of its kind. The impact of seeing those spoons, sticking up from the beard that way, and then plicated just like the rest of the flower, is something you won’t soon forget! Wonderful branching from its mother, the great plicata, ‘Momentum’ (Dunn), but on somewhat shorter stalks. When I saw the advertisement for **MARTILE ROWLAND** (Howard Bushnell 2000), my curiosity was piqued, for one of my early hybridizing goals was to produce a good golden yellow TB with a really red beard. I never got any further than ‘Aztec Sun’ (Dyer 1982), with its bushy golden-orange beards. ‘Martile Rowland’ has already proven itself as a major advancement in this color combination, and possesses all the fine qualities you would expect in any iris. I don’t know the history behind Mr. Bushnell, other than he lives in New Jersey. But my hunch is that he is another one of those highly-selective “backyard hybridizers” who has been very cautious in what he places on the market. The clear lemon yellow has a distinctive white patch in the falls, with bold, daring orange-red beards. Sensible, decent form, with ruffling and even a fair amount of lace. Howard, if this is your first intro, congratulations on a fine debut!

**ADDED COLOR** (Kerr 2001) is another sensational new offering from our friend from just north of Sacramento. Where ‘Queen’s Circle’ (Kerr) takes your breath away, with its sheer elegance, ‘Added Color’ kicks you right in the butt with its dramatic strokes of color and pizzazz! Big, burly, braggadocio flowers are golden yellow – beyond intense. The falls are the same, but then emblazoned with a thick edging in red with some deep brown blended in. Again, this is a take-off from the ‘Emma Cook’ (Cook) pattern – the band is wide, stays put, and does not dribble over into the heart of the falls. Zowie!

4. The **SUN BELT AWARD** is awarded to the Best Proven Variety, i.e., one that has been on the market long enough to be thoroughly tested in the Midwest (at least 4 years). An IB, originated 40 miles from here by the late Cleo Palmer, is this year’s recipient: **FROSTY ELEGANCE** (C. Palmer 1994). I am just dumbfounded that this heavily ruffled, waxy pure white wasn’t “discovered” in time to make an impact in the AIS awards system. Cleo had some real winners over the years, including the Sass Medal for his beautiful blue IB, ‘Sea Patrol’, early in his hybridizing career. ‘Frosty Elegance’ indeed is the epitome of grace and elegance. It has resilience and stamina, with magnificent branching and bud count.

#### **Runnersup:**

**SNUGGLEBUG** (Schreiner 1993) is a zany, brilliant SDB which I “missed” the first couple of years it was on the market. Making up for lost time! It is unique and dazzling, in deep rose-red to maroon with an even deeper, stunning spot pattern in the falls, surrounding self beards with deep richness. Oh my! It has an unbelievable “finger-in-the-socket” glow unlike anything I’ve seen to date in dwarfs. It is at the lower end of the SDB scale, with compact flowers and dainty foliage in proper proportion. I expect this to be a valuable parent for both SDB and MDB work. **LITTLE JOHN** (Spoon 1996) was “my pet” of the 1999 National here (I think I voted for it for the Out-of-Region Cup). The name has nothing to do with the flower size or height of the stalk. It is a beautiful combination of pink and lavender, in the tradition of the great

bicolor, 'Touche' (Hamblen 1969). Standards are a clear shade of medium pink with a bit of lavender infused. Then the falls are smooth medium lavender. Beards are tangerine. It is ruffled, laced, and the whole texture is like silk, with a magnificent sheen. It is a vision of health, from the cleanness of the flowers to the plant habits. The finest I've seen to date in this combination of colors. **LANCER** (Shockey 1995) is one of the most dramatic of so many top-notch releases from this hybridizer. During his lifetime, Howard devoted a major chunk of his hybridizing career to the signal patterns in arilbreds, and with each successive generation, they became even more intense and predominant. 'Lancer' is an orchid-lavender of moderate intensity, but then, emblazoned on the recurved falls, a huge black signal pattern in the shape of a lance! It is quite tall, with strong stalks to tolerate the weight of the large flowers. This half-bred (OGB) is an easy grower, the increase is excellent, and it makes a nice plant.

5. The **DARK HORSE AWARD** is bestowed to the variety introduced within the past 10 years or so that I feel has been overlooked by AIS judges and deserves/deserved higher awards. With the great marketing techniques and reputation from the most famous hybridizing family in the world, it is odd to see a Schreiner variety – ANY Schreiner variety – not get the attention it deserves. Yet here we have **NORTHERN JEWEL** (Schreiner 1991), a warm, joyful creamy-white IB with a glow of yellow in the beards and at the shoulders. It has everything we look for and expect in contemporary IBs – good form, wide but not overstated; superb substance and resistance to weather conditions; absolute vigor and quantity of annual increase; well placed branching with double sockets at some of the positions. With 2-3 branches and 6-7 buds, it has a better bud count than some of the Tall Beardeds being released today! The texture is like chiffon, yet the durability is outstanding. In spite of the warmth in the white, it does have a sheen to it, as is suggested in the name.

#### **Runnersup:**

**SILHOUETTE** (Dunn 1989) has long been a favorite of mine, and I have reviewed it in the past. But another mention is deserved. The late Mary Dunn was best known for her innovative work with Louisianas; however, she did contribute considerably in TBs from that little back yard garden just north of Sacramento. In my opinion, 'Silhouette', along with the great violet-on-white plicata, 'Momentum' (1986), were her finest contributions in TBs. 'Silhouette' is a genteel light blue plicata, with standards almost completely covered in the plicata coloring; then the falls with more of the white base showing through. The plicata markings are quite unusual, almost like a stain rather than contrasting, precise stitching, as found in 'Momentum'. Think of the name and you'll see that "it works"! Tall, strong stalks have wonderful branching. The plants are robust and durable, with thick, tough fans. **DELICATE TOUCH** (Hager 1991) is from another hybridizer that, like the Schreiner family, you just cannot fathom anything being overlooked. This is another plicata, but this time with such grace and delicate stitching, you can't help but be captivated by its sheer beauty. It is a cold, clear white, adorned with a very narrow, precise banding in orchid-pink. The beards are white, versus the contrasting tangerine you would probably expect in this color. The ruffling and delicate appearance belies its bloodline, where we have the Schreiners' recessive white, 'Laced Cotton', in its background. And finally, yep, another plicata: **RASPBERRY SNOW** (Sutton 1991) must surely be the "alter ego" of 'Delicate Touch'. The base color is snow white. But the stitching is stunning, dominating, and in rich raspberry-pink, quite different from any other plicata on the market. It is healthy, rampant like a weed, with totally acceptable branching and bud count. Bright, perky, a "happy" plic!

6. The **PICK OF THE LITTER AWARD** goes to the most outstanding and promising seedling personally viewed during the time period of this review: **ALYSSIA'S AFTERGLOW** (Vizvarie). Violet on white Space Age plicatas have been slow to advance, so to see an IB of this quality, you have to consider it a major breakthrough. This is a smaller-flowered cutie, at the lower end of the IB class, in both size and height of stalk. Yet the branching is excellent, with 2 or 3 well placed branches carrying 5-6 buds. The tight, proper form comes from its father, the great SDB, 'Chubby Cheeks' (Black). The color of the stitching is deep mulberry-violet, right down to blue-purple beards which then extend upward in a horn. Hybridized only 5 miles from here (Chris lives in Newcastle, Oklahoma, just north of my garden), I have had the privilege of studying it for several years now, and I have been most impressed with its consistency and dependability.

#### **Runnersup:**

**STING ME** (B. Nichols 2003) was guested here during the 1999 National Convention as Seedling #B-12. Bonnie, wife of Hooker, is new to the hybridizing scene, but if you've ever observed her "in action", when judging irises or daylilies, you know she's one of the best, and for her to be a good hybridizer with a critical eye for selection is no surprise whatsoever! It was guested as a BB, but fortunately she changed it to a TB when she registered it in 2000 because, although it does possess rather small flowers, the height is right at 3'. 'Sting Me' is a dazzling golden yellow plicata, with a gregarious pattern of stitching in rich maroon-brown to chocolate, somewhat more intense at the shoulders. The "stinger" is a bold, downright scary purple horn, sticking up from the midst of all that plicata activity! Well done, Bonnie! And a great name for it! **Bianco 802** is a seedling from Augusto Bianco, Italy, being guested here. I have his permission to breed with and exhibit any of his guests, as we jointly go about evaluating them each spring, to determine which will make the final cut and go on to the level of introduction. I couldn't resist, so I cut a stalk and took it to the

Oklahoma Iris Society Show this year. Yep, won Best Seedling! It is an eerie bicolor type, with a translucent glow in the falls, with changeable taffeta in lavenders, orchids, copper, amber, and perhaps even a hint of blue. This is all below a smoked lavender look in the standards. Difficult to describe, and will probably be even more difficult to accurately capture on film. I'm not sure of the parentage, at this point, but suspect it is from 'Electrique' (Blyth), which is proving to be a gold mine for diversity in colors in its children. A Louisiana being guested here from Kevin Vaughn, Mississippi, rounds out this year's winners: **LEMON ZEST** is a luxurious rich lemon yellow self with deep ruffling and a satin finish. Deeper texture veins throughout the flower add to the effectiveness of the carrying power of the color in the garden. The *piece de resistance*, however, is its inner glow of shimmering green, deeper than lime green, clearer and prettier than fern green. The style arms are almost completely saturated in green. And then the signal area in the falls matches the color of the style arms.

## **TALL BEARDED BY COLOR GROUP**

### **REDS TO MAROONS:**

**VINTNER** (M. Smith 1996), I say, is a black with a red glow. Others (including the hybridizer) say it's red. Whichever, it has wonderful weather resistance, and is great at overcoming that annoying tendency of so many dark-flowered irises to waterspot, even after a heavy morning dew. **PAGODA PRINCE** (Taylor 2000) shows great promise for distinctiveness and personality. Very hard to describe in words, but it's like a burnished burgundy-wine, with the falls noticeably deeper in intensity here. In jolting contrast, the beards are thick, rich burnt orange. **MALLORY KAY** (L. Johnson 1998) reminds me of a modern version of an old personal favorite of mine, 'Minisa' (Wall 1976) in deep maroon red, right down to the beards. Excellent plant habits with strong increase.

**CLASSICS:** **SCARLET RIBBON** (Tompkins 1966); **TOMECO** (Suiter 1960); **VELVET ROBE** (Schreiner 1960).

### **BROWNS:**

**BUFFER ZONE** (Innerst 1998) is a bright medium brown with a concentration of gold in the falls, then precisely banded in medium brown. The band is subtle, but is definitely there. The standards are closed and domed; the broad round falls have a nice flair. Beards are a complementary golden bronze. Excellent sun resistance, retaining its color through the life of the flower. **WIDDERSHINS** (Roberts 1999) is a festive affair, actually a blending of colors, but the overall impression is brown. Standards are light to medium brown with a heavy rose glow. The falls are a honey-yellow blend, with a similar type band as 'Buffer Zone', but more noticeable and contrasting, rather than blending in. Beards are bright orange. As you might expect from Merle Roberts, the plant habits are faultless, with healthy growth on average increase.

**CLASSIC SUEDE** (Lauer 1999) is a cleverly named burnished brown, with infiltrations of sienna. The texture and finish on the flower are actually a bit "rough", but in this case, very distinctive and attractive. Flowers are huge with a moderate amount of ruffling.

**CLASSICS:** **BRASS ACCENTS** (Schreiner 1959); **MILLIONAIRE** (Brizendine 1958); **WAYWARD WIND** (Baker 1958).

### **APRICOTS TO ORANGES:**

**AWESOME BLOSSOM** (Black 2000) is indeed that! The flowers are mammoth, yet hold together with outstanding substance and durability. Basically a peach-pink blend, with butter and gold mixed in, especially in the falls. The effect is "orange", for sure. Beards are bright tangerine-orange. The plant habits are strong and husky, like its parent, 'Good Show' (Hager). A smashing new addition to the class! **PIERO BARGELLINI** (Bianco 1998) is an attractive softer melon to apricot, with creamy-white standards neatly banded the color of the standards. Whipped chiffon ruffling is very pleasing. It is from reblooming bloodlines, so I'll be curious to hear if it reblooms with consistency in the more temperate climates in America. **CHARIOTS OF FIRE** (Aitken 2000) is a tall, rich peach-pink with thick, heavy deep orange beards. The bold color, and the height of the stalks, carry the color clear across the garden. Flowers are somewhat smaller in size, compact and round.

**CLASSICS:** **CELESTIAL GLORY** (Reckamp 1961); **CHINESE CORAL** (Fay 1962); **REAL DELIGHT** (Waters 1960).

### **PINKS:**

**LOTUS LAND** (Keppel 1999) is a soft, subtle buff pink which you must see in person to fully appreciate. There is something about the way it presents itself which is distinctive, and most appealing. Throughout the flower is a creamy “glow” which enhances the flower. Parts are wide and ruffled; the branching most acceptable. **WINNING EDGE** (Ghio 1997) is a shocking pink. The hybridizer calls it “begonia” pink, and that’s very accurate! Vivacious color, deeply saturated. But then the falls are clean, crisp white with a distinctive banding in the color of the standards. Growth habits haven’t been as strong as some of its contemporaries, but still acceptable. **BALLET ROYALE** (Wood 1999) is a full medium pink without any other colors present in the base (including the absence of white in the center of the falls, which is so often the case). Beards are brilliant tangerine to shrimp pink. Most impressive are its substance and durability, and the plants are strong and robust. **ALWAYS REMEMBER** (Mullin 2000) is a sensuous coral-pink, substantial in substance, texture, and durability – the flowers don’t “break down” in the heat, as if they had acne (if you look closely enough, you’ll see that many pinks have this defect). Tall and elegant, with a powdery texture finish rather than diamond dusting. Distinctive!

**CLASSICS:** **FASHION FLING** (Hall 1965); **LORNA LEE** (Gibson 1966); **MILADY** (Moldovan 1966); **PINK FRINGE** (Rudolph 1967).

### **LAVENDERS TO VIOLETS:**

**DREAM EXPRESS** (Tasco 1999) is a cousin to the great ‘Sudden Impact’ (Tasco), but this time the palette is a rich, glowing plum-magenta, right down to the purple beards. Sophisticated color with deeply embedded ruffling. Huge flowers are held up proudly on tall telephone poles for stalks, with branches and branches up and down. Rich! Luxurious! **SKY KNOCKER** (Taylor 1998) is an amazing amethyst, coming from red-bearded blue breeding. Look around; there aren’t that many irises which are actually amethyst in color. The beards aren’t red, but they are a mysterious burnt orange, which adds to the personality of the flower. It too is quite tall, but sturdy, and the flowers are gently ruffled, wide, and charismatic. **ALAN M. TURING** (Jameson 2001) is unlike anything I’ve seen in TBs. Actually, what happens reminds me more of a Louisiana – the buds are light in color. Yet, a peek inside reveals something totally different is about to happen. As the flower unfurls, you’ll discover a luxurious combination of richest reds and purples, with the standards showing much more red in their makeup, the falls more purple, but then edged in the reddish-purple of the standards. As the flower parts engage their ruffling, the lighter-colored “undercarriage” becomes visible to the eye, just like many of the dark flowered Louisianas from John Taylor. Intriguing, with a mystical cast to the ensemble, even though the colors are glowing. Extremely late bloomer – doesn’t even get started until most of the TBs are completely through. A great season extender. **LAVENDER ICE** (Cantwell 1999) was hybridized right here in Oklahoma by a long-time friend from Ponca City. This is a lovely thing. It reminds me of a soft lavender version of its parent, the great Dykes Medalist, ‘Silverado’ (Schreiner). It inherited that classical broad, rounded form, precise ruffling, and waxen texture. But instead of icy blue-white, this is icy lavender.

**CLASSICS:** **CLAUDIA RENE** (Gaulter 1963); **EVER AND EVER** (Hope 1962); **MARIE PHILLIPS** (Muhlestein 1963).

### **DEEP VIOLETS TO BLACKS:**

**GHOST TRAIN** (Schreiner 2000) is a tall, large-flowered black from the purple side. Rather than somber, it is shiny with somewhat waxy texture, like its father, ‘Hello Darkness’ (Schreiner). Beards blend right in, being dark purple to right at black. It produces marvelous, rich blue-green foliage, with thick fans producing strong, durable stalks with 3-4 branches, 8-10 buds. **WINNING DEBUT** (Schreiner 2000) is a deep-deep violet-purple and is a complete self in color saturation. I’ve overused the terms “bold” and “dramatic”, but once again, the shoe fits here. ‘Winning Debut’ has a bit more ruffling than ‘Ghost Train’, again with strong, dependable stalks and beautifully spaced branching. **GRAPE JELLY** (Black 2000) is well named, and just that – rich, deep grape jelly coloring. You hardly need a description beyond that. However, closely inspect the beards – instead of self beards, you’ll see a wonderfully strange burnt sienna beard. ‘Grape Jelly’, like ‘Alan M. Turing’, is a very late bloomer (not quite as late as Alan!), so we have another great season extender.

**CLASSICS:** **DARK FURY** (Luihn 1962); **EDENITE** (Plough 1959); **LICORICE STICK** (Schreiner 1961).

### **BLUES:**

**DEVIL’S LAKE** (Schreiner 1999) is dark navy blue, remindful of, but even more intense than, the great ‘Rippling River’ (Schreiner). Instead of glistening, ‘Devil’s Lake’ has an eerie “mink glow” about its texture which, when added to the thick leathery substance, is unstoppable. The ruffling manifests itself more as intense waving rather than the deep ruffling of ‘Rippling River’. Deep blue-green foliage, great stalks -- all the superlatives you expect from this line of breeding. **SKY**

**AND SUN** (Spoon 1999) is distinctive and personable. Great name, for it is a soft sky blue self, but then, instead of self beards, or even light yellow or tangerine, the beards are thick, bushy bright yellow. Charming, with lovely form and superlative plant habits. **SONG OF GRACE** (Parkhill 1999) is a heavily ruffled sky blue-white, with the color greater on the blue than the white. Broad flowers look as though the ruffling were chiseled marble. Husky, healthy plants produce well branched stalks with excellent bud count.

**CLASSICS:** **BRAVE VIKING** (Hinkle 1962); **DENVER DAWN** (Durrance 1964); **DIPLOMAT** (Tompkins 1966); **PACIFICA** (J. Nelson 1968).

### **WHITES:**

**TOUCHED BY ANGELS** (Maryott 1997) is state of the art in ruffled whites! Absolute pureness in color, even down to the pure white beards. The ruffling is intense, but not so overdone as to be nonsensical. Stalks remind me of the great classic whites which would often dominate the shows 20 years ago. The branching and plant habits are beyond accolades. A great new addition to a color group which has been neglected all too much in recent years. **ARCTIC FOX** (Wood 1998) is a worthy advancement in the difficult red-bearded whites. It is clear white, devoid of some of the “infusions” in silver and lavender-blue you often see in this color combination. Here the beard has gotten beyond “tangerine” and appears to the eye much closer to what we would think of when we say “red beards”. Still not as bright or intense as might be desired, but the progress is definitely there! **HEAVEN** (Ghio 1998) is a cold white, with even a blue hint to its makeup, especially in cooler springs. But then, swoosh! A broad brushstroke across the top of the falls in an unforgettable coral-red, even right into the beards. Really can’t be described as the “shoulder pads” which George Shoop, in particular, made his calling card. With ‘Heaven’, the contrasting color goes the entire length of the upper falls. Growth for me has only been so-so; otherwise, I would have slid it over to the 9-1-1 Award, or the Contemporary Award, or the L’Elegante Award. I have supported it to date, for the growth, although not as robust as some other things on the market, has been within acceptable limits.

**CLASSICS:** **BRILLIANT STAR** (Hall 1961); **CHRISTMAS ANGEL** (DeForest 1960); **GOODNESS** (Babson 1962).

### **CREAMS TO YELLOWS:**

**RACHEL DRUMM** (Mullin 2000), named for a life-long friend of Ron’s from Stillwater, Oklahoma, is a bright, clear yellow, through and through, with only a small patch of creamy-white in the center of the falls. The beards provide a nice added touch in bright yellow-orange. From a high quality cross, it took the best of each – strong, sturdy stalks from the great ‘Cup Race’ (Buttrick), and the impeccable form and ruffling and brightness of color from ‘Speculator’ (Ghio). **GOLDEN WEDDING LACE** (Sorensen 1997) is a dazzling golden yellow, heavily embellished with ruffling, thick lace, and even some crinkling. In spite of all this, it opens well with consistency, and retains its intensity of color in Oklahoma heat. **ANTIQUÉ LACE** (Sorensen 1999) is more subtle, in lighter yellow, with white falls gracefully, gradually transforming into the light yellow color at the petal edges. Ruffling and lace are bountiful. **SWEETHEART RING** (Spoon 1997) is a nice advancement in yellow rebloomers. The principal color is soft, melodious light yellow, with clear white falls banded the standards’ color. The flowers are broad and well shaped, but with moderate ruffling and just a hint of lace. **SUNRISE SEDUCTION** (D. Miller 1998) is a fine advancement in the quest for red-bearded yellows. The color of yellow is more of a burnished or saffron yellow, very unique and appealing. The beards are red-orange, and not as dramatic as those on ‘Martile Rowland’ (Bushnell), but they’re definitely there.

**CLASSICS:** **BRAVADO** (Hall 1959); **CHARMAINE** (Hamblen 1967); **DENVER MINT** (Knopf 1963); **RAINBOW GOLD** (Plough 1960).

### **PLICATAS:**

**FANCY WRAPPINGS** (Tompkins 1995) is a “fancy plicata”, with ground color in a different mustard yellow, but can barely be seen from all the busy-work the plicating is doing. Brilliant, bedazzling ruby red, chocolate, sienna, and rust colors are joyfully sanded, washed, stippled, and striped onto the flowers, with the standards almost totally saturated. All this may sound haphazard, like a Color Breaker, but this is not the case – it is all carefully overlaid in intricate patterns. **ALL FOR LOVE** (Kerr 2001) is a festive affair, with rich burgundy markings (complete with belly stripe down the center of the falls) imprinted all over a soft pink base color. It is vibrant in the garden, and promises to be a very strong grower. **SILK BROCADE** (Keppel 1999) is amazingly similar in color, with the plicating having more deep rose showing

through the burgundy. The falls have a clearer patch of white, blended somewhat with creamy pink, but then with a more evenly-applied 1" band of color. It is more heavily ruffled and even displays a suggestion of lace. The beards are bold burnt orange. **DOUBLE DRIBBLE** (Ghio 2000) is from reblooming bloodlines, and is another fancy plicata, this time in deep blue to violet. The overlay is so predominant you almost forget it's a plicata, but there's enough white showing through to confirm. **OSTENTATIOUS** (Ghio 1998) is one of Joe's latest offerings in the bold plicatas which 'Gigolo' (Keppel) started. This time, rather than a pink base color, the ground is bright gold, then heavily plicated in shocking rich black cherry. The pattern is so intense the standards are a solid color. It is broad, ruffled, and retains its intensity of color with aplomb. **MORNING MOOD** (Keppel 1998) is at the opposite end of the "drama scale", a smooth, understated bicolor-plicata with choice form and placement of ruffles. The standards are gentle peach, totally saturated with no base color peeking through. The falls are a creamy white ground, with a precise rose-pink plicata edging and shrimp to red beards. Style supreme!

**CLASSICS:** **CAYENNE CAPERS** (Gibson 1961); **CHINQUAPIN** (Gibson 1960); **KARACHI** (Schreiner 1958); **RIBBON ROUND** (Tompkins 1963).

### **AMOENAS AND NEGLECTAS:**

**HABIT** (Black 1999) is a cleverly named neglecta, with pale violet standards over intense deep purple falls approaching black, giving a nice black-and-white effect. Old gold beards provide a little bit of comic relief. The contrast in colors is "sinfully" stunning. **VISITING ROYALTY** (Ghio-Maryott 2000) has flowers which are similar to its parent, 'Romantic Evening' (Ghio), but it appears to be a more consistent performer. It has red-violet standards, then the falls 2 full shades deeper, quickly approaching black. Bright burnt orange beards are similar, but even more stunning against the plush black velvet. **FORREST WAVES** (Edelman 2000) is a moody neglecta, with standards a mysterious smoked lavender-orchid, and the falls rich purple to violet, with an eerie smoked blue cast over them. Might sound muddy or dirty – not so. Most enchanting. Wonderful, robust plant habits from its mother, 'Honky Tonk Blues' (Schreiner). I'll bet this one makes a fascinating parent, with the capacity for producing a diverse array of children. **RUBAN BLEU** (Cayeux 1997) is a fun improvement in this Frenchman's quest for "red, white, and blue". Standards are pure white; the falls a rich shade of full blue. But, surrounding contrasting orange-red beards, is a bold white zonal patch, not unlike those usually found in some of the dark blue selfs. The flowers are gigantic, yet maintain their dignity by holding together in one piece.

**CLASSICS:** **BRIGHT CLOUD** (O. Brown 1961); **GLACIER GOLD** (Wills 1963); **OUT YONDER** (Wickersham 1969).

### **BICOLORS AND VARIEGATAS:**

**CAJUN COOKING** (Rogers 2000) is a rustic, distinctive bicolor. Well named, it is a hot combo of cayenne and burnt orange standards, over an unusual blend in the falls, with a concoction of mauve, amber, dulled purple, and sienna, complete with a narrow but distinctive rim of the standards' colors. Not an easy recipe to recite, and you'll just have to trust me on this one – it is wild, different, and zany. **ARABIAN STORY** (Blyth 1998) is my favorite of Barry's recent work with multicolors, this time as a variegata. The standards are a no-nonsense mustard yellow. The falls are a macho reddish-brown, leathery in substance, velvet in texture. It is lightly ruffled and has the flair of its father, the bright yellow amoena, 'Aura Light' (Blyth). Deep mustard beards are the perfect choice for the color scheme going on here. **BACK STREET AFFAIR** (Innerst 1997) is a gloriously bawdy affair, with medium yellow standards (brighter and clearer than 'Arabian Story'), with masculine coffee brown falls, toned down just a bit, then touched with a narrow rim of the standards' color. Brilliant gold beards simply add to the ensemble. Distinctive and personable, with what appears, thusfar, to be very strong plant habits. **VISION OF SPRING** (Annand 1999) is an odd spinoff from the yellow/blue bicolor combination such as 'Lilac Champagne' (Hamblen), 'Edith Wolford' (Hager), or 'Haut les Voiles' (Cayeux). Standards are "off-yellow" (there's "off-white, why not "off-yellow"?) atop lavender blue falls with a rim of yellow. It's difficult to describe what's different here, but there's a "chartreuse look" about it, even almost smoky.

**CLASSICS:** **CHAPEAU** (Babson 1971); **DUTCH MASTER** (O. Brown 1972); **FLAMINGO LAKE** (Muhlestein 1969); **KAHILI** (Schreiner 1961).

### **POTPOURRI:**

**SUSPICION** (Keppel 1999) is another contribution from Keith's weird streak, a sister to the equally mysterious 'Fogbound' (1998). With 'Suspicion', the basic color palette is also gray, but there are strong suggestions of green and off-yellow in the mix, rather than lavender and blue. The blended effect is impossible to put into words, and you might think the flower dull, by this description. But instead, you walk by it, do a double-take, and then stand there and stare for

awhile. Grows on you! **AMETHYST TRIM** (Taylor 2000), from Arizona, is a fun addition to the “colored Emma Cook” pattern, coming from the famous ‘Gypsy Woman’ (Schreiner) and the boldly garish ‘Glitz ‘n’ Glitter’ (Black). The base color is soft, clear yellow, but then the falls are airbrushed and stained at the edges in a unique amethyst, attractive in its irregular distribution of the color. **Huge** flowers, lightly ruffled. I’m anxious to combine this with those of Fred Kerr. **THREE STRIKES** (Annand 1998) is another odd bicolor combination that makes you do a double-take. Basically an ‘Edith Wolford’ type, with yellow standards and the appearance of violet in the falls. Close examination finds that the falls are actually the same color of the standards, but then dramatically streaked, right down the center, with a dominating dark violet-purple stripe. Most unique!

**CLASSICS:** **FLUTED LIME** (Noyd 1966); **MARTEL** (Muhlestein 1962); **SAUCY SUE** (Gibson 1968).

### **COLOR BREAKERS:**

**ZIGGY** (Keyser 2000) was hybridized by one of the grand dames of irises who has lived most of her years in Oklahoma, Virginia Matthews. She’s now Keyser, and lives in Salinas, California, but we know she’s still “ours”. And if you know her personality, you’ll swear this introduction must surely be an autobiography! The base color is a “dulled” yellow (registered as “straw” yellow). But then, step back, Bubba! **WILD, ZANY** streaks and splish-splashes in an insane bright violet, erratic with no rhyme or reason to the placement. Fairly short, as with many of the Color Breakers, but with wonderful branching, placement, and bud count. And just like the hybridizer, hearty and tuff! Bravo, Virginia!!! **ROSA VANITOSA** (Bianco 2000) has nothing bold or garish about its mix at all. As a matter of fact, you have to look carefully to see the soft violet color breaking on the rose-pink base color. Very understated and sophisticated. Lovely form, and again, as with ‘Ziggy’, fairly short, but again, has outstanding branching and bud count. Even the lower branches’ flowers are easily seen in the clump. This was a contestant in Florence when I judged the 2000 competition, and finished in the Top 10. **GRAPE SNAKEZ** (Kasperek 1999) is one of Brad’s more “festive” offerings in this style. The basic presentation is a bicolor (or perhaps even, technically, variegata), with rich tan/caramel standards atop daring, dramatic purple falls. Then the color breaking – the standards are streaked with silver, then enlivened with purple **flecking** (much more refined than the splish-splash effect). The falls are then boldly contrasted with white streaks **and** streaks in the caramel-tan color of the standards! Quite tall, with willowy stalks nonetheless sturdy enough to withstand Oklahoma winds. Light ruffling. Wonderful, vigorous plants.

### **SPACE AGERS:**

**WHEN YOU WISH** (Dickey 1998) is a sister seedling to last year’s L’Elegante winner, ‘Upon a Star’ (Dickey 2001), and although similar, both deserve a place on the market, with high quality and elegant presentation inherited from their mother, the Dykes Medalist ‘Mesmerizer’ (Byers). ‘When You Wish’ is absent the peach undertoning, leaving purest baby ribbon pink. Here, reddish beards give way to a frilly, captivating baby pink flounce. Ruffles galore, with a satin-smooth finish and wonderful form. **COUNT DRACULA** (Hedgecock 2000) is a respectable attempt at improvement in one of the most difficult colors in Space Age work, thusfar with the least amount of advancement – **black**. Deep near-black falls are a full tone darker than the dark purple standards, but the overall effect is still black. Fuzzy gold beards transform into black horns, protruding nearly a full inch above the falls. The hafts are a bit too coarse for my taste, and the form lacks that “finished” look we have come to expect. But considering what is currently on the market in this color of Space Agers, this is welcome.

Two Space Age IBs from the Suttons in California were impressive: **CANDY ROCK** (2000) is a cocky blend of red and rose-purple, a very soul-soothing, vibrant color, then accented with violet-blue beards which extend into fuzzy, thick horns. The form is wide, the flowers lightly waved and ruffled. **VIPER** (1999) was a favorite here this year, and it won Best Space Age for me at one of our shows this year. The color is basically a rich shade of medium pink. The falls have a lighter area around the beards, pulling the eyes in to the focal point, a wickedly wonderful violet horn, protruding upward into a point, like a spear. Colorful, zany, and much fun.

**CLASSICS:** **PINK UNICORN** (Austin 1960); **SPOONED BLAZE** (Austin 1965).

## **MEDIANS BY CLASSIFICATION**

Oh, what a grand time to be a median hybridizer. A **lot** of hybridizers doing **serious** work in virtually all classes, and as you can tell from the awards recipients, there is amazing parity, in spite of excellent distribution and marketing by some of the better known hybridizers. “Competition” is stiff, and frankly, some very deserving varieties, even from the “pros”, are



being passed over in the AIS awards system. The major “plus side” to all this is an impressive advancement in many areas in most of the classes, with new color patterns and combinations unique to medians continuing to emerge.

### **MINIATURE TALL BEARDEDS:**

**LINDA LOU** (Wyss 1997) is a wonderful rose-pink plicata. The ground color is white, then joyously stitched and dotted with bright rose-pink. Historically, this color combination in MTBs has been rather “muddy”; not so here. Exceptionally floriferous, and a dependable performer. **FAIRLY DANCING** (Wulf 1998) is a lovely delicate violet, even lighter in the falls around soft yellow beards. The form is tight; the flowers are dainty. Beautiful, willowy branching expected of the class. **WISHFUL FANCY** (Morgan 1999) is a pert cutie, with standards in palest blue, then the falls violet, with bold, impressive light blue veins radiating from the heart. The appearance is that of an amoena, but the veining in the falls is its calling card. **YELLOW FLIRT** (Fisher 1998) is a clean bright yellow with contrasty orange beards. The clarity of color is most impressive, in that many of the diploid MTB yellows have a “burnished” look. An extremely late bloomer, a welcome season extender in the class.

**CLASSICS:** **BLACK LADY** (Rawdon 1979); **LEMON FLIRT** (Dunderman 1979); **ZIPPY CHERUB** (Guild 1978).

### **BORDER BEARDEDS:**

**CHRISTIANA BAKER** (Kerr 1999) was the star here this year. What an elegant, sophisticated work of art! The ‘Emma Cook’ type pattern, with pure crystalline white contrasted with a pronounced washed edging on the falls in sapphire blue, is choice. Outstanding proportions, completely in class, with superb branching and good bud count, even on a first-year plant here. Similar to its child, ‘Queen’s Circle’ (Kerr), but with yellow beards instead of contrasting red. **TORCHED WITCH** (L. Miller 2000) is admittedly at the top limits of the class, but the tight compact look of the flower (from Melba Hamblen’s great classic TB, ‘Orange Star’), thinner stalks, and compact foliage confirm to me that it is appropriately classified as BB. A most unusual color, basically a burnt orange, with the falls a full tone more intense than the standards. Fuzzy deep burnt orange beards make for a complete package. **PREPPY** (Vaughn 2000) is an attractive, small flowered white ground plicata, gently stitched in lavender-blue. Definitely a BB in every way, with stalks just under 2’. Branching was a bit tight to the stalk these past 2 seasons, but not so as to be objectionable.

**CLASSICS:** **GIRL GUIDE** (Reynolds 1969); **GLACIER BAY** (B. Jones 1963); **LITTLE MARK** (Quadros 1966); **PEBBLES** (Tucker 1964).

### **INTERMEDIATE BEARDEDS:**

**ASPIRE** (Blyth 1997) is a luscious affair, with satin pink heavily flushed in a strange, wonderful lilac haze. There is a lighter area around the beards, but then give way to a unique smoked lilac flash in the midst of it all. The form is wide, the petals ruffled, but the texture is “the thing” here, a magnificent changeable taffeta appearance which, when combined with the lilac infusions, make it totally unique. As elegant as ‘Aspire’ is, **BEDEVIL** (Blyth 1998) is just the opposite. A bold, daring bicolor (well named!), with odd pink standards over intense burgundy falls, contrasted with a stunning burnt orange/ tangerine beard. Tall (for the class) with an additional branch to complement the height of the stalk. Some get your attention with their subtle elegance; ‘Bedevil’ screams at you and demands attention.

**ALL ABUZZ** (Black 2000) is an extension of the washed fancy plic work Paul is doing in IBs, and as with the other offerings, it is unique and worthy of release. The base color is an unusual pearl gray, but then yields to a wash in burgundy red to purple, transforming to a solid band at the edges of the petals. A true luminata, with a lightshine of white emerging from the white beards. Indefatigable branching, with 3 branches, some positions double-socketed, with magnificent timing of the blooms. **INFINITY RING** (Black 2000) is from Paul’s “ka-ching!” cross (the luminata SDB, ‘Privileged Character’ by Keppel’s TB amoena-plicata, ‘Polar Seas’) which has produced a stable of choice variations on the luminata/fancy plicata patterns. Here we have a white base color, with the standards almost completely washed in violet, the falls a clean center, contrasted with a precise 1” plicata band in violet.

The color “mauve” often gets a bad rap, for so many described as such have been dulled in color, or a “dirty rose”. Not so with **MISS MAUVE** (Tasco 2000). An intoxicating mauve-rose, the flowers enlivened with deeper texture veins. Contrasting, clean coral-pink beards contribute to the carrying power of the flower. Wonderful form, with flowers possessing that wonderful “changeable taffeta” appearance which adds such elegance to the flower’s presentation. **PRETTY PRINCESS** (Tasco 2000) is a sister to ‘Miss Mauve’, and very similar in style and quality of plant habits. But instead of mauve, replace with rich salmon-pink with an infusion of violet in the base of the standards. Again, a bright coral-pink beard complements.

**CLASSICS:** **AZURE ECHO** (Durrance 1970); **DANDELION** (Warburton 1973); **GAY WINGS** (O. Brown 1974); **HEARTSTRINGS** (Moldovan 1970); **SNOW CHERRIES** (Greenlee 1968).

### **STANDARD DWARF BEARDEDS:**

**ELECTRIC ELF** (Blyth 1998) is a magnificent, exotic affair, with a full pink self gloriously contrasted with a thick, shocking electric blue beard. Coming from the pink plicata, ‘Bee’s Knees’ (Blyth, a child of Blyth’s ‘Chanted’), the flushing of blue comes through, and a chevron of electric blue below the beards pulls the eye right to them (as if you needed the help!). Wonderful!! **HAUNTS ME** (Blyth 1997) is just as dramatic in its own way, but in a moody, sultry, deep concoction of colors. Standards are medium lavender, but enveloped in a strange gray sheen. Falls have a predominant burgundy-plum spot pattern, then edged in the color of the standards. Velvet texture, good sunfast color, and a unique color array which is enchanting. **TRAJECTORY** (Black 1997) is a dark luminata in an oily deep violet-purple, with a candle of white at the beard and surrounding it, in sharp contrast to the intensity and richness of the base color. It comes from the great progenitor in black luminatas, ‘Black Star’ (Warburton) which, although a breakthrough when first released, was quite difficult to grow (and sustain!). Combined with Paul’s ever-increasingly complex luminata line, the growth habits have been corrected. Two new ones from Paul emphasize the work he is doing to get the flower size in SDBs more compact. Paul has been carefully selecting for smaller flowers in some of his work, and we are now seeing the fruits of his critical eye in this area. **HONEY BUNNY** (Black 2001) is a peach-pink glaciata from ‘Software’ (Hager 1990), with a warm glow of honey and butter blended into the falls. Beards are tangerine, tipped white. Tight, cute, smaller flowers with that sheen you would expect from a glaciata. **SOFT GLOW** (Black 2001) is similar in style, with smaller flowers on somewhat taller stalks (but still with good proportion), from totally different breeding. Here the standards are soft, elegant pastel salmon-pink, atop warm white falls with a narrow banding in the color of the standards. Nice, gentle ruffling completes the ensemble.

**BRIGHT CHILD** (Keppel 1999) is also a glaciata, but this time in a clear, crisp chrome yellow. It truly glows, and again has that beautiful sparkle you see in glaciatas. Thick beards are deeper yellow, but add to the overall intensity of the color presentation, versus suggesting contrast. It has been an average increaser for me. **PRIMROSE LANE** (E. Jones 2000) is a color gem in bright, happy primrose yellow, contrasted with a cute bright orange beard. Flower parts are broad but not coarse; the substance exceptional, with good carrying power of the color and resistance to the sun. **LOVE UNLIMITED** (Tasco 2000) is similar in presentation, but from totally different bloodlines. Here the yellow is a different shade, in canary, with tangerine beards not as predominant as the thick orange beards of ‘Primrose Lane’. Quite heavily ruffled, with wonderful form and a “mink” texture to the finish. For me, it over-bloomed the first year, but seemed to settle down with better increase/bloom ratio this year. **NEUTRON** (T. Johnson 2001) is the first SDB release from Tom Johnson. This young hybridizer, who apprenticed with me during his “student days” working on his AIS judgeship, possesses a natural talent for evaluating irises, and I’m so pleased to see that his critical eye for selection is extended to his own work! ‘Neutron’ is a heavily ruffled medium violet, with the falls a tone darker than the standards. Beards are white, tipped light violet, and make a nice contrast. It has the tight, compact look – and pizzazz – from its father, ‘Tweety Bird’ (Black), but in dark tones. Immense breeding potential here. Substance supreme, with a glossy look to the texture.

**CLASSICS:** **BLUE MOSS** (B. Jones 1967); **EASTER HOLIDAY** (Durrance 1961); **EYE SHADOW** (Roberts 1964); **ORANGE CAPER** (Warburton 1964); **SUNNY HEART** (A. Brown 1964).

### **MINIATURE DWARF BEARDEDS**

**SELF-EVIDENT** (Hager 1966) is pure white with a sharp clean deep blue spot covering most of the falls. The purity of colors is most impressive, and all characteristics are in proper proportion for the class. It makes a beautiful mound of bloom. **WISE** (T. Johnson 2001) is a sister to the SDB, ‘Neutron’, but smaller, even more compact, and shorter, truly in class for an MDB. It has a similar look, including a contrasting bushy white beard, but the saturation of color is even more intense, in deep, full violet-purple. It is quite heavily ruffled, also, which sometimes is not necessarily desirable in a Miniature Dwarf, but here the ruffling is so tight and precise, it works. **AFRICAN WINE** (Kasperek 1999) is a wine bitone, with the standards wine-red and the falls more of a crimson blended in with the wine color. Burnt gold beards pull the two styles of color together in harmony. Tight, cute form, with proper foliage habits and good increase.

**CLASSICS:** **CRÈME DE CACAO** (Sindt 1970); **FLIRTY EYES** (E. Roberts 1973).

### **ARILBREDS**

**CONCERTO GROSSO** (Mathes 1998, OGB) has color saturation which is beyond intense, in deep-deep oxblood red with an overlay of black varnish. There is a true black signal covering a significant area in the center of the falls. Sooty, yet glossy; an enchanting iris. Another from this German hybridizer, **HEIMDALL** (Mathes 1995, OGB) is another dramatic study in deep color, this time a somber blue-violet, with a black signal blending into the canvas. It is quite tall, with stalks strong enough to withstand our Oklahoma winds.

A quarter-bred from Sharon McAllister was the most impressive new (to me) arilbred in the garden this year: **AS IS** (1998, OGB-) gives the appearance of a variegata, with sedate buff standards over golden-brown falls, blended with rust and enlivened with a burgundy area around the beards, which suggests a signal. The flower has just enough recurve to show its aril heritage, and the colors are exotic and fully saturated. It has a wonderful leathery substance that is very resistant to rain and wind. **WINDRIDER** (Wilson 1994, OGB), in spite of its tall, sturdy stalks and huge flowers, makes a most elegant statement. Standards are genteel pale blue, accented with deeper blue veining. The falls are soft violet, with a bit of slightly deeper veining, then boldly accented with a dramatic, imposing maroon signal. This was my first year to bloom **AURORA'S VEIL** (Vossen 1992, OGB+), and it was most impressive. Standards are soft, lovely lilac. Falls are "arilbred buff", but contrasted with an exotic, huge maroon-black signal, formed in the shape of a lance!

**CLASSICS:** **ADDID ABABA** (Clark 1966); **DRESDEN GOLD** (Foster 1975); **ELMOHR** (Loomis-Long 1942); **KALIFA GULNARE** (White 1955); **LOUDMOUTH** (Rich 1970, Arilbred-Median); **NINEVEH** (Keppel 1966).

### **SPURIAS**

**STELLA IRENE** (Jenkins 1995) is a tall, dramatic deep navy blue to purple, with the falls even darker (approaching black) with just a hint of a yellow signal. Substance is like leather, and the intensely saturated flowers retain their color in hot Oklahoma weather. It has been a somewhat troublesome grower for me, slow to increase, and rather difficult to reestablish. But it is so stunning, it's worth any extra effort. **POPPED CORN** (Jenkins 1993) is a cutie, with a mighty clever name! A nice alternative to the traditional tall stately Spurias, it is less than 3' tall and has proportionately smaller flowers with tight, intense ruffling. The color is creamy white, with a large patch of butter yellow in the falls, precisely edged in creamy white. Waxy substance, with flowers with a wonderful, open airy look. **FALCON'S BROTHER** (Jenkins 1997) has rich brown shades, contrasted with bright yellow falls, narrowly edged in the chocolate brown. Exceptional vigor, with a generous amount of increase every year. **LAVENDER WAVES** (Jenkins 1996) is well named, for instead of the ripple-ruffles we often see in modern Spurias, it is gently waved. A smooth, soothing light lavender that is accented with a dominant yellow signal area in the falls. Lovely, with understated elegance.

**CLASSICS:** **BELISE** (Simonet 1967); **DRIFTWOOD** (Nies-Walker 1957); **RUFFLED CANARY** (McCown 1970); **SPRING ISLAND** (Ferguson 1971); **WOODWIND** (Hager 1968).

### **LOUISIANAS**

**GREAT WHITE HOPE** (Haymon 2000) is a cleverly named new offering. It is a tall, imposing deep violet-black with a lustrous finish. The saturation is dramatic, and the sheer size of the flowers, and the height of the stalks (over 4' tall) demand your attention. Branching is out of this world, with magnificent placement at 4 positions. **LAFAYETTE HONEY** (Haymon 2000) is a yummy, leathery honey-tan, with substance supreme and heavy ruffling (not all that common in this color range in Louisianas). Superlative branching and bud count. A wonderful addition to a very limited color class.

**DARK LOVER** (Taylor 1998) is my favorite of all the dark-toned Taylor releases. Deepest violet, approaching black, impressive. But what makes it unique is a stunning, full gold band (not rim) on all 6 petal parts. It has a smaller flower than most from this hybridizer, and proportionately, isn't tall. But this is one of the most impressive releases ever from the "Wizard of Aussie", John Taylor. **LEMON SORBET** (Pryor 1997) is a delicious soft lemon yellow, lightly ruffled and even somewhat creped – rather unique for Louisianas. It has deceptively strong substance, and the gentle ruffling has been a refreshing change of pace from the elaborate, sophisticated ruffling in many contemporary yellow and white Louisianas.

**CLASSICS:** **BIT OF BLUE** (Arny 1975); **CHARLES ARNY III** (Arny 1976); **EASTER TIDE** (Arny 1979); **GOLD RESERVE** (Chowning 1977); **IONE** (Arny 1976); **SAM REDBURN** (Granger 1978).

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