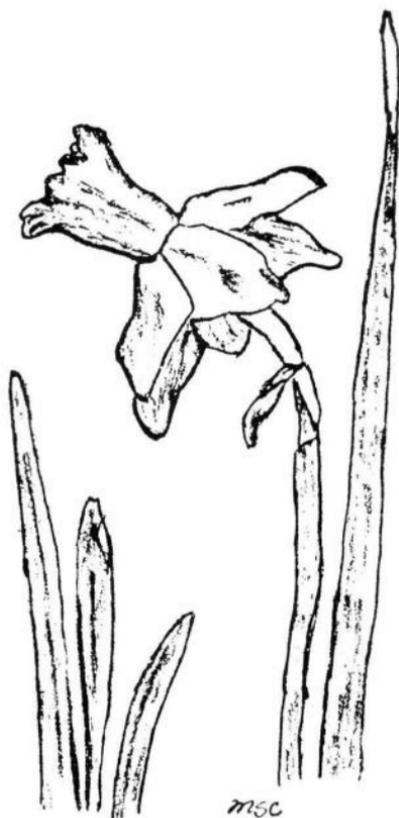


Vol. 8, No. 3

March 1972

The

# DAFFODIL JOURNAL



*Estrellita*

Quarterly Publication of

AMERICAN DAFFODIL SOCIETY, INC.

# The DAFFODIL JOURNAL

Quarterly Publication of the American Daffodil Society, Inc.

Volume 8

Number 3

MARCH, 1972

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THE DAFFODIL JOURNAL is published quarterly (March, June, September and December) by the American Daffodil Society, Inc., 89 Chichester Road, New Canaan, Conn. 06840. Second class postage paid at New Canaan, Conn. and additional entry post at Falls Church, Va. Subscription price (including membership) is \$5.00 per year, \$12.50 for three years. Single copies of current or back numbers are \$1.00.

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Articles and photographs (glossy finish) on daffodil culture and related subjects are invited from members of the Society. Manuscripts should be typewritten double-spaced, and all material should be addressed to the Editor.

DEADLINE FOR THE NEXT ISSUE IS APRIL 15, 1972

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## SCHEDULE OF MEMBERSHIP DUES IN THE AMERICAN DAFFODIL SOCIETY

<i>Individual Annual</i> .....	\$5 a year or \$12.50 for three years.
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## THE COVER DRAWING

is by Mary Cartwright. Estrellita, a 6a of intermediate size, was bred by Grant Mitsch and introduced in 1954. The parentage is Mite × Malvern Gold, the latter a Down Under daffodil.

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## DAFFODILS FROM DOWN UNDER

By EDMUND C. KAUZMANN, *White Plains, New York*

The Antipodes have an aura of mystery, adventure, and romance for us in the Northern Hemisphere which neither the old voyages of discovery nor present-day rapid transit and instant communication have dispelled. It may be that their charm lies in our early childhood when, if discovered in a particularly horrendous activity, the desire to get as far away as possible would have landed us on the other side of the earth, the Antipodes. No amount of explaining can quite dispel the notion that people down there walk upside-down or that daffodils are so planted that their roots grow up toward us and their flowers in an opposite direction.

Some such deep notions must have stirred me in the early years of daffodil growing to pay special attention to developments among the folk Down Under and to wish, someday, to send for some of their bulbs. A somewhat feeble early attempt to do so was unfruitful. Then, in 1966, the *Daffodil Handbook* came out with its listing of Australian and New Zealand suppliers. In scanning their lists I promptly discovered that these were also a

source for old-time Northern Hemisphere varieties no longer procurable from growers in the upper half of our earth. Immediately, and almost every year since then, I have sent a succession of mostly small orders to various daffodil producers in Australia and New Zealand. I have, in time, imported some 400 named varieties from them and a good number of their unnamed seedlings. On the theory that anything originating in the Southern Hemisphere must be good if northern growers are willing to propagate and distribute them, I also acquired some 30 varieties originated in the southern half of our orb. Conversely I also reimported from down there some 50 varieties of such old and discontinued ones as J.T. Bennett-Poë, Horace, Boswin, Quartz, and Evening.

Down Under bulbs are dug in January and February, shipped in March and April. Orders for them are best placed in January or February. I found it wise to submit a generous list of substitutes and even to give *carte blanche* to the growers to make any substitutions they wished. In my ignorance of what was good in daffodils south of the Equator, I normally profited by their substitutions, getting better varieties and healthier bulbs. At times I have just sent money, finding growers, if anything, overly honest and friendly in sending me the best they could. I have had only one shipment rejected on inspection by our USDA Plant Quarantine. I could not fault this grower's replacements, next year, for quality.

The Down Under bulbs usually arrive in late April, sometimes in early May. What to do with them became a matter of prime concern with my first importation. Normal procedure, both north and south of the Equator, is to plant when received and let nature take its course. But winters can be very cold, temperatures dropping to 20° below zero, where my bulbs are planted. The growing season is short. Finding that in the Antipodes they had some success in keeping British imports under refrigeration till planting time, I had my local butcher store my first imports in his 34° to 36° refrigerator that first summer. They seemed in prime shape at fall planting time. Next spring, however, brought disappointment. A few came up and bloomed, others stuck a few leaves a little above the soil and decided to grow no more. I seemed to have lost more than half the bulbs. The second spring in this planting looked better. Most of the bulbs showed up with normal or near-normal foliage, and perhaps a third of them bloomed. In the three subsequent springs, more of them blossomed, but I expect it will be next year before I see flowers on the last 10 percent. A review of literature on Dutch experiments with cooling daffodil bulbs leads me to suspect that the prolonged cooling my bulbs underwent that first summer threw many into a delayed dormancy which kept them from growing at all the first winter and spring. It seems to have caused such maladjustments that some are only now getting back on an even keel. Shipments received in subsequent years have all been stored in a very warm dark corner of my living room, near a chimney, until fall planting time. Under this treatment some will dry out more than is obviously good for them and occasionally one will make a beginning at sending up leaves. I have sometimes seen bulbs shoot up leaves almost 3 inches in storage, but most come through in good shape. I plant them all toward the very end of October, somewhat late for my climate, and find that both the overly dry and the premature growers recover, taking about normal time to adjust to their new soil and climate, 2 years or more. I figure that losses due to transfer between hemispheres may run as high as

## PORTLAND CONVENTION

April 6, 7, and 8, 1972

Time is running out to make reservations for the 1972 ADS Convention to be held at the Sheraton-Motor Inn in Portland, Oregon. Details and reservation forms have long since gone out by mail to all members. Late reservations mailed after March 31 should be mailed to Wells Knierim, Chairman, c/o Sheraton-Motor Inn, 1000 N.E. Multnomah St., Portland, Oregon 97208.

The theme of the meeting will be American Hybridizing but we expect distinguished guests from New Zealand, England, Ireland, and Holland. Top attraction of the Convention will be visits to the daffodil plantings of Grant Mitsch and Murray Evans where you will see hundreds of new American varieties and seedlings, including those crossed by Bill Pannill, Tom Throckmorton, and the late Harry Tuggle.

In addition to an exhibit at the hotel of the new varieties and seedlings of these hybridizers, there will be a competitive show offering the major ADS awards, including the Harry I. Tuggle silver tray, the Gold Quinn and Watrous Medals and the new award honoring Larry Mains. Classes for single-stem and 3-stem entries of standard cultivars will NOT be included, but the usual seedling and collection-of-five classes will be. All members who have daffodils blooming at this time are urged to enter the competition.

Come to enjoy a great convention and the beautiful scenery of our Pacific Northwest.

Wells Knierim  
1972 Convention Chairman

6 or 8 percent. Usually, in their first spring, a few miserable-looking flowers appear. Perhaps a third may blossom, with only rarely a good representative flower that first spring. The second spring most will flower, and a small percentage can be evaluated. By the third spring I usually get representative blooms. It sometimes takes as long for bulbs of European and U.S. origin to adjust to my soil and climate. The Down Unders are only a bit worse.

Perhaps it might be well to explain that in acquiring Down Under varieties I was not particularly interested in making a representative collection of the latest and best varieties. I ordered tried and true older and even ancient

kinds as well as a very few more expensive recent winners of show honors. Sought out especially were the unusual and different. I suppose my collection might represent a sort of history of daffodils in the Antipodes. Many varieties have not been with me long enough or bloomed over enough seasons to evaluate.

Of the yellow trumpets I have some 34 Down Under kinds. As with breeders elsewhere those in the Southern Hemisphere have the tendency to grind out too many insufficiently distinct or different varieties to warrant naming. Older varieties show a tendency toward too large a trumpet, awkwardly twisted perianths, and murky yellows, no better nor worse than contemporary products up north. More recent developments show improvements in form, substance, and color paralleling those of Europe and America. Among my earliest acquisitions was one named Titch which comes very early on long straight stems with a substantial starry medium-yellow flower standing very soldierlike at attention. It is not large. Jobi and Palmino are closer to modern show standards. I especially like Jobi for its good substance, color, and shape. It is consistently good and reputedly transmits its good qualities to its progeny. Crossed with some of Dunlop's super-dupers its offspring would hopefully have hybrid vigor, as its line of breeding is from outstanding good Down Under ancestors. The most unusual of these la's was Candlelight (Hunter's Moon  $\times$  Kingscourt) which improved very much on second bloom. If one likes Peeping Tom, Candlelight should appeal because of its long narrow trumpet. It comes midseason with more substance and better form than Peeping Tom, in a less intense yellow which varies as the flower ages. When one sees it growing among other trumpets, one is drawn to it, for it is different, but it is more unique than beautiful to my tastes. When Yellow Sea bloomed for me last year I could not help going over to see what that was. On first bloom it came with the largest flower of any trumpet I have grown. Dressed in a light shade of yellow, its substance thin as tissue, it astonished me by lasting and lasting all of 3 weekends.

Bicolor trumpets are represented by some 20 Down Under varieties. Best known of these in the Northern Hemisphere is Bonnington, once procurable from northern sources. It was highly praised some years ago by Harry Tuggle. On first try, this variety failed to survive because of fusarium. I acquired more bulbs again last year and hope to see this paragon bloom someday. Of earlier imports, Early Prince pleased me with its neat blooms and good contrast. Its flowers are not large, but it promises to be good in the garden and has nice long stems for cutting. Windsor was the best of this lot, though I prefer more contrast in my lb's. In later plantings, George has pleased with its continuing good quality and form. Even better is Rowella, consistently well formed, poised, and starched. Grown for exhibition, it just might win in northern shows. My most unusual variety, because of its pleasing buff-colored trumpet, St. Saphorin is certainly recommended. This Sincerity  $\times$  Trousseau cross comes almost lc for me. On the small side for shows, its perfect shape and proportion make it a welcome companion by my armchair.

I have only 14 white trumpets from below. None have especially distinguished themselves. Among the better ones are Isbrid and Kareela, but I probably should have made better choice in ordering my lc's. I did acquire Engleheart's ancient (1913) White Emperor, which is interesting as a gauge

of how much our modern varieties have improved. Its reputation as a parent makes it a candidate for back-breeding when, as, and if it appears our fancy new varieties have become too highly bred. Lochin, a much-touted Down Under variety which won many prizes there and has been prominent for breeding south of the Equator, has bloomed for me, but will need more time to adjust before I can evaluate it.

I have 20 2a-yellows. In the original plantings Bendigo turned out quite interesting because of its deep-yellow color, excellent substance, and its distinguished frilling at the edge of a medium-sized cup. I also like Buffo because of its attractive and distinctive deep buff half-trumpet-sized crown. The somewhat old Gold Script is still of value because of its nice straight-edged very conical cup. The whole flower is a lemon shade, reminiscent of P. D. Williams' better productions. My first shipments included somewhat elderly Toorak Gold, better than the ancient Malvern Gold procured from northern sources many years ago. I was unhappy to find Toorak Gold soft and rotting in the original shipment. A healthy hard round bulb arrived second time around, which, on first bloom last spring, made me glad I had reordered. It comes on straight wiry stems, very early; its deep-yellow stars stand at attention. None of these 2a's may win ribbons, but I like them.

There are more than 30 varieties of 2a's with colored cups, too many in an already overpopulated division. These do tend to color better than the average run of northern varieties in this class. Some also fade less, so I feel they should be more widely tested in the more severe of our North American climates. Among my earliest acquisitions, I was pleased with Amary for its narrow deep cherry-red band. Heidi comes on short stems, a little girl in yellow with orange-red trimmings, quite as charming as its namesake. Quirinus, from both Northern and Southern Hemisphere growers, I feel is overlooked as a generous and colorful garden variety. Its cup is long and straight and always well colored for me. Reports from South Carolina claimed, "it was the brightest colored daffodil on the place." Craze, Kai, Rawene, Monte Bello, and Red Mars have all attracted attention and should win ribbons in a good season. Perhaps Red Mars is the most consistent of these. Its rounded crown is splashed orange red almost to its base. There is good contrast with the deep-yellow circle of petals. Early Spring usually delights me with first-early brightness, even with its poor substance. Last year, on first bloom, Vainqueur attracted attention for its size and color. Years ago, Alan Gibson in New Zealand crossed Dervish with Rouge and came up with a red-apricot perianth and cup he named Tekapo. It has proved better than other apricot-petalled daffodils I have grown or seen.

More than 2 dozen 2b-yellows crowd a field which leaves little room for expansion. Years ago I procured, from northern sources, a gem for the garden named Marie Louise. It begets a good-sized rounded white flower on stout shortish stems, distinguished by one of the prettiest large flat heavily frilled centers with a most distinct narrow gold circlet at the edge. This variety is apparently not known in Europe as it has been in the U.S.A., and it confounds me to find no comments on this beauty. Another of interest is Walter J. Smith, which endears itself to me by occasionally producing extra petals in the perianth. Many do not care for this trait, which I feel may add variety and interest to daffodildom. A daffodil with a double row of petals would be even more fascinating. Daintiness, an old New Zealander, reflects the distaff touch of its originator, Mrs. Moorby. Well named, it is for home

gardens and vases—one for those who miss the grace of long-gone kinds. It has a pale-yellow cup on the small side and gracefully arched petals. Euroa intrigued me because its cup was described as “stone colour.” This turned out to be a mixture of gray and yellow in a nicely turned flower. If you like Polindra, try Joliette, which I found an improvement on that paragon in most every way, but still much its ditto. Large size and beautiful big open pale-lemon cup with all those ruffles distinguish Royal Robe. I am also pleased with Upkeep for its short straight bright-yellow cup set upon a very white velvet perianth. As potential show winners I recommend Green Gables and Mooncrest, both with substantial very white and circular perianths. Their somewhat bowl-shaped centers are both outlined distinctly in deep gold. Green Gables’ cup is centered in green, and Mooncrest’s comes apricot fading to white with age.

The 2b's with colored cups are also in a field which is overpopulated with look-alikes. From Down Under I have about 4 dozen named ones. From northern sources, years ago, I acquired a few Down Under varieties, of which three still appeal. Artist's Model when it comes right for me, which is seldom, I always pick before someone else does. Its shocking orange crown curls back astonishingly to form a circlet tight against the white and rounded perianth. The effect stops one and wins prizes. I have grown it for years and in a good year may find two such flowers in a half-dozen clumps. Mostly the cups come open vase shaped with no sign of doubling back. Its bulb produces hen's teeth. I still recommend trial and patience with it, if one can grow lots of daffodils. A good bloom can be a show-stopper. Old Rubra, an ancient from Down Under, still rightfully holds its own for gardening, cutting, and breeding. Overlooked by those who like Blarney and Blarney's Daughter is Fairy Mother, which I like better, as its color is far more consistent for me. Perhaps the best among the more conventional red and whites among my early imports has been Japaddy. It has good contrast, keeps its color well, comes consistently on tall straight stems, but doesn't quite meet exhibition standards. Smaller, but very neat and trim, with apricot edge on goblet, is sparkling white Jennifer so stiffly starched. An old-timer with an abundance of oldtime grace is tall and vigorous Lily Ronalds, by the maker of Rubra. Its frilled edging is apricot-tinted, and the open cup has a greenish center. Its gracefully arched petals are white as plaster and spread wide—a joy for house and garden. If anyone is back-breeding 2b's with color they might try very ancient Jean Hood (Bernadino × Horace), produced by the long defunct West & Fell in Australia. It did well in California, too. Improve her color and contrast and she could be a winner; other requisites are still there. Pirandello rates high for color. It has a pleasing white circular perianth and deep-orange-red bowl-like center; its stems grow strong and straight. A series from David Bell in New Zealand with fine red-orange-yellow cup shadings, large circular very white perianths, and good stems are all consistent, show-caliber blooms with names like Marilyn Monroe, Masquerade, Vanity Fair, and Witchcraft. I liked the last-named best in 1971, but Masquerade would probably do better at a show. Silhouette, like the above, has its mulberry cup edged with a sliver of gold. No show variety, but still nice, Narrawong has a long narrow colorful apricot-orange cup also ending in a gold rim. First seen last year, Bazaar drew distinction from all the frills to its orange cup.

There are only about a dozen 2c's, for the most part neither better nor worse than others we know. A small one named Moonie, of star shape with long narrow crown, endears itself. I recommend First Frost, which bloomed for the first time last spring, as a patrician smoothie, white as its name, substantial, and long lasting. No longer available up north is Evening, which originated there. When returned to the north from the Southern Hemisphere its abundant clumps of dancing grace seem a delight to me. As good in the garden as it has been for breeding, one wonders why it disappeared commercially.

I understand that there are some good new 2d's Down Under, but that they are still scarce and hard to come by. The three 2d's that I acquired are not among the new ones and cannot be recommended.

Of the few 3a's acquired, Petna turned out nicely. It is small and dainty in effect, a deep copper-orange small cup with wiry stem and narrow foliage—a nice one for the garden.

Of some 20 3b's, a few have been worthwhile. Among the early arrivals Vibella is distinguished by the neat ribbing of its cup. It comes with a bright-orange edge. Three large circular flowers with very white perianths, good tall straight stems, and small red-edged cups are Anacapri, Hampstead, and Kindergarten. I like Anacapri best. Kindergarten has a deep apricot center. They all hold their heads high alongside northern counterparts and should win ribbons. Another, liked for its very circular perianth is Tongahoe. It has a small saucer-cup edged orange. A dozen years ago I obtained from northern sources old Silver Plane which Guy Wilson brought back with him from a visit to New Zealand in 1929. For some years, growing among more modern 3b's, visitors singled it out. One would not suspect it is a parent of Chinese White. It lacks substance but lasts well and produces larger blooms than Chinese White which come uniform and face up on taller stiffer stems, their whitish starlike perianths centered with pale yellowish large bowl-like discs.

I have only two 3c's, neither especially distinguished. I rather like Polar Imp, a smaller version of Chinese White. It comes earlier and has a more upright stance.

The only 3d I have ever seen listed is Green Elf, which I have hopefully acquired as an oddity. Both Guy Wilson and Jefferson-Brown mention trying it, but with indifferent results; in England and Ireland it is a smallish 3b with reddish cup. For me it produced an astonishing completely chartreuse 2a on first bloom. Next season it turned into something with long wavy white petals and a small eye of yellow daubed uncertainly with emerald green. Its stem has subsequently lengthened, but it otherwise remains the same distraught thing. I shouldn't despise it so much, though. Somewhere in the unstable genes among its chromosomes is an all-green daffodil.

I have a dozen of the Down Under doubles, none of which distinguished themselves, in my opinion. Erlicheer I have tried time and again, but the climate appears too severe to let it grow. From casual remarks of northerners who have seen it, Ripe Tomatoes might be different and distinct, but mine fail to grow. Eleanor May and Temple Bells win prizes Down Under, but come too heavy for my taste. Others have not yet had time to bloom or need more time for adjusting. Richardson doubles also tend to be very slow in adjusting to my soil and climate.

I have nearly 2 dozen named triandrus hybrids from Down Under and would part with none of them. C.A. Nethercote, one of the fathers of daffodil breeding in Australia, advocated keeping a pretty flower, even if it might never be suited for competitions. Both he and his friends, the Morrisons, made triandrus crosses too nice to throw away, some of which I was able to get in 1967 before the last Morrison passed away. Though few of the many imports from Australia and New Zealand that season bloomed the next spring, all the triandrus hybrids did. My advice is to get any and all the Down Under 5's one can. King's Sutton and Hawera from Down Under are well known and procurable from northern sources. Some of you may know the refined charm of Agnes Webster. My favorite is a bicolor, Fairy Cup, a powdery yellow vase set among graceful white petals, normally two blossoms to each long thin stem. The whitest daffodils I have ever seen are the tiny Sapphire and slightly larger Vera Pura. Bunnies, Humpty Dumpty, and White Owl are easier to procure and will certainly amuse and please you.

I only have three cyclamineus hybrids originating from Down Under — Cyclak, Richmond Gem, and The Little Gentleman. They are all small. Cyclak is very like Cyclades. The Little Gentleman, procurable from northern sources, is perhaps the best, a diminutive version of Woodcock. Richmond Gem is different from any cyclamineus I have known. Its *flat* cup is pale yellow, the slightly reflexed petals a poor white. It has as yet only bloomed once for me on a stem too short for a flower its size.

Of eight jonquil hybrids perhaps Gold Sprite is most typical of the lot. It might be described as a better Buttercup. All have that very deep rich yellow, except for pretty little Jimpy, which opens creamy yellow and ages to a soft white. They all come on nice tall wiry stems, with unregistered names like Joanne, John Gilpin, Jonno, and Mandy.

Of the tazettas I certainly recommend Green Goddess, Highfield Beauty, and Pleiades. They bloom once or twice for me and then may disappear. Green Goddess had a cluster of four or five flowers, their white petals and yellow cups overlaid in green. Highfield Beauty was even more striking, with perhaps six flowers on its tall straight stem. Opening greenish throughout, especially in the center, its petals turned yellow whereas the cup turned reddish with age. Pleiades had widely scattered larger individual blossoms in white with yellow cup splaying out from the end of a massive stem. My climate is too severe for all but the hardiest 8's. Those mentioned are distinctive and should be a welcome addition in a milder climate.

Of the poets I was able to acquire a half-dozen of Down Under origin, some of uncertain origin, and even a few unnamed seedlings. A delightful little one is Peko. It will never win a prize, and its red-rimmed cup is a little large for a poet, but it is different. Greenholm opens with a pink-rimmed green-centered eye. Of good size and circular shape on a tall straight stem, its perianth is very white. The green in its cup fades to white in the open. It is a worthy acquisition. Harry Lawson, with pointed petals and a red-rimmed yellow eye, is also superior. It comes very large for me. A New Zealand variety, Cantata, bloomed first time for me last year. Though not very large, it had a very white perianth and well-contrasted eye of deep green with a very red rim. It left little to be desired.

Down Under, some of the best results have come with their pinks. More of these are currently available from northern sources than named varieties of all their other productions combined. With these I splurged, ac-

quiring more than 6 dozen named varieties plus a number of unnamed seedlings. In a climate difficult for pinks, the Down Under's have generally been more reliable in color than those originating in our own hemisphere. Normally the first pink to open for me is the Australian Promisso. It always has a good pink rim and large flowers in abundance. These come on stems a bit long for the heavy blooms. It is otherwise an excellent garden variety. Chiffon comes later, a smaller and prettier pink. Its vigor, abundance, and very reliable coloring are pushing it to the fore as a garden variety. Fidelis, earlier but less shapely than Chiffon, always comes pink to the root of its cup, a deeper pink than Chiffon. Others find Mrs. Oscar Ronalds more reliable than I. Karanja does better for me. Though I am not overly fond of its oversize trumpetlike crown, Tasmanian Pink Monarch comes in a reliable and pleasant shade of pink. It has a lb-pink father and has produced good pink trumpets. Mention should also be made of Mabel Taylor, a cornerstone in the early breeding of pinks in the U.S.A. I also like Radcliff's Stray Pink for its rosy complexion. All the above varieties have been available from growers in the Northern Hemisphere and should do well in the garden. Rosario should be included in the above.

In my first importation were some 17 pinks. Of these four or five failed to grow at all, and the remainder produced only all-white flowers for about 3 years. Though some show pink now, they are still adjusting. The exception in this lot is Roselip, a substantial creamy white of fair form with an astonishing lip, more red than pink.

Practically all subsequent pinks brought up from below the Equator showed their color on first bloom. 1969 brought an amazing display from the imports, though it was a poor year for color in established plantings of the pinks. Perhaps the best of these has been Tarago Pink. It has fair size, substance, and vigor and its long crown of clean pink comes a deeper shade each year. Among others that have pleased me are the following: Barbara Allen — a smooth clean flower with trumpetlike crown frilled in the deep pink it retains. Delicious — an attractive narrow cup brightly colored to the base in a shade of pink described by the name, a smaller version of Mitsch's Luscious. Janet Cox — an informal daffodil with pretty all-pink cup. Lily May — a small clean maiden with clipped cup, pink to its base. Longaray — well formed and substantial with a long bell-like cup coming pinker each season. Showed faint lavender in 1971. It is good as it is, but the dusty lavender of its catalog description would make it a knockout. Bon Rose — a lb pink. Came tops last year. If it improves any more we can scrap the rest of the lb pinks and start over with this. Mukana — those of you who liked Mrs. Richardson's deep copper-pinks at the Hartford Convention would be surprised that an even deeper shade could develop in our own climate. It will have to bloom more before it can be evaluated. I have some of the Tasmanian pink doubles but will have to wait a bit for them to bloom. Lawali, the first of these one could buy, has bloomed a few times but has not yet come double for me. I suspect it might produce a pink 3b as well as doubles.

## MAXINE MADER LAWLER

Members of the Society were saddened by the death on December 27, 1971, of Maxine Lawler, regional director and former secretary of the organization. She was also a long-time member and former officer of the Washington Daffodil Society and was active in The Garden Club of Virginia and the Hunting Creek Garden Club of Alexandria.

Maxine will be remembered by all who knew her for her gift of leadership, her warmth of friendship and good humor, her enthusiasm for projects old and new, and for her love of daffodils. All those qualities came to be known to the Society's members during the years (1962 - 1968) when she served as its secretary. In performing her duties she proved to be an efficient and faithful worker, thereby contributing much toward the smooth operation of the Society's affairs. At the same time she won the admiration and friendship of those with whom she worked. Before taking up those secretarial responsibilities Maxine had acted as the managing editor of the Society's Year Book for 1960.

Those of us who knew her will miss her at the annual meetings and at the shows she judged with skill and fairness, and she will be remembered with love and admiration.

— WILLIS H. WHEELER

## HYBRIDIZERS' FORUM

*Seeds to Latvia, U.S.S.R.*

The Seed Broker reports the receipt of a request from Peter Uptis, Latvia, U.S.S.R., for seeds "of standard daffodil cultivars (crosses or open pollinations)" which he was happy to fill.

*January Report from Mississippi*

I have just checked my seedling boxes once again, and there is some new growth in every one of them. The thickest stand, amazingly, is in the box of those planted after 18 months on my storage room shelf. All of the second- and third-year boxes show the bigger, flatter leaves. My best results seem to be from the Scotch Gold  $\times$  Golden Day crosses, which would be my choice if I could have picked it. The 2-year bulbs sent 18 months ago from Camelot  $\times$  Ulster Prince show as much foliage right now as the average jonquil, or maybe more. I shall certainly look forward to their blooming.

— LOYCE C. MCKENZIE

*N. fernandesii seed.*

Handling seed from *N. fernandesii* and crosses from it: The ones now at blooming stage were started indoors, grown on under lights during first winter and set out in bed after foliage finally died down. (These continued to grow and produce additional leaves for almost a full year.) The latest ones have been planted immediately after harvest with containers placed in coldframe, covered by screen — both winter and summer — and left there until they are big enough to be sure all have germinated, after which they are moved to beds.

— JANE BIRCHFIELD

## BLOOM SEQUENCE AND SEASON EXTENDERS

By CAROL MCNAMARA, *Hightstown, New Jersey*

There is an absolute fascination to observing nature's bloom sequence, which I believe we all recognize. There are also many advantages in knowing the sequence of bloom in any and all genera. Among these are the ability to plan for bloom combinations, landscaping effects, continuous bloom, extended seasons in a given genus, as well as standardized catalog notation, and so on. There are others for exhibitors, who may well take advantage of microclimates to bring on early varieties later, and late ones earlier to make a given show date, and for hybridizers, who may have to travel to obtain ripe pollen, or who may have to plan to refrigerate pollen for particular crosses. Another seldom recognized advantage is that of plant identification. When identification is narrowed to three or four possibilities, frequently the exact bloom date will point up the correct answer.

But how often have you been involved in discussions of bloom "time" — factors involved in varying bloom time, etc. The theories, arguments, and opinions are endless. About all that can generally be agreed upon are: 1) there is a great variation, season to season, area to area; and 2) it is impractical, and impossible, to compare bloom seasons year to year, area to area, by calendar dates. That is why so many of us actively working in this field prefer bloom "sequence" or "order of bloom." The following are other observations on which we have fairly well agreed:

1. The sequence (or order) of bloom rarely varies — crocuses first, mums last. For years, fruit growers have used charts of order of ripening, recognizing that the sequence remains constant.

2. Rarely will a season vary by more than 3 weeks, though there occasionally is a slightly wider variation in bloom date in the weeks preceding the frost-free date, sometimes by 4, very occasionally by 5 weeks. Therefore, the earliest genera (those blooming before the frost-free date) are subject to the greatest variations. For instance, Dr. Donald Wyman records the leafing-out dates for a weeping willow in Boston for a period of 30 years during which the date varied from March 27 to May 3. He notes that the frost-free date there is May 1. After this date any season tends to stabilize quite quickly. Although some springs appear to be early or late by 2 and 3 weeks, they frequently will adjust to normal in a relatively short period, and will almost always have accomplished this by the end of the daffodil season, which approximates the frost-free date.

3. Some geographical areas have compressed or extended bloom seasons, depending upon latitude and altitude, as well as seasonal variation. The length of the bloom season for any given genus tends to be shorter as you move northward, or into higher elevations, in proportion to the length of the frost-free season. In northeast New Jersey it is 10 weeks from *Rhododendron mucronulatum* to *R. maximum*. In lower New York State, but in a slightly mountainous area, it is only 5 weeks. Reports from upper New York State, Michigan, and Minnesota all show distinctly compressed bloom seasons, whereas a report from Nehalem Bay in Oregon shows a markedly extended season. For this reason people in the compressed-season areas are able to achieve blooming combinations that none of the rest of us could hope for. Have you ever wondered about those flowering combinations in

gardening magazine articles that can't be achieved in your area? Now you know the answer, or one of them.

4. From southern California to New England the variation in bloom time is about ten weeks, as evidenced by plant society show dates as well as by calendar dates of bloom for individual cultivars in any genus.

In recent years, amazingly little basic research has been done in the area of bloom time or sequence. I do not mean on the causes of variation, or the initiation of flowering, but on actual recording of bloom dates. It is a time-consuming, tedious, and costly operation. For an arboretum it means that one professional staff member must walk the entire grounds about every day, recording all the way! Then all this data must be digested into some useful reference form. Is it any wonder that few arboretums have any extensive data?

In order to digest the information currently available from varying latitudes, varying altitudes, varying geographic areas, and from other seasons (I am now working on 30- and 40-year-old data for some genera), some apparently arbitrary decisions must be made. After 30 years of juggling these data, I have made four such decisions concerning 1) condition of bloom, 2) microclimates, 3) numbered weeks numerical sequence, and 4) midseason definition.

**CONDITION OF BLOOM** (at recording time): I have elected to use "first flower open" (FFO) rather than a "percentage of bloom" or an effective (landscaping-wise) stage of bloom. Actually, for my own personal recording, I use a scale of 1 to 5 quite successfully, but FFO works well, if only one stage of bloom is to be noted.

**MICROCLIMATES:** Such items as microclimates and other individual factors such as first-year plants, plants growing under adverse conditions, and rebloom, will always present a problem. Even in one small garden, microclimates can cause a 3-week variation for two plants of the same clone, though in summer they seem to have less effect. To minimize the effect of these individual factors I require a minimum of three bloom data reports from different areas in order to consider the data valid.

**NUMBERED WEEKS:** I feel that for practical gardening purposes — for effective bloom combination and landscaping effects — not for pure science, reports of specific bloom weeks will be much more useful than the indefinite designations Early Spring, Late Spring, Early May, Mid-May, etc.

Many flower catalogs use EE, E, M, ML, L, VL, and such forms, but we very quickly learn that there is little standardization in their use. The root of the trouble frequently is that E or L is used to indicate that part of midseason. Also few true early or late varieties are listed. Were these same letters anchored to specific widely grown cultivars, the problem would be less.

For my own master records I simply number the 52 weeks beginning with Week #1 starting January 1, through Week #52, beginning December 24, so that every cultivar in my records bears only a numbered week, no calendar dates. When I receive bloom data from another part of the country, or am comparing seasons, I simply compute an alignment factor according to the differences indicated by a few key varieties, and then use that factor throughout.

Wouldn't you like to have a book with a page for each week, in exact

bloom sequence, for widely grown cultivars in the major genera? I hope that in the course of another year or so such a book will be available.

**MIDSEASON DEFINITION:** As I indicated earlier, my basic purpose in this project is to get reliable bloom sequence data into a generally standardized, easy-to-use form, for the average or typical gardener, if there be one! The fast-growing plant societies have proved how quickly we tend to favor one genus, and how we immediately want to extend our season of bloom of that genus by growing early and late varieties. However, if we do not define the term "midseason," what is "early" or "late"? Without a rather precise scale to measure by, almost any scale is going to appear arbitrary to many, as does this one, but I am certain that you can find it useful, and that the numbers and key varieties will serve you much better than calendar dates or E, M, and variations thereof.

For daffodils, data show that Preamble and Tresamble (both widely grown varieties that show minimal variation in bloom time) serve well to define midseason. Now, "early" indicates any variety blooming before Preamble (FFO), and "late" indicates any variety blooming after Tresamble (FFO).

This method of definition of "midseason" has already proven useful in other plant societies. Actually, almost any two well known and widely grown varieties, blooming at the beginning and end of "midseason" would serve the same purpose (standardization) if they are easily remembered and accepted as a standard.

**SEASON EXTENDERS:** Interest in bloom data extends from a very casual "spring seems late this year" through keeping bloom records on our own gardens, on to the scientific study of phenology. A good many plant society members and hybridizers, no matter what their level of interest or training, are concerned with worthy season extenders. The wish to enjoy our specialty for as long a bloom season as possible makes us appreciate the importance of extra early and extra late bloom. This interest then drives us to the catalogs to search out these extenders; a search many of us have found to be slow and frequently difficult.

I hope that the publication of the following lists of proven early and late daffodils will make it easier and more rewarding to extend our bloom season. Many of us also hope that more national plant societies will actively encourage their members to extend their own seasons so that it will not be too long before we see shows for early and late varieties, even if they are only intraclub shows to begin with. From these shows we could learn to know and love these varieties, as well as buy them, and hopefully stimulate interest in more hybridization. However, I certainly do not wish to get enmeshed in the commercial aspects of merchandising midseason vs. early and late varieties.

I take the liberty of quoting Dr. Wister on this matter, "I think that your request (for bloom data) is one of the most important things that can be done to start a really worthwhile project to find out just which varieties are *really* early or late, and how good they are, and where improvement is needed more than in the main season."

**DAFFODIL BLOOM SEQUENCE:** These lists present a sequence of bloom of 172 varieties of daffodils, based on first flower open (FFO). The bloom dates were supplied by more than 40 reporters, representing 22 states, in response to a request sent out last year. Complete bloom charts were filled out

by some growers of 100-500 cultivars. A minimum of three validating reports from different areas was required for each entry. This serves to screen out returns biased by first-year plants, microclimates, human errors, etc.

In the numerical sequence used each number approximates a 1-week period for a basic daffodil bloom season of 6 weeks. In areas having extended or compressed seasons the periods would vary in length accordingly.

An asterisk indicates an extreme bloom date — outside the basic 6-week daffodil bloom season, sometimes by as much as 4 weeks. For instance, “\*-3” indicates 3 weeks *before* basic Bloom Sequence Week #1, and “\*+2” would mean 2 weeks *after* basic Bloom Sequence Week #6. “\*\*\*” indicates winter-blooming, approximately 10 weeks prior to season. Capitalized cultivars are those most frequently reported.

#### EARLY STANDARD DAFFODILS (BLOOM PERIODS 1 AND 2)

1a (1): ARCTIC GOLD, GOLDEN HARVEST, MOONMIST, Moonstruck, The First, Trumpet Major, Unsurpassable, WINTER GOLD. (2): GRAPE FRUIT, KING ALFRED, KINGSCOURT, Limelight, Moonshot, Mulatto, Ulster Prince.

1b (1): Bambi, FORESIGHT, Prologue. (2): Content, PREAMBLE, TROUSSEAU.

1c (2): Beersheba, Corinth, Empress of Ireland, Glenshesk.

1d (1): SPELLBINDER. (2): Entrancement.

2a (1): Cibola, SACAJAWEA. (2): Adventure, ARMADA, CARLTON, CEYLON, Chemawa, Court Martial, Fireproof, Fortune, Foxhunter, Jules Verne, MATLOCK, Ormeau, St. Issey, St. Keverne, Tinker.

2b (1): Bobolink, WOODGREEN. (2): Duke of Windsor.

2c (2): Arctic Doric, Wedding Gift, Zero.

3a (2): Ballysillan, Edward Buxton.

4 (1): Erlicheer. (2): Eystettensis.

6a (1): Baby Doll, Bartley, CORNET, Estrellita, FEBRUARY GOLD, Little Witch, Moongate, PEEPING TOM, SATELLITE, Willet. (2): CHARITY MAY, DOVE WINGS, February Silver, Jenny, Le Beau, MARCH SUNSHINE.

6b (2): Roger.

7a (1): Shah.

7b (2): TREVITHIAN.

8 (2): Cragford.

10 (2) *N. pseudo-narcissus*, *N. ps. obvallaris*.

11 (2): Canasta.

#### EARLY MINIATURE DAFFODILS (BLOOM PERIODS \*\*, \*-3, 1, AND 2)

1a (1): Charles Warren, LITTLE GEM, SMALL TALK, TANAGRA. (2) WEE BEE.

1b (1): LITTLE BEAUTY.

1c (2): Snug.

2a (2): Marionette, Mustard Seed.

6a (1): Jetage, JUMBLIE, MITE. (2): Snipe, TETE-A-TETE.

8 (1): Hors d'Oeuvre. (2): CYCLATAZ.

10 (\*-3): *N. asturiensis*. (1): *N. calcicola*, *N. cyclamineus*. (2): *N. minor conspicuus* (Lobularis), *N. scaberulus*, *N. triandrus concolor*.

12 (\*\*): Jessamy, Nylon, Poplin, Taffeta.

LATE STANDARD DAFFODILS (BLOOM PERIODS 5, 6, \*+)

- 1a (5): Late Sun.  
 1b (6): Patricia Reynolds.  
 2b (5): Precedent.  
 3a (5): Dinkie.  
 3b (5): Aircastle, Bithynia, Coloratura, Corncrake, Crepello, Eminent, Grace Note, Green Hills, Redstart, Silken Sails. (\*+): Reprieve.  
 3c (5): Benediction, BRYHER, CHINESE WHITE, CUSHENDALL, Dream Castle, Polar Ice, Portrush, Tranquil Morn, Wings of Song. (6): Tern. (\*+): Frigid.  
 4 (5): CHEERFULNESS, Yellow Cheerfulness. (6): Daphne, SWEET MUSIC.  
 5a (5): TRESAMBLE. (6): Vireo.  
 5b (5): Sidhe.  
 7a (5): SWEETNESS.  
 7b (5): TITTLE-TATTLE, Verdin.  
 8 (5): GERANIUM, Orange Wonder, SILVER CHIMES.  
 9 (5): Milan, Smyrna. (6): CANTABILE, Dactyl, QUETZAL, Sea Green.  
 10 (6): *N. jonquilla* Flore Pleno, *N. poeticus* Flore Pleno, *N. poet. recurvus*. (\*+): *N. × biflorus*, *N. × gracilis*.

LATE MINIATURE DAFFODILS (BLOOM PERIODS 5, 6, AND \*+1)

- 2b (5): Tweeny.  
 4 (\*+1): Pencrebar.  
 5a (5): MARY PLUMSTEAD.  
 5b (6): APRIL TEARS, Frosty Morn, HAWERA.  
 7b (5): Bobbysoxer, Demure, LINTIE, PIXIE, STAFFORD. (6): Baby Moon, Baby Star, BEBOP, Kidling.  
 10 (5): *N. bulbocodium citrinus*, *Canaliculatus*, *N. × tenuior*.  
 12 (6): Muslin.

Help is still needed!

The preceding lists, giving bloom sequence, are only preliminary results in a long-range bloom data study. There is still much work to be done. Although quite a number of magazine articles, charts, calendars of bloom, and books are available, dating from Stillingfleet's "Calendar of Flora" (1755) and including Mabel Sedgwick's "The Garden Month by Month" (1907), Donald Wyman's excellent "Trees for American Gardens" and "Shrubs for American Gardens" that give lengthy order of bloom lists, few define bloom time by even 10-day periods; I believe that Dr. Wyman's is the only one that gives a quick fairly certain way of adjusting the data to your immediate area. Also, practically no sequence data (that is in less than 2-week intervals) are commonly available on individual cultivars of the major genera. This is why we need your help.

If you would like to participate, and if you grow 20 or more cultivars, just drop me a postcard or letter, giving any or all of the following information — ideally a *separate* card for each numbered item. Remember all data must be given in terms of first flower open (FFO), and *not* be based on first-year, or atypical plants. Send to Mrs. Daniel J. McNamara, 68 Brooktree Road, Hightstown, New Jersey 08520.

1. Please report the exact date of bloom (FFO) for Preamble and Tresamble, as well as your first five daffodils to bloom, noting those that are miniatures.

2. Do you know of other season extenders (early or late varieties) not on these lists? If possible, send dates for all extenders which you grow, which are not already on these lists, being sure to give the exact dates for Preamble and Tresamble, or cultivars nearest these on the lists, so that I may align your chart quickly and easily. Remember, it is sequence we are trying to establish.

3. If you seriously question the bloom sequence position of any variety (out of sequence by more than 1 week) please report its exact date, and give the condition of bloom of several other listed varieties on that same day; for example, "showing color," "few open," "peak," "passing," etc. This will enable us to align your data for double-checking. Be sure you check for anything that might be creating an extreme microclimate in your garden.

4. Better still, if you can take a little more time, list three or four genera in *peak* condition on a given date (ideally once a week) along with several daffodils. It will help us provide the raw materials for perhaps an even more useful article later on.

For items 3 and 4 above, it would be helpful if the information were arranged in five columns: exact date; cultivar being reported — addition or change; alignment cultivars (from lists); their condition or sequence number; other genera, in peak condition.

5. Finally, note the exact date (FFO) for as many cultivars on these lists as you grow, particularly those which may be capitalized.

I can't tell you how many people who volunteered through the plant society journal notices last season have written me that they truly enjoyed recording the data requested (that is, after the first 2 days!) because it got them out into their gardens on a very regular basis to truly observe, perhaps more closely than ever before, and not just to "tend."

## ENVIRONMENTAL ACCIDENT?

In December of 1969 my fellow Robin member, Lib Rand, of Garner, North Carolina, sent me a large box of daffodils for naturalizing, including about two dozen Dick Wellbands. They weren't planted until early February of 1970, in a bed really too rich, too inclined to stay wet in winter, and much too deeply mulched. They put up foliage only that spring.

On March 25, 1971, blooms began appearing. But — they looked just like the split-coronas, especially Gold Collar. And most had two blooms to the stem! The large planting continued to open for nearly two weeks, all "split," and nearly all with two blooms.

Daffodils had never grown here before, Lib had never grown any split-coronas, and knows she sent bulbs from the Dick Wellband row. So it must have been a bizarre effect of late transplanting, a cold, wet winter, and three solid weeks of rain before blooming.

Footnote: all my Actaeas and most of a large planting of Polar Ice had two blooms to the stem, also following that rainy season.

— LOYCE C. MCKENZIE

## TO WIN A QUINN!

By WILLIAM O. TICKNOR, *Falls Church, Virginia*

If you wish to win the ADS Carey E. Quinn Silver Medal for a collection of 24 different daffodils my best suggestion is that you "Have a very good year." Have one of those years when, unaccountably, all of your daffodils come into bloom a day or two before the show, when every bloom is large, smooth, beautifully colored, and mitten-free. Then try for the Quinn. These years happen about once in 20 and I have no idea why.

It helps, of course, to have a lot of daffodils, especially kinds that have done well at shows over the years. It helps, too, to have made lots of show entries and to have learned something about grooming daffodils and staging entries — two different things. Organizing your blooms and your time is important, too.

I tell all this with the sureness of a tyro. Having just been awarded the medal I can speak with all the authority of a brand new expert. My garden is having one of these wonderful years and, so far, every blooming plant in the yard has outdone itself. During the several days preceding the daffodil show my wife, Laura Lee, my daughter, Susan, and I cut, groomed, misted, and refrigerated blooms that appeared to rate 90 points or more in the ADS scale. By the morning of the day before the show all refrigerator space upstairs and down was filled with approximately 90 blooms. That morning with eyes popping like those of a child on Christmas morning we found 45 more magnificent blooms.

That afternoon all of the daffodils came into the dining room where we have our greatest table space and where extra tables were set up. A sorting process began. All miniatures were taken well off by themselves for use in a Watrous collection, but that is another story. Trumpet daffodils, large cups, and small cups were each separated out into their classes. All 4's through 11's were collectively put off to one side. Then a rigorous selection was made from the 1's to 3's, because here is where perfection by the ADS judging standards is supposed to be found. Four or five daffodils showed defects we had not seen earlier and were dropped from the show. A selection of one only from several stems of such daffodils as Snow Gem and Festivity cut down on numbers. A rigid selection out process left us with 23 blooms from these three classes. It was at this point that we decided that we would make a Quinn entry.

Next we began to play with the charming daffodils of Div. 4 to 11. One split-corona cried out for a place in our entry and with one accord and without debate my team agreed it should be in the collection, although we knew that Judge Quinn would turn over in his grave. It was Oecumene, a bold bright big flower. From half a dozen fine blooms of the red-cup jonquil Suzy, one was chosen. An Actaea was petal-perfect and bright rimmed. A bloom of Trevithian had a brilliant gold color and an ideal form. A stiff-stemmed colorful Tahiti added a different dimension. A Quinn collection requires five RHS divisions and I could count seven in mine. I now had 28 daffodils and a rigid selection out process began, but I kept the 4 as spares. Next, with each bloom in a separate pop bottle, the staging planning began. It is not enough that a collection entry should have a given number of fine blooms. If the show staging will permit, a collection should be a flower

arrangement with each bloom enhancing by contrast, by complement, or by line the other blooms. The general public, the ultimate judge, sees a collection as a whole and ADS judges are influenced by good staging. My tallest and most dramatic flower was a large iridescent Lemonade and it became the centerpiece in the top back row of 12 blooms. All of the tallest-stemmed blooms were in the top back row and the shorter stems were put in front and on the step below. Within the arrangement the center daffodils of each row were taller than those toward the end. Flanking pale yellow Lemonade on either side were two show stalwarts, white and bright red Rockall and Snow Gem. Flanking these were two yellows, a 2a all-yellow seedling bred by Lyles McNairy and 2a red-and-yellow Chancellorsville. So it went, not a perfect match at all, but generally a yellow perianth next to a white, a brilliant daffodil in front of or behind a paler one. With the Lemonade in the center of the back row I wanted a brilliant splash of color in the front row and the collar daffodil Oecumene was quite a splash.

Those two daffodils brought a viewer's eyes front and center and let them slide off in either direction. There were new daffodils in the collection, including a remarkable 2d seedling, H 16-1, from Murray Evans and a seedling of my own from Russet. Fairylike new Ariel matched the charming rims of Daviot and the delicacy of Gossamer and Audubon. Great bicolors Descanso and Irish Minstrel offered a contrast to golden trumpet Carrickbeg and glowing yellow-and-red Matlock. White-and-red Alicante and Privateer made their contribution. Small but perfectly formed 1d Chilouquin was a jewel in the collection.

Such were my blooms and my arrangement of them. I don't know when I will have such another "very good year" or when a show date will correspond so completely to my blooms. The Quinn medal is an attractive piece of silver and there is much excitement in staging an entry for it and much satisfaction in winning it.

## TO WIN A WATROUS

By WILLIAM O. TICKNOR, *Falls Church, Virginia*

Assembling an exhibit of 12 different near-perfect miniature daffodils is hard to do and an ADS Roberta C. Watrous Silver Medal winning collection is difficult to achieve. Just growing and keeping a stock of miniature daffodils isn't easy. It isn't even easy to acquire a sizable collection, as few bulb dealers have a wide stock to offer. Even when one has a large collection and is growing them reasonably well getting a collection of 12 different miniature blooms together is difficult. Daffodil shows tend to be midseason. Miniatures, with a few exceptions, are either cyclamineus and trumpet hybrids and therefore early, or are jonquil or triandrus hybrids and therefore late. The little ones aren't there when you need them for a show.

1971 turned out to be a remarkably good daffodil year for me and by a week before our Washington Daffodil Society show good blooms of all kinds and sizes were popping out — not many miniatures but some. Those few miniatures that were really good specimens were cut, refrigerated, and misted frequently. On the afternoon before the show I took a look at what I had. There were several each of *N. × tenuior*, Xit, and Minnow, all with great long stems that eventually had to be cropped. I had two Jumblies, a

doubtful Tête-a-Tête, a worrisome but lovely Halingy, and one each of Mite, Sea Gift, Frosty Morn, *N. bulbocodium*, and *N. rupicola*. This amounted to 11 different varieties and was not enough. Not wanting to accept defeat I went to the garden and cut an Angie that had two tight buds and a large *N. triandrus albus* that had one floret open, one in tight bud, and one even tighter. These two didn't go to the refrigerator; they went into hot water that I kept hot.

The next morning the deadline had come. Tête-a-Tête had died of old age and I had 10 different varieties. Halingy, cut a week before, still had good substance and I kept it in the collection with its 3 lovely florets. Angie had gloriously opened both its buds and was a beauty. Again I had 11 varieties. *N. triandrus albus* had nicely opened its second bud and the third was opening. I had a Watrous entry. It looked good and the judges liked it and I won a beautiful silver medal — but it wasn't easy. Miniature daffodils are as difficult as they are lovely.

## SPANISH GOLD IN CONNECTICUT

By MARION TAYLOR, *Old Lyme, Connecticut*

The December 1964 Journal contained an article written by me on the wild narcissus I saw and gathered in Spain. The article ended with my saying that I felt I had found more gold in Spain than the Conquistadores had found in the New World. This is the account of the results of my discoveries.

I sent home two varieties; some bulbs of *N. rupicola* found near the Navacerrado Pass on the Segovia side and some bulbs of *N. triandrus* var. *cernuus* found growing in the garden of our hotel near the Escorial. They were in bloom at the time and according to the 1964 regulations the bulbs had to be washed free of dirt before being mailed to my yardman via the inspection station in Hoboken, New Jersey. My man reported to me that they were not in the best of condition when they reached Connecticut. The leaves were rotting, but fortunately most of the bulbs were firm. He planted them according to the instructions I had given. The *rupicolas* were growing in shallow scree between outcroppings of ledge. One could actually lift the bulb by just picking the flower. The *triandrus* grew in light pinewood's shade, on the hillside of our hotel garden. These were more deeply rooted and a gardener had to use a spade to lift them. They had gone on a rampage, seeding themselves on hillside, in beds, and along the sandy walks. Therefore my instructions were to plant both kinds in gritty soil, in the small plastic baskets berries are sold in. They were marked Spanish No. 1 and Spanish No. 2 and placed in a small bed on the south slope of the hillside, where other small daffodils were planted. They were watered for 2 or 3 weeks and then neglected, left to bake in the summer sun. I understood that this is normal . . . no rain in Spain in summer. I am not sure exactly how many were planted; some soft bulbs were discarded. My guess would be that there were 10 or 12 of each.

First I will report on Spanish No. 1, the *triandrus*. With no sign of bloom and very little sign of life after 3 years I lifted the basket. Some had disappeared, but I replaced half a dozen where they were. I put 3 under my pine trees, hoping they would be happier. These died. Four years ago I had

another bed made for miniatures. I put the bulbs from the first bed here as I wished to use the old one for seeds. I was so discouraged by their performance I did not even count them. I even wonder why I bothered with them. After that I paid no attention to them and probably would have dug them out if I had needed the space they were taking up. But (!) this past spring of 1971 there were two *triandrus* blooms which amazed me. They were larger and sturdier than any *triandrus* I have ever grown or seen, very much the same size as those I saw in Spain. The corona was over an inch long. I cannot truthfully say that I could discern any darker color in the corona. The bed is too new for any other *triandrus* to have seeded itself. These blooms were in the spot marked Spanish Triandrus. The only conclusion I can draw is that after seven years . . . possibly six (I was not there to see blooms last year) . . . they came to life. How eagerly I await seeing if they are there in 1972.

*N. rupicola* has been much more vigorous: April 1966, 1 bloom; 1967, 6 blooms; 1968, 20; 1969, over 50; 1970, I do not know; 1971, well over 50 despite the 9 large bulbs sent to Wisconsin, in 1969. I felt in 1969 that they were well enough established to risk lifting, so that I could send some of the bulbs to my sister-in-law who had been with me in Spain. There were 26 bulbs of varying sizes. Now I cannot imagine why I lifted all of them, but apparently I did as I noted in my records that there were 26 bulbs. I sent her 9 of the largest with planting instructions. She either lost or ignored the instructions, for she did not plant the bulbs in the open but under pine trees, and not in a very sunny spot. She lives in Wisconsin near Lake Michigan, where the winters are long and severe. I was not optimistic about their thriving. She was not in Wisconsin in the spring of 1970, but in 1971 she was so excited over finding 17 fragrant blossoms that she called me to tell me about them.

I have let my blooms go to seed. Some I have harvested and others let scatter in the bed. So far I have had no luck in growing them from seed and have seen no evidence of their seeding themselves. Perhaps there has not been sufficient time or perhaps I inadvertently pull up the little plants when I try to rid the bed of sunflowers growing there from seeds dropped by the chickadees who love the cover of the bayberry on the bank above the bed.

As the bulbs have multiplied they are now in three baskets. Two years ago I moved one to another spot not quite as sunny as the first bed is. *Rupicola* is not temperamental. It cheerfully blooms as long as it has some sun and gritty soil. I have never fed them except perhaps once a year with wood ashes. I am never in Connecticut in July and August so the only watering they get in summer is from rain. My yardman is just as interested in daffodils as I am and would water them but we have decided against it. We do so in the fall if it is dry.

This *rupicola* is a lovely little flower and seems to have much more substance than others I have seen. It is also larger, with an inch, or more perianth. This past spring I sent some bulbs to Roberta Watrous. I hope they will be of value to her for hybridizing. For Spanish No. 2 *rupicola* has truly been a prize of gold. Twice it has won for me the miniature Gold Ribbon, and it was in the collection which won for me the Roberta C. Watrous medal.

Sometimes . . . sometimes I think that *rupicola* gives me more pleasure than any other daffodil I have.

AMERICAN DAFFODIL SOCIETY  
1972 SYMPOSIUM BALLOT

This is an every member ballot on the best daffodils for every use.

Select up to 25 varieties of daffodils you have grown in your own garden for a minimum of three years. Consider both the quality of the bloom and the behavior of the plant, but disregard price, reputation, and classification. However, do consider the early, late, and the various forms and types in making your list.

Please list ALPHABETICALLY.

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25. \_\_\_\_\_

Approximate number of varieties in your garden? \_\_\_\_\_

If you could have only one variety, what would it be? \_\_\_\_\_

Reporter \_\_\_\_\_

State \_\_\_\_\_ Region \_\_\_\_\_

Please mail by July 1st to:

MRS. JOHN B. CAPEN  
"Springdale," R.D. 3  
Boonton, N.J. 07005

# BULLETIN BOARD

## A LETTER FROM THE PRESIDENT

Dear ADS Members:

My two years as your president are coming to a close and it has indeed been a pleasure to serve you. I have many fond memories of these years.

May I thank each of you for your cooperation. Without the fine support of the members ADS would be unable to continue to move forward into the leadership of the daffodil world.

To the board members may I give a special "thanks" for their help and cooperation.

Let's continue to keep ADS moving forward during the next administration.

Your officers and board members and most especially your president, look forward to seeing you in Portland.

Cordially,  
Walter E. Thompson

## FROM THE EXECUTIVE DIRECTOR

The ADS has raised its dues only once in its 15-year history: from \$3.50 to \$5.00 in 1963. Few plant societies have done as well. There is no present plan to increase dues but the margin between our income and expenses is very narrow. So far we have absorbed all mailing costs and anyone who has had occasion to do business with the new U. S. Postal Service is aware that prices have risen, including a 24% increase in the cost of third class mail, the classification under which much of our small parcel mail moves. To avoid as long as possible any general increase in dues, a number of changes have been made in the cost of services, supplies, and publications listed on the back cover of the *Journal*. These concern material formerly supplied without charge and heavy items such as entry cards, books, and back numbers of the *Journal*.

Membership renewal notices are sent out about one month prior to expiration at a cost of 15¢ each and small but important economies could be achieved if members paid their dues prior to mailing of notices. Another substantial drain on our resources is the cost imposed on us by members who move, either permanently or temporarily, without advising us. As a result their Journals are returned as undeliverable. This involves payment of postage due, frequently correspondence to try to locate the member, a new envelope, another payment of postage, delay in delivery, and frayed nerves in the office. Your Journal will reach you, even in Timbuctoo, if we only know where you are.

\* \* \* \* \*

The 1971 annual of the American Rose Society contains a lengthy discussion of the deductibility for federal income tax purposes of the expenses and contributions of members of horticultural societies. Those who are uncertain of their rights or feel that their tax consultant or even the IRS agent is denying them deductions to which they are entitled because of unfamiliarity with the subject might consult this article which gives a num-

ber of case histories and quotes the applicable portions of the IRS Code and Revenue Rulings.

The author states "There is no question that an individual who renders services gratuitously to a qualified organization is entitled to deduct his travel and other expenses, including the cost of meals and lodging, for which he is not reimbursed." Of course, the ADS is a "qualified organization."

Another subject is the question of unreimbursed expenses incurred by judges at flower shows. Here the determination revolves around the major activities of the local society conducting the show; in short, whether the society is primarily educational or charitable, on the one hand, or recreational or social, on the other. Since local daffodil societies would probably be ruled recreational or social, rather than educational, deductions would not be allowable.

On the question of how much to deduct for travel by auto, we are told: "Although unreimbursed expenses which are deductible do not include depreciation . . . the cost of oil and gas is deductible. Alternately, a flat 5¢ per mile has been considered a reasonable rate of computation of automobile expenses."

In the case of the ADS, deductions would usually be limited to direct expenses incurred by directors traveling in connection with their attendance at meetings of the board of directors.

—GEORGE S. LEE, JR.

## JUDGING ASSIGNMENTS

Student judges are required to do a certain amount of judging in the company of accredited judges at approved shows before they can become accredited judges themselves. Accredited judges need to do actual judging occasionally to familiarize themselves with the newer varieties appearing at shows and to maintain high standards of competence. Unfortunately, there is a tendency among show managements, and especially chairmen of judges, to ignore student judges and to invite the same group of accredited judges year after year. That may be the easier way, but it does a great disservice to our student judges who are anxious for opportunities to practice their newly acquired skill. It is also most unfair to our growing number of accredited judges who wait for invitations which never come.

*Show Chairmen:* When you invite judges this year please check the list of accredited and student judges in your region and find out whether some of the student judges need some shows to judge for credit. Invite some accredited judges you may not have used before. Invite your usual judges to come and assist in other work, such as clerking, preparing statistics, helping classify and stage, etc.

*Regional Vice President and Directors:* If you are contacted to recommend judges, please see that the students needing shows are invited and some of the judges who do not have many shows to judge. Watch for expressions of interest in new shows for next year and offer to help organize them.

*Student Judges:* Read the list of shows in this issue and if you need shows to judge, contact the person named and ask to be selected. Show people are most cooperative and would be happy to find room for you.

*Accredited Judges:* If you have not been invited to judge a show recently, contact your regional vice president or directors and ask for help in getting assignments. We need all of our judges and we need active judges. If you judge frequently, consider recommending in your place someone who does not get to judge often.

*All Judges:* Make lists of the blue ribbon winners and add some of those you may not have to your garden. You will be surprised how many of the award winning daffodils are within reach of your pocketbook.

—LAURA LEE COX

*Chairman, Judges Committee*

## JUDGING SCHOOLS

Course II, Columbus, Ohio, April 24. Chairman, Mrs. Paul J. Gripshover, 2917 North Star Road, Columbus, Ohio 43221 Registration fee \$5.00

Course III, Dallas, Texas, Chairman, Mrs. W. D. Owen, 4565 Rheims Place, Dallas, Texas 75205

Course III, Nashville, Tenn. Chairman, Mrs. Robert B. Cartwright, 1216 Goodloe Dr., Nashville, Tenn. 37215

Course III, Make-up, Bloomfield, Conn., May 6. Chairman, Mrs. Charles H. Anthony, 27 Gale Road, Bloomfield, Conn.

—HELEN K. LINK, *Chairman*

*Schools Committee*

## ON SYMPOSIUM REPORTS AND REPORTING

The Symposium Committee wishes to thank the many members who analyze their daffodil collections annually and share their conclusions with fellow members. If you have not done so yet, do begin this year. You will find that this exercise brings results similar to others we sometimes honor with the wish more than the deed. It will tighten the muscles of critical talent and enhance the charisma of self esteem and appreciation.

You will find the report form in the center fold of this issue.

We urge that this year you make your decisions during the season and send in your report at its end. Doing so will make it possible to get results to you earlier. And, don't overlook the two questions.

Compilation and analysis of last season's reports will appear in the next issue of the Journal.

—ELIZABETH T. CAPEN

*Symposium Chairman*

## "WHERE CAN I GET . . . ?"

Although no requests were received for bulbs since the last issue of the Journal (doubtless because not too many of us think about planting in December) we did receive word that another person did receive a wanted bulb. So as you go to those shows and make notes of bulbs you want, remember to write your bulb broker when you can't find them listed anywhere. Send your request to Mary Lou Gripshover, 2917 North Star Rd., Columbus, Ohio 43221.

## HERE AND THERE

Mrs. F. Warrington Gillet, of Fox Den Farm, Baltimore County, Maryland, and Lexington, Kentucky, died on December 5, 1971. Mrs. Gillet, who wrote of her experiences growing daffodils for The Daffodil Journal issue of March 1970, took particular pride in having won the Carey E. Quinn Silver Medal three times, having started exhibiting daffodils after reaching the age of 64. In addition to daffodils, rhododendrons and azaleas were features of the wooded hillside grounds at Fox Den Farm, which were open for garden visits each spring. In Kentucky Mrs. Gillet was part-owner of Mereworth Farms, where many winning thoroughbred horses were bred.

At Smith College in Northampton, Mass., the campus plantings constitute a botanic garden, an arboretum, a plant house for students of botany and floriculture, a notable rock garden. A booklet describing and interpreting these plantings, written by ADS member Mary Mattison van Schaik and beautifully illustrated, was published in 1971.

Newsletters received: The New England Region letter for January is devoted chiefly to "Fireside Reflections" on books about nature and ecology. The Middle Atlantic Region letter quotes a letter to Betty Darden from Serena Bridges, who in spite of twice-broken left hip and split tendon in left leg manages to do some work with plants. Her address is Dulaney Nursing Home, 111 West Road, Towson, Md. 21204. The Central Ohio Daffodil Society announced a meeting to be held on January 17, with a program on miniatures.

Carroll County, Ohio, has declared itself "Ohio's Daffodil County," and if the present interest in planting daffodils continues, "within a few years the county will be a solid mass of yellow daffodils in bloom during the last week of April." "Drive-It-Yourself" tours in 1970 and 1971 in different sections of the county attracted several thousand visitors, who enjoyed "viewing the modern dairy farms, watching cows being milked, and seeing pigs, lambs, and other rural attractions." This spring the tour will feature the northeast portion of the county.

The Omagh and District Horticultural Society, Northern Ireland, will hold a Daffodil Weekend April 29-30. Events will be (Apr. 29): Show, followed by buffet dinner; (Apr. 30): Garden visits and slide show. The show will offer our ADS Red-White-Blue Ribbon for the first time overseas. Information: B. S. Duncan, Knowehead, Dergmoney, Omagh, Co. Tyrone, Northern Ireland.

The Ballymena, Northern Ireland, show will be on April 25, followed by nursery visits and dinner the next day.

The RHS Daffodil Competition will be on March 28-29, and the Daffodil Show on April 18-19, at Vincent Square, London.

Mrs. Allen W. Davis has asked us to announce that, due to ill health, Mr. Davis has retired from the bulb business, and that she regrets she is not able to acknowledge the requests for catalogues that continue to come.

### CONVENTION IN SEPTEMBER

The Australian Daffodil Society announces a convention in Canberra, September 9-10. Information: Jack Bloomfield, Caley Cr., Narrabundah, A.C.T., 2604, Australia. Members of ADS are cordially invited to attend.

## 1972 DAFFODIL SHOW DATES

- March 4-5 — La Canada, Calif., by the Southern California Daffodil Society at Descanso Gardens, 1418 Descanso Drive; information: Mrs. William H. Hesse, 1400 W. Wilshire, Fullerton, Calif. 92633.
- March 15 — Dallas, Tex. — Texas Daffodil Society State Flower Show at the Dallas Garden Center, State Fair Park; information: Mrs. J. Edgar Weaver, Rt. 1, Box 368, Clark Road, S., Cedar Hill, Texas 75104.
- March 15-16 — Birmingham, Ala. — Alabama State Show at Valley Christian Church, 2601 Highway 80 South; information: Mrs. Walter Thompson, 2907 Southwood Road, Birmingham, Ala. 35223.
- March 18-19 — Oakland, Calif., by the Northern California Daffodil Society at Lakeside Park Garden Center, 666 Bellevue Ave.; information: Mrs. J. Willard Humphrey, #1 Harding Circle, Berkeley, Calif. 94708.
- March 25 — Morrilton, Ark. — Arkansas State Show at the Morrilton High School Cafeteria by the Arkansas Daffodil Society; information: Mr. Elmer E. Parette, Route 2, Box 66, Morrilton, Ark. 72110.
- March 25-26 — Muskogee, Okla. — Southwest Regional Show by the Indian Nation Daffodil Society in the lobby of the Commerce Bank & Trust Company; information: Mrs. Larry F. Rooney, 7 Spring Creek Road, Muskogee, Okla. 74401.
- March 30-31 — Atlanta, Ga. — Georgia State Show by the Georgia Daffodil Society, the Atlanta Garden Center and affiliated clubs at Rich's auditorium; information: Mrs. Charlotte Bates, P. O. Box 4539, Atlanta, Ga. 30302.
- April 1-2 — Hernando, Miss., by The Garden Study Club of Hernando at the DeSoto County Youth Bldg.; information: Mrs. Morris Lee Scott, Route 3, Box 78, Hernando, Miss. 38632.
- April 5-6 — Danville, Va., by The Garden Club of Virginia at Stratford College; information: Mrs. Dan Overbey, Jr., 416 Maple Lane, Danville, Va. 24541.
- April 8-9 — Nashville, Tenn. — Tennessee State Show at Tennessee Botanical Hall, Cheekwood, by the Middle Tennessee Daffodil Society; information: Mrs. John M. Bates, 2417 Valley Brook Road, Nashville, Tenn. 37205.
- ✓ April 8-9 — Gloucester, Va., by the Garden Club of Gloucester at Gloucester High School; information: Mrs. Chesterman Constantine, Gloucester, Va. 23061.
- April 12-13 — Asheville, N. C. — Southeast Regional Show, by The French Broad River Garden Club at Biltmore Forest Town Hall, Vanderbilt Road, Biltmore Forest; information: Mrs. T. Redmond Thayer, 388 Vanderbilt Road, Asheville, N. C. 28803.
- April 14 — Berwyn, Pa., by the Berwyn Garden Club at Trinity Presbyterian Church, Main & Berwyn Avenues; information: Mrs. Wendell T. Starr, 942 Ethan Allen Road, Berwyn, Pa. 19312.
- April 15 — Bloomington, Ind. — Midwest Regional Show by the Indiana Daffodil Society at College Mall, intersection State Road No. 46 and East by-pass; information: Mrs. C. Daniel Overholser, 2219 East Spring St., New Albany, Ind. 47150.
- April 15 — Shelbyville, Ky. — Kentucky State Show by the Kentucky Daffodil Society, Franklin Council of Garden Clubs and Shelby County

Homemakers Club at Shelbyville High School; information: Mrs. Ben Allen Thomas, Chenoweth Farm, Shelbyville, Ky. 40065.

April 15 — Chillicothe, Ohio, by the Adena Daffodil Society at the Bennett Hall of Ohio University Branch; information: Mrs. Reginald Blue, 83 East Fourth St., Chillicothe, Ohio 45601.

✓ April 15-16 — Newport News, Va., by the Tidewater Virginia Daffodil Society at Warwick Recreation Center, Copeland Lane; information: Mr. Francis J. Klein, Sr., 18 Trincard Road, Hampton, Va. 23369.

April 18 — Eldorado, Ill. — Illinois State Show by The Southern Illinois Daffodil Society at the Methodist Educational Bldg., 1007 Third Street; information: Mrs. Clyde Cox, 2330 Illinois Ave., Eldorado, Ill. 62930.

✓ April 19-20 — Baltimore, Md., by the Maryland Daffodil Society at the Hollyday Room, at the Village of Cross Keys, 5100 Falls Road; information: Mrs. Joseph H. Purdy, RR #7, Box 550, McDonogh Road, Pikesville, Md. 21208.

✓ April 22 — Princess Anne, Md., by the Somerset County Garden Club at the Bank of Somerset; information: Miss Martha Simpkin, Route 1, Box 252, Princess Anne, Md. 21853.

April 21-22 — Plymouth Meeting, Pa., by the Norristown Garden Club in the Grand Court of Plymouth Meeting Hall; information: Mrs. S. Gerald Corso, 404 Central Drive, Lansdale, Pa.

✓ April 22-23 — Washington, D. C. — Middle Atlantic Regional Show at the Administration Bldg., National Arboretum, 24th & R Sts., N.E. by the Washington Daffodil Society; information: Mrs. Edward L. Gates, 4329 Brookside Drive, Alexandria, Va. 22312.

April 22-23 — Cincinnati, Ohio, by the South-Western Ohio Daffodil Society at the Cincinnati Art Museum, Eden Park; information: Pauline Raibourne, 1151 Nordyke Road, Cincinnati, Ohio 45230.

April 26-27 — Downingtown, Pa., by the Garden Class of the Woman's Club of Downingtown in the Club House, 121 Manor Ave.; information: Mrs. William Bender, R. D. 1, Glenmore, Pa. 19343.

April 28 — Columbus, Ohio, by the Central Ohio Daffodil Society at Mountview Baptist Church, corner Mountview and Fissinger Roads; information: Mrs. William Pardue, 2591 Henthorne Road, Columbus, Ohio 43221.

April 28-29 — Wilmington, Del. — Northeast Regional Show by the Delaware Daffodil Society at St. Albans Episcopal Church, 913 Wilson Road; information: Mrs. R. H. Weeks, 2306 Jamaica Drive, Wilmington, Del. 19810.

May 2-3 — Chambersburg, Pa., by The Chambersburg Garden Club at the Chambersburg Recreation Center, South Third St.; information: Miss Berlin W. Shoemaker, 328 West Queen St., Chambersburg, Pa. 17201.

May 3 — Greenwich, Conn. — Connecticut State Daffodil Show at Greenwich Garden Center, Cos Cob, Conn.; information: Mrs. James W. Riley, Jofran Lane, Greenwich, Conn. 06830

May 5-6 — Hartford, Conn. — New England Regional Show by the Connecticut Horticultural Society at the Elizabeth Park Pond House; information: Mrs. Richard G. Willard, 199 Griswold Road, Wethersfield, Conn. 06109

May 6-7 — Cleveland, Ohio, by the Western Reserve Daffodil Society at the Garden Center of Greater Cleveland, 11030 E. Boulevard; information: Mr. Wells Knierim, 31090 Providence Road, Cleveland, Ohio 44124.

May 9-10 — Boston, Mass. — Massachusetts State Daffodil Show by the Massachusetts Horticultural Society, the North Shore Garden Club and the Clubs of Zone 1 of the Garden Club of America at Horticultural Hall; information: Massachusetts Horticultural Society, Horticultural Hall, 300 Mass. Ave., Boston, Mass. 02115.

— Franklin D. Seney

## FLIGHT OF THE ROBINS

By DR. GLENN DOOLEY, *Bowling Green, Ky.*

This is the time of the year when daffodil growers should consider joining a Round Robin. Meta Belle Eames directs a West Coast Regional Robin, Marie Bozievich a Southeast Regional Robin. There are other general Robins and some for men. There is a Robin for miniature daffodils as well as ones for members interested in hybridizing.

Our new Robin member from British Columbia, Mrs. F. M. Dennison, has given us some interesting information on daffodil activities in her area. Her town, Delta, is located near the mouth of the Fraser River. She reports a number of commercial growers on Vancouver Island and at Bradner. These are largely cut-flower growers. Mrs. Dennison's local garden club has sponsored garden shows for 18 spring seasons. One section of this show featured daffodils introduced within the past 25 years, another featured specimens introduced at any date, The third section was devoted to entries of three stems.

Interest in poets continues. Peggy Macneale of Cincinnati would like to enlarge her poeticus collection. She already grows Actaea, Cantabile, Quetzal, Milan, Sea Green, Perdita, Dactyl, and Shanach. Helen Trueblood of Scottsburg, Indiana, has a collection which includes Snow King, Horace, Dulcimer, Hexameter, Tannahill, Dactyl, and Sidelight. Early in my Daffodil collecting, I acquired Thomas Hardy, Lights Out, Sidelight, Ace of Diamonds, Horace, and Thelma in addition to varieties listed in today's catalogs. The latest addition is Otterburn. I am looking forward to seeing it in bloom for the first time. I am using poets in my crosses and hope to make some additions to the class.

Pera, Columbine, and Misty Moon resemble poets so much that I have often wondered why they are classified in Division 3. I purchased Margaret Mitchell and Winifred van Graven with the idea that they were poets. Later classification indicates they are 3b's yet one catalog lists Winifred van Graven as a poet. In the 1968 RHS Year Book Alec Gray says that he feels that some of the 3b's should be reclassified as 9's. He specifically states that Margaret Mitchell and Winifred van Graven should be listed as 9's. He adds that Division 9 should be revised to read "characteristics of *N. poeticus* clearly evident."

# HOW TO HIT THE JACKPOT WHEN POTTING DAFFODILS

By MEG YERGER, *Princess Anne, Md.*

Take a pot — add some luck to a lot of know-how and you can be successful at forcing daffodils for speeded up blooms.

Right now is the time to plan for next winter's indoor daffodils. Those varieties that flower early in the garden are generally easy to persuade into early bloom for the house. This includes the cyclamineus, many trumpets and large cups, some small cups, and tazettas. A tour of your garden now gives you a chance to note which varieties did bloom early in your climate. You can also observe which have very strong, short stems which is an advantageous characteristic in helping to achieve a pot of bloom that does not need to be staked. Exceptionally tall varieties may be difficult to get into bloom without more staking than is attractive. Note, too, which daffodils have the bloom rising above the foliage. This helps to give a good overall appearance.

The August 1971 Clemson University pamphlet (Research Series No. 137) "Daffodil Variety Evaluation" may be useful in selection of varieties for forcing. From their lists of varieties tested choose those of early full bloom date, short stem length, and excellent stem strength. Your own experience will tell you which have bloom stems taller than foliage.

If you have surplus clumps of daffodils you would like to try forcing mark them for future digging. The best bulbs can be potted and the rest replanted in the garden. Whether you dig your own or decide to buy them the bulbs you put in a pot should be preferably one-nosed rounds or large offsets, as in the limited space of a pot they will give more bloom in proportion to the quantity of foliage than will the double or triple-nosed bulbs. More flowers than foliage make for a more attractive pot of daffodils to have in the house.

Persuading daffodils to bloom early is quite easy because they are determined to bloom sometime and seem very willing to oblige you by doing it early if you provide certain of their requirements. They need darkness and coolness and moisture to produce roots and buds. You just furnish these conditions a little earlier than they would occur in nature. Depending on your climate you might pot up the bulbs for forcing as early as mid-September but surely by early October. After roots and buds are formed the key to bringing out good blooms is gradual increase of light and temperature. They may be forced in soil without precooling or they can be precooled.

Daffodils are so anxious to bloom they will probably give a fair response to your forcing efforts even if you omit some of the recommended steps. However, if you want your pot of daffodils to evoke exclamations of praise for its shapeliness and great numbers of beautiful blooms you may want to use the directions that follow.

## STEPS IN FORCING BULBS WITHOUT PRECOOLING

1. For 24 hours soak base of bulbs in water with rooting medium added to speed up sprouting of roots.
2. Use a bulb pan or pot at least 6 in. in diameter, well soaked in water.
3. Place lumps of natural charcoal or crocking over hole in bottom of pot. Charcoal holds moisture available for roots.

4. Pour in enough potting soil to cover charcoal lumps and sprinkle on small amount of high-potash fertilizer, then cover with another inch of soil. To mix potting soil take equal parts of dirt, sand, compost or peat moss — each sterilized. A mixture of fine charcoal dust and vermiculite may be added to the soil mix up to 50% in bulk to make the pot lighter to handle.

5. Pour in  $\frac{1}{2}$  in. of sand to make a good base for the bulbs.

6. Place bulbs so they do not touch, with room between pot and bulbs, so bulb tips are 1 in. below rim of pot.

7. Fill in soil mixture around bulbs, firming it with fingers so bulbs won't be forced up as roots develop. Leave bulb tips showing.

8. Put in label with variety name and date.

9. Soak pot in water until soil is damp.

10. Cover with inverted pot to protect growing tips.

11. Store in a dark place at 35-50°F. (coldframe, outside cellar steps, box in unheated attic, refrigerator) on cinders or slate to prevent entry of worms.

12. Water well.

13. Cover with 8-10 in. mulch that is loose enough to remove for periodic examination of root development.

14. Examine pot for root development after 6 weeks. If roots are well developed at that time pot may be brought indoors in from 7 to 14 more weeks, depending on normal earliness of variety. If roots are slow to develop check each week and bring in correspondingly later, if foliage is 3 in. high and bloom bud shows.

15. Remove inverted pot and wash pot bulbs are in.

16. Put pot of bulbs on saucer in subdued light at 50-60° in light attic, cool bedroom, or garage.

17. Place plastic bag loosely around pot and saucer to maintain moist atmosphere around plant. As buds begin to show color gradually roll back and remove bag.

18. Water with calcium nitrate solution (2 tbs. to a gallon of water) twice while forcing, to give deep color.

19. After 10 days in dim light take pot into full sunlight at 60-65°.

20. Keep water in saucer constantly to keep foliage tips from yellowing.

The gradual increase of light and temperature is the secret of success. Slow forcing makes stems and foliage stronger and not as tall and flowers last longer. Slow forcing with temperature kept near 60° ought to result in a pot of bloom that would not need staking. However, if stems and foliage do grow too tall to be sturdy green wire stakes and soft green twine can be placed unobtrusively as supports. From 7 to 10 days from the time the buds begin to open the blooms are at their best and can be made to last longer if moved to a cooler room each night.

The forcing of daffodil bulbs in soil can be speeded up by precooling the bulbs. They can be made to bloom from 3 to 6 weeks earlier than uncooled bulbs of the same variety. You may buy cooled bulbs or try doing your own. They have to be cooled at 41-48°, no more and no less, for 9 weeks, and must be planted as soon as they are taken from the refrigerator.

#### STEPS IN FORCING PRECOOLED BULBS

1. Dig bulbs 11-17 weeks before blooms are wanted, depending on usual blooming time of variety.

2. Put bulbs in open trays such as plastic ones vegetables and berries are sold in.

3. Keep trays of bulbs in refrigerator at no less than 41 and no higher than 48° for 9 weeks.

4. In 9 weeks remove bulbs from refrigerator.

5. Pot up at once and force following steps 1-9 and 16-20 as outlined under instructions for potting bulbs without precooling.

Blooms from precooled bulbs can be enjoyed right after Christmas and those not precooled follow along in late January or early February. If you must have ready at a specified date a pot of daffodils in good condition, with lots of bloom uniform in height, size, color, and stage of development, that needs little or no staking, you will need either a lot of luck or some insurance. It is wise to pot up at intervals and bring in at varying periods as many pots as you have room for. Your own climate and growing conditions and the variety of daffodil selected for forcing have such great influence on the actual time of blooming that planting a series of daffodils a week apart will help you "hit the jackpot" with your wintertime daffodil display.

## BOOK REVIEW

Wild Wealth [by] Paul Bigelow Sears, Marion Rombauer Becker, Frances Jones Poetker, and Janice Rebert Forberg. The Bobbs-Merrill Company, Inc., Indianapolis and New York [1971] 321 p. 11 x 9 in. \$20.00

*Reviewed by PEGGY MACNEALE, Cincinnati, Ohio*

The owner of this beautiful book should feel wealthy indeed. Let us look at it. The gold binding is symbolic of the treasure house of information and inspiration to be gleaned from the pages. The subject matter is, of course, what the authors mean by wild wealth: the riches to be found at our very feet in the way of "wild" plant materials.

The reputation of the three authors is well established, and if the illustrator was not famous before this, she is now acclaimed as producing drawings that are worthy of being included in the Hunt Botanical Library collection. The four collaborators are Paul Sears, ecologist, professor emeritus of Yale University, and author of *Deserts on the March*; Marion Rombauer Becker, gardener par excellence, long-time member of the ADS, and co-

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author of *The Joy of Cooking*; Frances Jones Poetker, writer and lecturer on flower arranging, and internationally known florist; and Janice Rebert Forberg, artist.

*Wild Wealth* has been in the making for a number of years, eagerly anticipated by those of us in this part of the country who are personal friends of one or more of the three Cincinnati collaborators. The only fault I can find with the makeup of the book is a lack of a table of contents. There is, however, a very complete alphabetical index, and a glance at this will indicate how many subjects are touched upon. There is also a bibliography, so the reader can delve even more deeply into a particular aspect if he so desires.

In the shortest section of the book, Paul Sears begins with a discussion of how our native plants come to grow where we find them. Ecology may seem a dull or overused term, but after Dr. Sears' magic pen works its wonders, one wishes there were more to this section. With broad strokes the living landscape of mid-America is outlined. With literary allusions and poetic language Dr. Sears brings excitement to the scientific facts of geologic history, soils, temperatures, and plant succession. His section of the book makes a strong appeal: pay closer attention to our countryside and observe its beauty. Thus we develop a desire to cherish it for ourselves and future generations.

Marion Becker, in the second section, brings the same boundless enthusiasm to her gardening as to her cooking. The anecdotes, the evidence of extensive research, the scholarly vocabulary are all employed by Marion in her generous — even passionate — desire to lead the reader through her garden in every season. The four chapters of this center section are exten-

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sive, taking us from Winter Surprises through Spring Madness and Summer Vigor to Fall Enchantment. There is a full account of the trials and successes of establishing exotic plants among the native trees, shrubs, and flowers in order to gain the longest possible blooming season and the most beautiful combinations of colors and textures. Along the way, this very accomplished horticulturist gives us detailed descriptions of her method for making compost; for employing mulches; for transplanting; for propagating by seeds, layering, and cuttings; for establishing ground covers; for getting rid of weeds; for training clematis — and more. There are pages devoted to bulbs: early spring ones, daffodils, summer bloomers, colchicums. ADS members will be gratified to know that we are described thus, on page 82: "There is no more helpfully articulate an organization than the American Daffodil Society." Our favorite flower is fully illustrated, with all twelve divisions described and diagrammed. Culture and cultivars are discussed at length. I have been witness to her success with miniatures and I am green with envy: see page 86.

Frances Poetker, in the third section, writes, as does Marion, exactly as she speaks. Their style is very different. Marion's is bubbling full, almost extravagant. Frances writes rather precisely, delicately, and with wry humor. That Frances knows her subject completely is very evident: before she was a florist she was a botanist and ecologist. The reader feels throughout that she has a kinship with the flowers she is arranging, as she knows where and how they grow as well as their limitations when cut and combined in floral designs. The first few short chapters in this third section of *Wild Wealth* deal with collecting and preparing wild flowers for arranging, and the containers, holders, and tools one needs. A few basics of design are also discussed. Then there come almost one hundred pages of double-spread illustration-with-description of imaginative arrangements. Having seen many of Frances Poetker's creations over the years, it is a real joy to think that her talent may now be a source of pleasure and inspiration to readers across the country.

A review of *Wild Wealth* would be incomplete without loud applause for the copious and truly beautiful illustrations. Janice Forberg has made over 250 stunning black and white, or sometimes terra cotta and/or pale dull green drawings for all three sections of the book. Working from life, in the garden, in the studio, or in the florist shop, Mrs. Forberg has produced

## **JOHN LEA**

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drawings that are perfectly detailed without being just botanical art. They capture every nuance of grace inherent in the form or texture of the blossom or bough. The end papers of the book are a delicate brocade of unfurling ferns, nodding Dutchman's breeches, dainty iris, robust hellebore, and spritely aconite, among others. The captions for all of these drawings are very full: they form a separate source of information that could entice a reader to concentrate on just this aspect of the book on first reading, with appetite whetted to plunge into the full text as time affords.

*Wild Wealth* is the kind of treasure that may be enjoyed again and again, ever growing in value.

## GALWAY GOES TO THE SHOW

By GRACE P. BAIRD, Columbus, Ohio

(From *CODS Corner, Newsletter of the Central Ohio Daffodil Society, April 1971*)

We chant the statistics of judging: Condition 20, Form 20, Substance and Texture 15, Color 15, Pose 10, Stem 10, Size 10. Words! Words! Figures! Figures! Yes, it is important to know these but much more important to apply them when grooming and showing our daffodils. This is the fun of competition — and more than that, the difference between the novice and the experienced exhibitor.

Has it occurred to you that your cultivars react to competition, too? I'm convinced they do, and when I talk to them and encourage them to keep growing more and more beautiful, I just know they are responding to my every word. They, too, want to go to the show table.

For instance, take one of my favorites, Galway, a beautiful golden yellow large cup. Each year my Galway tries so hard and hopefully waits to be selected and each year has been disappointed because his older, larger, and more beautifully behaved brother or sister has gone to the show. So he thinks positively that next year it will be his turn.

Next year has arrived . . . Galway feels so confident. Galway has plunged his roots deep down in the garden loam. He has taken all of his vitamins like a very good boy or girl. He has grown strong and tall, his color is clear and unblemished, his yellow cup is beautifully rounded and his petal skirt,

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in spite of the spring breezes, is free from tears. He is just glowing with health and he keeps saying to himself "Surely I'll get to go to the show this year." Each day Galway's gardening friend walks up and down the paths and talks encouraging words to all the daffodils and Galway just beams in return. His heart almost sings out, "It's my turn this year."

Then the great day arrives . . . oh, Galway just knows it is the day because his gardening friend is carrying a jug of warm water and a sharp knife. Yes, she is selecting her blooms for the show. She walks up and down the path; here and there she stops to cut a bloom. Then she hesitates before Galway, who stands strong and tall with a bright eyed look as though he were looking her squarely in the eye and saying "Good morning." She gently looks him over and then with a big smile says, "Oh, you beauty." Galway's heart goes pit-a-pat and he sheds a pollen tear of joy because he knows he is going to the show at last.

Now Galway was fully prepared to go straight to the show. Little did he know that there was much more to be done. First, with a ball point pen his friend writes his name on his tall stem. Well, that was fine because Galway didn't want to get lost. Then he hears that word "Condition" and he thinks "Hmm, I thought I was just glowing with health." But his friend gently washes his face, and with detergent, too, and washes behind the ears, too, because like his Mom, those judges don't overlook a thing. Then she carefully swabs that pollen tear he had shed. Next, with a soft sable brush, she gently brushes each petal and sepal to remove any ridges and make them waxen smooth.

"Okay, now am I ready?" asks Galway.

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"Oh, no. Look in the mirror. Is your necktie straight?"

"My necktie?" and Galway learns that the human eye must be able to draw an imaginary straight line from the mid-point of the topmost petal through the center of the cup to the mid-point of the lowermost sepal and the stem. So, if your necktie isn't straight, just gently twist the flower until you have that imaginary vertical line. It won't hurt a bit! And see how much better you look! Remember that term "Pose"? Galway's pose is first-class because he is looking his friend straight in the eye as the majority of daffodils should do. *If not, change the pose until it is "right at you."* There are some cousins such as the Triandrus and Cyclamineus hybrids who coyly nod their heads. This is their nature. The starry-eyed Tazetta is many-flowered, but must look more like an umbrella. So if they are too closely hugging one another, take a crumpled bit of tissue and gently press it in amongst them to separate them and they will show to much better advantage.

"Am I ready now?" Galway impatiently asks. Alas no, because he is told to straighten his seams. Remember when our hose had seams and the last thing, or almost the last thing we would do before going out was to check them and if necessary tug them straight? Well, daffodils have two parallel ridges on the stem and often these become twisted because the flower naturally turns to the light. So, do straighten them into a vertical position on each side of the stem. Remember, we are striving for perfection.

By this time Galway is resigned to learning all the tricks of the trade. So when he is asked to check to see if his petticoat is showing he is not at all surprised. And he looks. Sure enough, that paper-thin sheath which had been his protective covering while he was still in bud is showing below his perianth skirt. It must not be torn, cut away, or removed. But, it also must not show. So carefully press it against the stem up out of sight and you will be more perfectly groomed.

Ho hum! Galway knows he has been put through his paces. His friend suggests that he and all his cousins dip their feet in ice-cold water and move to a dark cool room, even the refrigerator, for an overnight sleep. She promises to waken them early in the morning so they can have an early start. They all agree it is a fine idea. Sure enough, early in the morning they are all perky, bright eyed, and ready to go. Now, it is really important to give yourself plenty of time to make your entries in the show. Galway was especially anxious to get going because at long last he was really going to the exhibition and certainly wanted everybody to see him. Furthermore, he hoped the judges know that his favorite color is blue.

Let's take a lesson from Galway's experience. You may have the most beautiful hybrid grown, but if it is not in the best of condition, your daffodil will never stand a chance on the show table. Also, if you are late getting to the show, think how disappointed your beautifully groomed flowers will be . . . remember they have feelings, too.

*(From the July issue of CODS Corner we learn that Galway did indeed get to the show, and did win his blue ribbon.)*

## DAFFODIL WITH A MESSAGE

By WILLIAM O. TICKNOR, *Falls Church, Virginia*  
(From *Washington Daffodil Society Newsletter, June 1971*)

Daffodil names are a subject of interest to all of us and are a real problem to breeders to whom a good name can be a matter of profit. "Oecumene" looks hard to pronounce and is a puzzler to understand. Actually it is a simple and commonplace name but still most interesting. First the O is pronounced like the p in pneumonia and the word is virtually the same as our ecumenical and means the "whole Christian church."

Oecumene is a Division 11, collar daffodil, bred and introduced by Jack Gerritsen of Voorschoten, Holland. It is a large smooth flower with a yellow perianth and a deeper yellow split corona that lies flat back upon the perianth. A couple of bulbs produced an enormous number of blooms all of which were at right angles to stiff stems. It made its debut in this country as a centerpiece in a winning Quinn collection.

I asked Mr. Gerritsen about Oecumene and he answered as follows. "Oecumene is a very large flower. It got its name last year at the Pastoral Council in Holland where Roman Catholic priests and Protestant ecclesiastical authorities were together presided over by the only Cardinal of Holland. I had been asked in the middle of March whether I could have in bloom on the fifth of April 300 flowers of a new variety to baptize at the Council with the name of "Oecumene." I accepted but do remember the abnormally cold spring of last year, no sun and frost every night. I had them blooming in time. The famous Haarlem Flower Girls were also present. I had to give a flower to a Haarlem Flower Girl and she gave it to the Vicar of the Bishop of Haarlem who gave it back to the girl, she kissed the flower and gave it back to me. The Cardinal was the first one pinned with an Oecumene flower by a Haarlem Flower Girl. There were more than 150 journalists from all over the world and they all got an Oecumene in their buttonhole by a Haarlem girl. It was televised. It was really a good stunt and let us hope that the oecumenical thought will be extended in these difficult times by this gay foolishness."

Mr. Gerritsen also sent a card printed in French that tells that The Roman Catholic Interparochial Working Group of the "Oekumene" at Heemstede, Holland, offered this brand new daffodil as an "accomplish-

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ment of our thoughts about the unity to be made by the Lord: may his kingdom come. — a daffodil, because our working group represents two old bulb parishes. A daffodil, because this flower, also in shadow and cold remains the herald of the large summer. This daffodil, as a sign of our confidence that these deliberations may be the forerunner of the large oecumene, in the Netherlands, and over the whole world. May our thoughts contribute to it."

## SUSAN PEARSON AND SUZY

By GEORGE E. MORRILL, *Oregon City, Oregon*

"Who needs Susan Pearson when they can have Suzy? They look alike to me." This was the comment of Murray Evans as we were standing in his field of daffodils discussing jonquil hybrids. "That is, unless they have different blooming seasons. We will check them when we get around to where they are growing."

That started me thinking about these two red-cupped jonquil hybrids. What did Harry Tuggle say about them in the Symposiums? 1961: "Susan Pearson is reported as better than either Suzy or Sweet Pepper among the red cups." 1962: "Susan Pearson is the best of the newer red cups thus far (does any one know where it can be obtained commercially?), but Mitsch's Kinglet promises it competition." 1963: "Among the red cups Suzy and Susan Pearson appear to be quite similar, yet several contend that Susan Pearson is the best red-cupped 7b introduced."

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Where did these two cultivars come from? The 1969 Classified List says that Susan Pearson was registered in 1954 by The Trenoweth Valley Bulb Farms, St. Keverne, Cornwall, England, and was raised by R. V. Favell. Suzy was also registered in 1954, but by G. Zandbergen-Terwegen of Sassenheim, Holland. It was also raised by R. V. Favell. The Daffodil Data Bank says that both resulted from the cross of Hades with Jonquilla.

So it would appear that R. V. Favell had two red-cupped jonquil hybrids. The stock of one was sold to The Trenoweth Valley Bulb Farm and the stock of the other to G. Zandbergen-Terwegen.

When we got to that part of the field where they were growing, Murray picked some of each, as they *were* blooming at the same time. They looked very similar, and when the two were mixed, we could not tell which was which. It is also rumored on good authority that judges at daffodil shows cannot tell them apart. If you do not have enough Susan Pearson for the entry, just put in some Suzy and the judges will not know the difference!

There does seem to be one real difference. Susan Pearson is very slow to increase, whereas Suzy multiplies much faster.

### PRISTINE

Bill Pannill won the Gold Ribbon at the Tidewater Show for Pristine. Pristine, as grown by Bill, often wins the Gold Ribbon. You may know the story of how this flower got its name. Bill and Harry Tuggle bought some seedlings from the late Guy L. Wilson. One glistening white flower stood out from the rest as a thing of beauty, which will doubtless be a joy for years to come. Immediately, the name "Mr. Clean" came to Bill's fertile mind. When he asked Mrs. Richardson about registering it under that name, she recoiled at the thought. The names that Mr. Wilson had chosen for his introductions were Truth, Virtue, Purity and other chaste qualities. Bill asked, "Then what would you call it?" Mrs. Richardson contemplated the flower and reflected, "It is so exquisite, so refined, so pristine — that's it — Pristine." And so it is.

BETTY D. DARDEN

*(From Middle Atlantic Region News  
Letter, Sept. 1968)*



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*Mr. Elmer E. Parette has sent a page from "The Arkansas Methodist" telling the story of "the church that daffodils built" at Wye, Arkansas. An abridged version follows.*

The Wye Church was first organized in 1919. The present 40 acres, purchased for \$800, is known as "God's 40 Acres."

Austin Harmon, layman who sometimes served as pastor, started growing daffodils. After several years, the bulbs were dug, yielding 65 bushels of bulbs. He rented a 7-acre farm from "God's 40 Acres." His grandson, Charles Harmon (just a boy then) took the contract to set them out. With the help of his parents, sister and brother, and some neighbors the 7 acres were planted some 15 years ago. Mr. and Mrs. Harmon started selling blooms at Little Rock Farmers Curb Market and at Kress Store on Main Street.

Later he contracted T-G-Y Stores at Kansas City, Tulsa, Okla., and Oklahoma City.

As the flowers grew, sales grew also. Later the Atlantic and Pacific Tea Co. of Kansas City was contacted and flowers were sold there. Neighbors were hired to pick flowers, putting 12 to the bunch with a rubber band around them, then 15 dozen were placed in a one-gallon can of water at about 4 o'clock in the evening.

The car was loaded with 1800 dozen blooms and the Harmons would be in Kansas City at 9 o'clock next morning when the stores opened, deliver to other T-G-Y and A & P stores until 1 p.m.

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Later their son, Ross, and wife, Martha, hauled to Tulsa. Then later their grandson Bennie Ross Harmon, and wife, Carolyn, took over the flower trade. Bennie Harmon has served as pastor of the United Methodist Church at Dover, Arkansas.

The daffodils are still growing at Wye, but trucking or sending the blossoms has faded. They are still there and for sale for church revenue. The bulbs (descendants of those 65 bushels) never see the lovely work they have wrought, but hidden away in the darkness they bring forth flowers of golden light. We might consider how we could have a share in their work.

## CULTIVAR COMMENTS

Every year is a Snow Gem year and 1971 was no exception. Festivity, newly replanted, was big and bold and well starched — some blooms were almost too big. Audubon produced one perfect pink-cupped flower after another. New to me this year, Chiloquin was a joy to behold. Small but ideal in form and coloring, it was a wonderful 1d. Older Daviot and newer Ariel both produced numbers of smooth daintily colored flowers. Descanso and Wahkeena, always top performers, and early Prologue stood out as examples of how bicolors should look. Irish Minstrel contributed superb blooms to help make this a bicolor year. Celilo, taking its time to open, became a high quality white trumpet that seemed to last forever. Golden yellow Space Age, touted as a garden flower, made a bid for the show table. From among the many 2a red cups Chancellorsville, Ceylon, Ninth Lancer, and powerful Vulcan stood out as best.

Big new Oecumene, one of "those collars," had all of the qualities of a great daffodil, except, if you require it, uniformity. It had a sharp right-angle pose with clear gold corona pieces neatly overlaying lemon yellow perianth segments. The substance was great as was bloom after bloom. Majestic Arish Mell must certainly be the finest large triandrus hybrid. 7b Suzy was incredibly good this year. Its color, size, quantity of bloom, and length of season were nearly unbelievable. Polnesk and Trevithian were also the producers of high-quality blooms. Acropolis, Tahiti, Extol, and, to my surprise, Candida, all produced great flowers. One huge tall bloom of Acropolis from a bulb down four years had a stem so thick it wouldn't fit into a soft-drink bottle. Actaea won an award of merit 50 years ago and it could have done

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so again this year with its size, smoothness and clean colors. Blooming later than Actaea, show-quality 2a yellow Oneonta is like a renewal of early spring.

Xit, not always easy, was as prolific in bloom as a dandelion — and had 10-inch stems. Minnow added to its reputation as a great miniature. Jumble and Tête-a-Tête, always great, again proved their value. About half of the Tête-a-Tête stems had three florets. *N. jonquilla*, the sweetest of them all, finally decided it liked my cool garden and its small flowers put their aroma into competition with nearby lilacs and sweet shrubs.

— William O. Ticknor

“When we visited the Washington show for the first time, probably in 1962, the flower with which I was most struck in the miniature section was a beautiful specimen of Flomay, exhibited, I believe, by the Dardens. It was a real pleasure to win the Miniature Gold Ribbon this last season with a specimen of the same flower at a later WDS show. I was quite lucky. That flower opened during the week, and I have seen the pink appear one morning and be gone by nightfall, by which time the white perianth had cleared up. This year we had a cloudy day, and when I came home from work the flower was in a perfect stage of development.”

— Franklin D. Seney

### THEY HAVE VIGOR

In 1958 Roberta Watrous gave me three bulbs of 2b Seville (P. D. Williams, 1908) and in the autumn of 1971 I planted back 33 fine bulbs.

In 1964 I bought one bulb of 6a Little Witch (Mrs. R. O. Backhouse, 1929) from Grant Mitsch. In the autumn of 1971 when I replanted it there were 14 fine bulbs, all but two apparently being of flowering size.

The performance of these two older cultivars is a delight. In contrast is the behavior of some of the present-day daffodils. Too often three fine double-nosed bulbs put in the ground 7 years ago have disappeared or are down to three puny singles.

— WILLIS H. WHEELER

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Date of Filing: September 23, 1971. DAFFODIL JOURNAL is published quarterly at 89 Chichester Road, New Canaan, Conn. 06840 with general business offices of the publisher at the same address. The name and address of the Publisher is American Daffodil Society, Inc., 89 Chichester Road, New Canaan, Conn. 06840; Editor, Mrs. George D. Watrous, Jr., 5031 Reno Road, N.W., Washington, D. C. 20008; Chairman of Publications, William O. Ticknor, 2814 Greenway Blvd., Falls Church, Va. 22042.

Owner of the publication is American Daffodil Society, Inc. There are no bondholders, stockholders, or mortgagees.

Total number of copies printed (average for preceding 12 months), 1,500; paid circulation, 1,402; sales through agents or dealers, none; free distribution, 28, total number of copies distributed, 1,430. Total number of copies printed (single issue nearest to filing date), 1,500; paid circulation, 1,393; sales through agents or dealers, none; free distribution, 24; total number of copies distributed, 1,417. I certify that the statements made by me above are correct and complete.

—Roberta C. Watrous

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