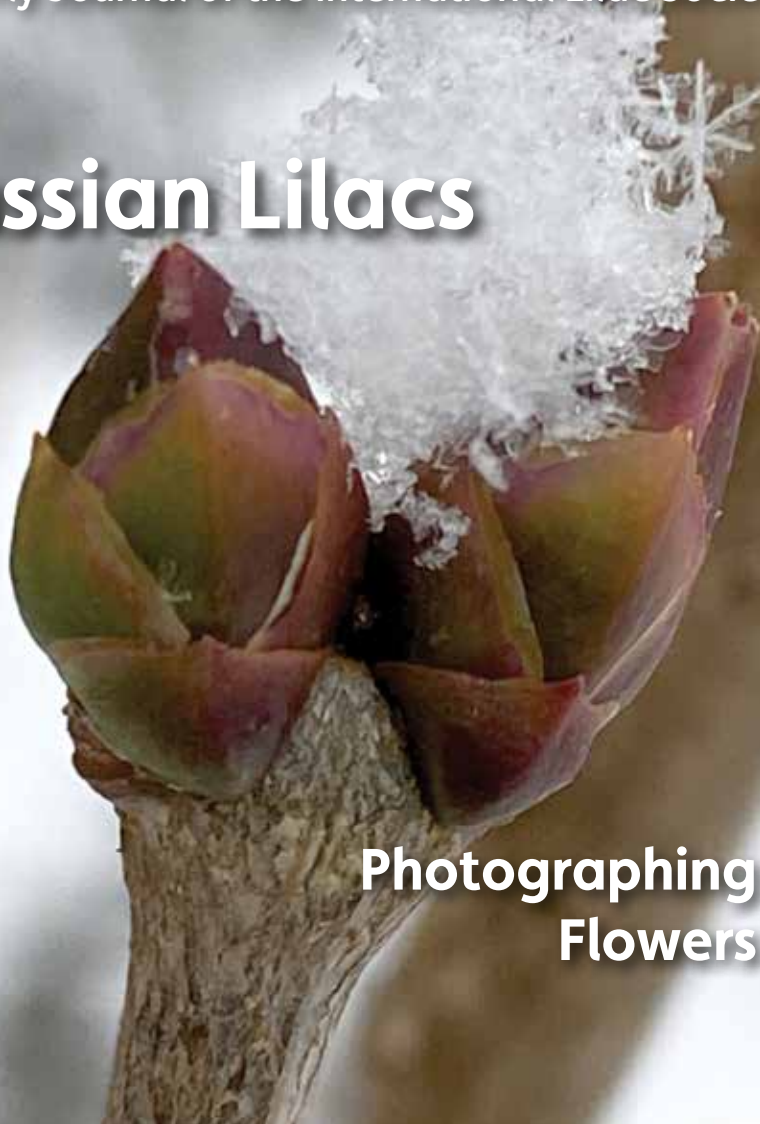


VOLUME 51 • NUMBER 1 • WINTER 2021

Lilacs

Quarterly Journal of the International Lilac Society

Russian Lilacs



Photographing
Flowers



Photo by Tatiana Polyakova

VOLUME 51, NO. 1 QUARTERLY JOURNAL
A Publication of THE INTERNATIONAL LILAC SOCIETY

Copyright 2021 Editor

ISSN 1046-9761

Copies of this publication are available for \$5.00 (U.S.) by writing to the
International Lilac Society, c/o John Bentley,
PO Box 6, Salisbury, NH 03268-0006

INTERNATIONAL LILAC SOCIETY

President Robert Zavodny
590 Delaware Avenue, Akron, OH 44303
president@internationallilacsociety.org
(330) 329-2993

Executive Vice President Claire Fouquet
2185, 137 Roe, St. Georges, QC G5Y 6V9 Canada
execvp@internationallilacsociety.org

Membership Secretary Mark L. DeBard
810 Bluffview Dr., Columbus OH 43235
membership@internationallilacsociety.org

Treasurer John Bentley,
PO Box 6, Salisbury, NH 03268-0006
treasurer@internationallilacsociety.org (603) 783-6779

Editor Tom Gober
590 Delaware Avenue, Akron, OH 44303
editor@internationallilacsociety.org (330) 503-8140

Membership Classification (U.S. Funds)
Single/Annual \$25.00
Family \$35.00
Institution/Commercial \$55.00
Life \$500.00

Mail membership dues to John Bentley, PO Box 6, Salisbury, NH 03268-0006
MASTERCARD and VISA credit cards accepted
International Postage Fee \$10 (Excludes U.S. & Canada) additional to dues.

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

OWNERSHIP STATEMENT ©2021 by the International Lilac Society
All rights reserved. No part of this work may be reproduced without written permission of the publisher. Published by the International Lilac Society.
Tom Gober, Editor, 590 Delaware Avenue, Akron, OH 44303

International Lilac Society Web Site Address:
www.internationallilacsociety.org

Published September 2021



Lilac seeds by
Robert Zavodny



INTERNATIONAL LILAC SOCIETY

Table of Contents

4
President's Message

7
Revolutionize Your Mobile
Flower Photography With 15
Simple Tips

16
Causes of Premature
(Autumn–Summer) Flowering
(Remontancy) of Species and
Cultivars in the Genus *Syringa* L.

21
Russian Lilacs (part 1)

27
Convention Corner Calendar

ON THE FRONT

Cover photo Lilac Bud in Winter by
Robert Zavodny

ON THE BACK

Winter Quiet by Nancy Latimer

EDITOR'S DEADLINE

FOR DECEMBER 2022 ISSUE:
DECEMBER 20, 2021

[Please send photos at least 300dpi
+ articles]

President's Message

Dear *Syringa* Lovers Around the World,



Winter is a time of hope. It is a time to ponder and reflect on the past year. It is a time to plan for the upcoming year.

We are just past the one-year mark of the COVID-19 pandemic. Life has changed so much for everyone around the world. The use of many new terms and phrases have become part of our everyday vocabulary: COVID-19, Coronavirus, face masks, isolation, social distancing, our social bubbles, global pandemic, etc. Our group (the ILS) is a resilient one. Gardeners are flexible and have hope for the future. We believe that there will be a tomorrow. Gardening is often a non-social function: we weed, plant, rake leaves, pick-up sticks, and prune dead wood by ourselves or with our significant other. However, we do miss sharing our gardens and plant divisions with others. There is hope that we might be able to do this once again, sometime this year.

It is now our time to ponder and reflect on the past year: its triumphs and misfortunes. As gardeners, we try new plants in different parts of our gardens, sometimes pushing the envelope of how the plants will thrive. Often these plants flourish, many times they fail. We (or I) will try moving them to a new place in the garden to see if they can be successful there. This is the way it can be in all aspects of our lives. We make tough discussions and make mistakes; but we must learn from them to be able to move forward. Albert Einstein once said:” The definition of insanity is doing the same thing over and over again and expecting different results”.

Winter is also a time to make plans for the upcoming year. Its is the best time to peruse the plethora of plant and seed catalogues arriving in the mail. I have already purchased a good number of seed packets from the local suppliers, and have tagged a few of my go-to seed cat-

alogues for my tried-and-true plants and many new seed varieties I wish to grow this year. I look forward to when the lilac nurseries list this year's selections. My only problem is that I already own most of the commercially available lilacs in North America. So, each year, I eagerly await the ILS auction list. Plus, I am always searching online for the hidden little nurseries of lilacs. I found one in North Carolina last season (Sandy Mush Herb Nursery). They have a nice selection of some harder to find cultivars, ideal for the collector. With only a few weeks until spring, time is running short to finish planning for this spring, summer and fall.

On February 6, 2021, The Executive Committee and Board of Directors held a virtual meeting to discuss several business agenda items. First was the 2021 Annual Convention to be held in Rochester, New York, USA. Initially we were in a holding pattern for deciding the fate of the Convention. New York state has a quarantine plan in place, which would make having a convention very difficult. We waited until March 13, 2021, to make our decision and unfortunately, we felt the restrictions would not be lifted in time to hold a successful convention. The Board decided to postpone the Rochester convention to 2022.

Also on the agenda was the publication of the Syringa L. Registry in a hard bound copy, for distribution to several ICRA approved educational institution's libraries. This is a requirement of ICRA, for us to remain in compliance with their rules and regulations. A new version is required every 5–7 years. Detail on purchasing a hard bound copy or paperback copy will be available soon. It is likely that you will be able to purchase your copy using Amazon Books, details to come, shortly.

Another point of discussion was the Russian Conference. Many of you may have seen it posted on the Facebook page. It was a scientific symposium, with speakers from around the world. It was held virtually like many other meetings this past year. I hope many of you were able to attend or participate.

Many people view winter as a desolate season of cold and snow. I view it as a time of hope, of planning, and of retrospection. Winter is a necessity for plants: it is a time of dormancy and rejuvenation. We

hope for spring to see the beauty of nature being reborn. We hope for the buds of our lilacs to swell and burst into green leaves and the fragrant flowers which intoxicate all of our senses. We plan our festivals and garden parties to show off our prized collections and make plans to visit our friends' gardens. We look back at the past year to learn from it, to be able to put our best selves, forward. I hope for all of you, a year of health and safety. I hope for a beautiful spring season, where we can be united by our favorite plant, the lilac. I hope we all can be together, once again, at our Convention: re-united in the shade, beauty, color, and fragrance of the lilac bushes.

Until We Meet Again,

Dr. Robert A Zavodny
ILS President



Revolutionize Your Mobile Flower Photography With 15 Simple Tips

Anna Zverkova

Reprinted with permission



When you come across a beautiful flower it is more than likely that the only camera you have available is your smartphone. Regrettably, many photographs being taken on phones turn out to be poor. On some occasions, it could be blamed on lower quality cameras – but more often it is a result of poor photographic technique. So how do you take Instagram-worthy pictures with your smartphone? What follows is a list of simple tricks that will take your mobile flower photography to the next level.

Flower photography mostly fails for one of two reasons: terrible lighting or bad composition. While a single blog post cannot turn you into a pro this article will provide you with a list of simple and practical tips that will elevate your results.

1.) Composition is a deal-breaker

Good composition is the key to a good image and the rules of great

composition are the same for all cameras be it a DSLR or a phone camera. Bellow is a short overview of those rules.

1.1) Rule of odds

Simplify the scene, you need an image with a clear focal point. The viewer needs to be directed towards the main subject. If you have multiple subjects a rule of odds will come handy.

Rule of odds

The rule states that an odd number of subjects is more interesting than an even number.

It is easy for the brain to organise objects into pairs and therefore pairs will bring symmetry and dullness to your image.

If you have one main object, accompany it with two supporting objects, not one. This way you will have one of them in the centre.

Rule of odds rule works because human eye will naturally wander



towards the centre of a group. If there's empty space there, then that's where the eye will fall. A good photographer makes the viewer look at the subject, not at an empty space.

This rule is important when trying to achieve a visually pleasant composition using several objects. It is common to have three objects in a frame as they will always form either a line or a triangle, both of which are pleasurable shapes.

Keep in mind, that the rule of odds works only for small numbers. The rule will not matter with larger groups, though. It does not matter if you have 36 or 37 flowers in your image.

1.2) Rule of thirds

Placing your flowers right in the centre can be tempting, but most likely will result in a boring image. Try composing with the rule of thirds with the main subject being placed off-centre. This will instantly give your images a professional look.

Rule of thirds



Divide your image into 9 equal parts. This will produce a grid where both vertical lines and horizontal lines are equally spaced in relation to each other.

According to the rule of thirds if you place your subject along those lines, or at the intersections, your composition will look more compelling than had you placed the subject in the centre.

Most phones will allow you to turn on a grid, so you don't have to imagine the separation.

1.3) Vertical vs Horizontal

Another common mistake for mobile photographers would be to compose all shots vertically. Just by looking at your flowers you may be able to tell which composition will work best. Approximately, flowers that are wider than they are tall will be captured the best as

horizontal shots and those that are taller than they are wide will look the best as vertical shots. This is just a guide – so keep experimenting with a viewfinder to find the best shot.

2.) Flash and flower photography

Most phones today have flash and it can be quite tempting to go bananas with it when photographing flowers, but this should be avoided at all costs. In flower photography, as in all photography in general, flash should be used in moderation. If you have an off-camera flash it can be used for side lighting or backlighting. While the built-in flash should never be used to take pictures of flowers.

3.) Find a great perspective

As always we as humans find unconventional points of view to be the most interesting. Flower photographs look the most impressive when they have been taken from the subject's point of view. Another good viewpoint for flowers would be top-down, imagine all the flat lays that you saw on Instagram.

If you want a more creative shot you can try shooting from a lower angle. People traditionally look at flowers from a standing position, but if you lie down on the ground to take your image, you are guaranteed an interesting shot.



4.) Background is a deal-breaker

The background can either make or break your image. Flowers look the best against a soft, uncluttered background as these make them stand out; a cluttered, distracting background can easily destroy all your efforts by taking attention away from the main object.

If you struggle to isolate your flower(s) from the cluttered background you can carefully place a coloured card behind the flower and have a simple one colour backdrop.

No paper in sight? why not use the sky. After all, it is nice and clean most of the time. Simply shoot from a low angle, pointing your camera up towards the sky. This trick is especially useful for photographing blooming trees.



5.) Hold your phone correctly

How you hold your camera is extremely important as it will determine the quality of your images. It is common for people to hold a phone with one hand, this may work for most of the tasks, but not when it comes to photography. You want as much control as possible and no shake; so try holding your phone with two hands. Hold it with both hands and use your thumbs and pointer fingers to set settings.

6.) Pay attention to the weather

It may come as a surprise but clear blue skies aren't ideal for flower photography. Direct sunlight is harsh and unforgiving, this gives images too much contrast, leads to loss of detail in shadow areas and makes your images flat. The perfect weather for outdoor flower photography would be a bright but overcast day – it's soft and diffused light is much more flattering.

7.) Reflector can save the day

A reflector will make a huge difference to your images on a bright day. These are typically used to shade the subject from harsh, direct sunlight and/or to bounce light into shadow areas to bring up detail and reduce contrast.

8.) Spray some water

You can make your image look more interesting just by adding a little water. Use a water spray to add a few drops of water this will add life and freshness to your photographs.

9.) Zoom in

Don't like the background? Does the subject look plain on screen? Cropping right in on a flower will let you focus on the detail. Study each flower for colour and detail and identify what makes it unique: only when focusing on a flower's character – a mass of fluffy petals, unusual leaf structure, etc ... – you'll be able to produce a pic that shows the true nature of the plant.

But don't use digital zoom for getting closer to the flower as this will reduce the quality of your images. Digital zooming gets closer by cutting out the total megapixels used and this, in turn, reduces the overall quality of photos. A digital zoom uses part of the sensor and then crops in-camera. This is different for optical zoom, where the glass is actually moving to create a larger image, while still using the entire surface of the sensor. If needed you can crop image during the editing stage. Though, the best option for a zoom with your mobile phone camera at this point will still be to use your feet.

10.) Try using mobile phone camera lenses

Can't capture details perfectly with your mobile phone then why not to try Mobile phone camera lenses? They are cheap and will give



Zoom in

your phone images a professional look.

A standard kit will come with three lenses: macro, wide angle and fisheye lens. For flower photography, I found the macro lens to be the most useful, but others may come useful too.

11.) Use natural light

Don't underestimate the importance of natural light, such light is the most flattering for flower photography. When shooting indoors move your bunch close to the window and only take a single shot.



13.) All good photos have a story!

Flower photography may look easier in some cases: a bouquet in a vase, a single flower, blooms in nature, just because we see such examples more frequently. But in order to get a good photo, it needs a unique angle and a story or it will be another photo vanishing a long photo feed. For example, if you open Instagram, then search for #flowers you will find hundreds of almost identical pictures of bouquets without a story that only have less than ten likes. So, if we face the task of creating something unique, we'll have to work.

In order to get photos that get praised, you don't need to be an artist. A bouquet lying on the surface of an old wooden countertop or on a marble surface next to a coffee cup, a bouquet on crumpled sheets in the morning bedroom and a bouquet sticking out of a shopping bag are all examples of photographs telling different stories.

14.) Use apps for editing

Times when you needed an expensive software and a computer for image processing are now history. All you need is an app to get fantastic results.

There are many great apps out there so it will take you a while to try each. In order to save you time here are my favourites. All of those apps have general image tining, but each has a couple distinct features.



- **Snapseed** A free app that has such capabilities as “Healing” which will allow you to remove imperfections from slightly damaged leaves and “Selective” editing that allows you to lighten or darken a certain area of the image.

- **ColorStory** Another free app that allows you to save your filters. Want to know more about great photo editing apps then check out my article on top 10 best mobile apps at <https://thesmellofroses.com/top-10-best-mobile-apps/>



15.) Mobile flower photography and technological progress

Mobile cameras and phone screens keep getting better! So if you just got a new phone you'll need to learn all its capabilities and not be restrained by outdated expectations. Phones with dual cameras can easily produce a bokeh (blurred background) effect.

Try to also utilize modern screens they are pretty good these days as they are bigger and have a more accurate colour representation, allowing you more space to build better compositions.

Now go and shoot. And don't forget that the key to getting better in photography is practice. You will never get better without shooting. Make mistakes and learn from them.

by Anna Zverkova, www.thesmellofroses.com

Causes of Premature (Autumn–Summer) Flowering (Remontancy) of Species and Cultivars in the Genus *Syringa* L.

Vasyl Kuzmovych Gorb

National Botanical Garden of M.M. Gryshka NAS of Ukraine

(Email: gorb_lilac@ukr.net)

[translation from Ukrainian by Mark L. DeBard, MD]

Many species of the genus *Syringa* L. have characteristic re-flowering (remontancy) in the summer or autumn. It is not common but is of great interest. In Ukraine such flowering is characteristic of *S. potanini* C.K.Schneid. (*S. microphylla*), *S. pubescens* Turcz., *S. microphylla* Diels., *S. meyeri* C.K.Schneid. (*S. pubescens*), *S. josikaea* Jacq., and some cultivars of *S. vulgaris* L.

There is a mention of this phenomenon in the scientific and popular science literature, but no one has studied it in depth to understand the factors that cause it. Dendrologists express different opinions. They often explain this phenomenon as follows: “Warm, humid and sunny days come in late summer or early autumn. Plants perceive such weather as spring, and therefore bloom.” It seems that the plants are supposedly smart.



Передчасне цвітіння *Syringa potanini* (*microphylla*) C.K.Schneid.

One site on the Internet reported that in Germany in the fall plants of *Aesculus hippocastanum* L. (horse chestnut) bloomed. German experts have explained this phenomenon as being due to a deadly disease of trees. Philipp Schönfeld, of the Bavarian Institute of Viticulture and Horticulture, explained the phenomenon as follows: offspring. (Roughly speaking, the principle here is that if I (the tree) die soon, I will make every effort to have as many offspring as possible). So, Philip also hints that the plant thinks. Some German scientists believe that the summer-autumn flowering of *A. hippocastanum* is provoked by the chestnut moth (*Cameraria ohridella* Deschka), which is damaging to the leaves of this tree, weakening its body. The bacterium *Pseudomonas syringae pathovar aesculi* also has a very negative effect on the physiological state of *A. hippocastanum* plants. Of course, *Cameraria ohridella* and *Pseudomonas syringae* weaken the physiological state of plants, but they do not cause such flowering directly, but only indirectly: they injure the body of the tree, and the cause is hidden deeper.

Many years of studying the summer–autumn flowering of lilacs and other genera helped me to understand the cause of this phenomenon. From the very beginning, I asked myself the question: “Why don’t these plants bloom in summer when there is light, heat, and moisture in the soil and generative buds are formed?” Over time, I concluded that the key is in the ratio of biologically active substances in the plant, i.e., stimulants to inhibitors, that regulate the growth and plant development processes.

We know that the root system synthesizes growth stimulants, and the aboveground part, the leaves, synthesize growth inhibitors. In early spring, when there are no leaves, the root system actively produces growth stimulants and sends them to the crown. These stimulants cause rapid growth of shoots. With the appearance of leaves, photosynthesis begins, as does synthesis of growth inhibitors which accumulate in the aboveground part—in the crown. First, these inhibitors slow down the growth of shoots, and then they actively inhibit it. From this moment in the plant comes, and which is then constantly maintained, the balance between the stimulant and the inhibitor, so all the growth processes in the plant almost fade. But

if photosynthesis, for some reason, slows down sharply, then the amount of inhibitors will decrease accordingly. This will upset the balance between the inhibitor and the stimulant, and the stimulant will be higher in percentage relative to the inhibitor. Therefore, an excess of stimulant will cause growth processes in the buds from which the inflorescences will grow.

Many factors can slow down the process of photosynthesis: thermal, chemical, entomological, phytopathological and mechanical damage to the leaves and a sharp, temporary—two or three weeks—lack of moisture in the soil. I know of cases where after flames scorched the leaves, *S. vulgaris*, *S. villosa* C.K. and *Forsythia ovata* Nakai, bloomed in 35–41 days.

While studying the biological features of pollen of plants of *S. vulgaris* cultivars, I several times artificially caused premature flowering in them in early autumn. To do this, I cut off the leaves—mechanical defoliation—from one branch on the south side of the crown. Inflo-



Передчасне цвітіння *Syringa josikaea* f. *monstrosa* Jaeger

rescences grew on it in 40–42 days. They were formed because the organ that synthesized growth inhibitors disappeared.

Thus, the plant will be able to bloom prematurely, i.e. in the summer–autumn period, when photosynthesis suddenly slows down,

which will also reduce the synthesis of inhibitors. Instead, growth stimulants, in percentage terms, will increase, which will cause premature flowering.

However, plants of some species of the genus *Syringa* L. whose leaves were not damaged, can bloom prematurely. This is especially true of *S. potanini*, *S. microphylla* and *S. meyeri*. In their crown in July-August, single inflorescences with full-fledged flowers appear. The reason is that our fertile soils for the plant of these species create much better conditions for growth than in their natural range. I think that due to this their root system can actively grow and become physiologically more active. This helps synthesize more growth stimulants than needed. Excess of these biologically active substances also causes premature flowering. A necessary condition, however, would be optimal soil moisture.

In autumn, inflorescences appear in the crown of *S. pubescens* almost annually. They do not occur due to damage to leaves by diseases or pests, but because of early shedding of leaves. The natural range of this species is in northern China. Its plants grow there on open mountain slopes at altitudes up to 2400m (7900 ft) above sea



Передчасне цвітіння *Syringa microphylla* Diels.

level. The growing season there is much shorter than in Ukraine. It is natural that they maintain seasonal and annual rhythms. Therefore, early shedding of leaves in Kiev for them is a natural phenomenon. Thus, the autumn flowering of *S. pubescens* determines the already mentioned physiological mechanism: in the absence of leaves, the root system on warm, sunny and humid days continues to synthesize growth stimulants, which provoke the flowering of generative buds.

Summer-autumn flowering is a negative phenomenon because it is premature and occurs due to those generative buds that should bloom next spring. Because of this, the upcoming spring blooms would be less decorative. Therefore, it is desirable to create conditions for the plant that would prevent this phenomenon. For this purpose, it is necessary to protect the leaf apparatus from thermal, chemical, mechanical, entomological, phytopathological and other damage.

For plants of *S. potanini*, *S. microphylla* and *S. meyeri* it is necessary to avoid fertilization of the soil.

There is another reason to prevent premature flowering. Plants in which it occurred in late autumn become less hardy. This is because the plant, which is already “prepared” for winter, experiences partially restored physiological processes. Due to the early and sudden onset of frost, the tissues of the shoots can be damaged. Particularly vulnerable are those cultivars of *S. vulgaris* that do not have a long physiological rest. It is for these reasons in our collection that 15 year-old rather decorative plants cultivar ‘Mme Florent Stepman’ died.



Winter Quiet by Nancy Latimer

Russian Lilacs (part 1)

Dr. Olga Aladina and Tatiana Polyakova, *Vice-President of The International Lilac Society*
[English translation by the authors and Mark L. DeBard, MD]



Akademik Kurchatov

The birth of a new cultivar of lilacs is a long process; its appearance is a long-awaited joy. Only enthusiastic people can spend not only years, but decades of their lives on such difficult and painstaking work. We want to present to you the results of the work of the Russian lilac growers.

The difficult work of breeding new cultivars of lilacs includes many stages: the selection of parent pairs with specified characteristics, hybridization, the development of seedlings from artificial and open pollination, and the development of selection methods in the early stages of the process. In autumn: the collection and cleaning of seeds; in winter: their stratification, sowing, culling, and the constant care of seedlings from early spring to first snow. It takes many years before the shrub blooms. And the most wonderful moment you have been waiting for is the first flowering of hybrids. Anyone who has once plunged into the sea of blossoming lilacs, grown from seeds with their own hands, will never forget their emotions at the sight

of the results of many years of work. Every year, everything repeats: descriptions of flowering seedlings, photography and preliminary selection of promising hybrids, not all of which after several years of observation will be entitled to a name. The next step is to fix the selected hybrids by grafting and introduce them into a sterile culture. There has long been a tradition in the world to give new cultivars the names of heroes, famous personalities, or the names of significant historical events. Following the example of Leonid Kolesnikov, the authors include memories of Russian history in fragrant bunches of lilacs.

UNION OF LIKE-MINDED PEOPLE

In 2000, a team of enthusiasts who dreamed of breeding new cultivars of lilacs joined in a group called “Russian Lilacs”. Three professional genetics breeders—Vladimir Arkhangelsky, Sergey Aladin, Ph.D.; and Olga Aladina, Ph.D., full professor; as well as Tatiana Polyakova, who had been studying the history of lilac culture for many years, and ecologist Anastasia Aladina, joined together and have begun to achieve their main goal: the revival of the Russian school of lilac breeding. The first sowing of seeds was carried out in 2002–2003 and has been done annually since.



Tatiana Polyakova Olga Aladina Anastasia Aladina Sergei Aladin

In 2011, the first thirteen cultivars of the Group were included in the Russian State Register of Breeding Achievements, two of which—Mikhaïlo Lomonosov and Federiko Garsia Lorka—were highly praised by international experts. By January 2017, 72 lilac cultivars had been bred by the Russian Lilac Breeding Group. [There are 111 as of April 2020]. We present 37 of them here.

'Akademik Kurchatov'



(Seed from open pollination of 'Buffon'. Aladin S.A., Aladina O.N., Polyakova T.V.)

Igor Kurchatov was an outstanding Russian physicist. The buds are bright, dark purple. Flowers are single, very large (more than 3 cm) on long purplish violet corolla tubes. Elongated dark purple petals with a light edge are swirled back reflexively. The lower side of the florets is pink-tinged. Until the end of flowering, the cultivar nicely retains the shape and beautiful coloration of the corolla. The inflorescence consists of two large yet airy and delicate panicles. Late flowering.

'Aleksandr Blok'



(Seed from open pollination of 'Vechernyaya Moskva'. Aladin S.A., Aladina O.N., Polyakova T.V.)

Alexander Blok was a famous Russian lyrical poet, writer, publicist, playwright, translator, and literary critic. The buds are green with a lilac hue. Flowers are large (up to 3.7 cm), double, asymmetrical, with a closed center. Petals are a rare dark lilac, later a lilac-pink with a heterogeneous smoky color; the back side has a pearly hue. In the shade and as the petals bloom, the petals become bluish. Inflorescences are large (22 cm), dense, a beautiful pyramidal shape. Late flowering.

'Anastasiya'



(Elite form 12-94 x elite form 11-301. Aladin S.A., Aladina O.N., Polyakova T.V.)

This cultivar is named after Anastasiya Aladina. The buds of this lilac are slightly elongated, green, later purple, on long purple tubes. Flowers are large (2.8 cm), double, asymmetrical. In the center of the flower you can clearly see bright yellow stamens. The petals are painted in shades of lilac and blue, and the end tips of the petals are bent inward. Inflorescences are large, wide, pyramidal, and dense. A graceful late-flowering cultivar.

'Anastasiya Shirinskaya'



(Seed from open pollination of 'Zhemchuzhina'. Aladin S.A., Aladina O.N., Polyakova T.V.).

The daughter of a Russian officer, Anastasiya Shirinskaya, was a girl who participated in the events that led the Russian Imperial Navy from Crimea to their last harbor in the Tunisian port of Bizerte. She lived there her entire life, devoted to preserving the memory of the Russian Squadron and its sailors. By decree of the President of the Russian Federation she was granted Russian citizenship. Flowers double (2.5 cm), asymmetrical, with a closed center. The petals are pale lilac-pink, then later lighten and acquire a light bluish tint. On the pink and lilac back-

ground are scattered greenish rounded buds. Inflorescence consists of two or three elongated panicles (30 cm). Mid-season flowering cultivar.

'Artek'



(Seed from open pollination of elite form 12-247. Aladin S.A., Aladina O.N., Polyakova T.V., Aladina A.S.)

Artek is an international children's center, built in 1925, located on the Black Sea coast. A very joyful, festive, and fragrant lilac: against the background of dark green foliage suddenly appear long-lasting bright panicles that resemble Pioneer ties fluttering in the wind. The buds are glossy, purple, and as they open acquire a pink-lilac tint. Flowers are single, quite large (2.5 cm), most often multi-colored, and resemble phlox flowers. Petals on the outside retain the bright color of buds, the edges of the petals are light, and on the inside the color is heterogenous: along each reddish petal there is a blue line with light lines at the base. The inflorescences consist of one pair of wide and pyramidal panicles. The cultivar is very late flowering.

'Afrodita'



(Seed from open pollination of 'Zhemchuzhina'. Aladin S.A., Aladina O.N., Polyakova T.V.)

The buds are characteristically rounded, dark pink, often with a pale-yellow tint. Flowers large (3 cm), double, with long tubes, slightly

asymmetrical, open center. The lower side of the petals is pink, with the inside a lighter, gentler color with a mother-of-pearl sheen. The fragrance is strong and pleasant. The inflorescence consists of one pair of cone-shaped panicles 26 cm long. The bloom is open and long-lasting. Late flowering (until mid-June).

'Belomor'e' (White Sea)



(Seed from open pollination of elite form 9-131. Aladin S.A., Aladina O.N., Polyakova T.V.)

The buds are green, the flowers are half-double and large (3 cm), with an open center and protruding large stamens. The petals are white, rounded, slightly bent

inward, so that the surface of the inflorescences resembles a silky fleece. With strong flower peduncles, the inflorescence consists of two rather dense panicles. Blooms in mid-season.



Turtle Doves on Lilac by Zelimir Borzan

Convention Corner Calendar

May 12-14, 2022 Rochester, New York 50th ANNIVERSARY

The ILS was originally organized in New York in May 1971 and we will be celebrating the group's 50th anniversary. Our hotel is reserved and many of our members are anxious to gather in person once again. Registration and hotel information will be published in the Fall journal. If you are a member in New York and would like to volunteer in any way, your assistance would be greatly appreciated. I especially encourage any members in the Rochester area to volunteer their time and expertise. Please contact Karen McCauley if you could help.

May 17-20, 2023 (Tentative dates) Oldenburg, Germany

Dates will be confirmed, and details will be announced later.

May 2024 Kent, Ohio

Details will be announced later.

June 2025??? Sainte Georges, Quebec

Thank you to all the ILS volunteers that donate their time, and money, to make these events happen. If you would like to host an upcoming convention, please contact me. Thanks for your cooperation.

Karen McCauley
Convention Chairman
952.443.3703
mccauleytk@aol.com

International Lilac Society

STANDING COMMITTEES

I. ADMINISTRATIVE EXECUTIVE

President Robert Zavodny

Treasurer John Bentley

Executive Vice President Claire Fouquet

Editor Tom Gober

Membership Secretary Mark DeBard

REGIONAL VICE PRESIDENTS

US David Gressley

Canada Claire Fouquet

Europe Elke Haase

Russia/Asia Tatiana Polyakova

AUDIT

Tom Gober

PUBLICITY

OPEN

BOARD OF DIRECTORS

2021

Jack Alexander

Mark DeBard

OPEN

J. Giles Waines

2022

Bradley Bittorf

David Gressley

Nicole Jordan

Bruce Peart

2023

Kelly Applegate

Claire Fouquet

Tatiana Polyakova

Brian Morley

II. CONVENTION

CONVENTION Karen McCauley

AUCTION Bruce Peart

III. EDUCATIONAL

EDUCATION AND RESEARCH Dr. Giles Waines

PUBLICATIONS Tom Gober

IV. HONORS, HISTORY, PLANNING

HONORS AND AWARDS Brian Morley

ARCHIVES Jack Alexander

LONG-RANGE Robert Zavodny

V. LILACS

REGISTRATION Dr. Mark DeBard, Registrar

LILAC EVALUATION Bruce Peart

PRESERVATION Josh Miller and Tatiana Polyakova

VI. MEMBERSHIP

MEMBERSHIP Mark DeBard

NOMINATIONS open

ELECTIONS Nancy Latimer

YOUTH Kelly Applegate



Photo by Tatiana Polyakova

