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AMERICAN DAFFODIL SOCIETY, INC.

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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, 1976

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THE COVER DRAWING

by Marie Bozievich, is of Cool Flame, a white and red 2b bred
by Grant Mitsch and registered in 1969.

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BEGINNINGS

By JAYDEE SWAFFORD, *Stone Mountain, Georgia*

When I married in 1971, I planted some daffodil bulbs in a rock garden which I had built around my in-laws' mailbox. I bought two different types of daffodils, the yellow King Alfred, and a very unusual all white type named Mount Hood. Who in the world had ever seen an all white daffodil?

The following spring I read in the newspaper about an upcoming daffodil show in Atlanta. I decided that I would take my giant King Alfreds and my rare white Mount Hoods and absolutely stop the show. I gathered up about seven blooms the morning of the show, stuck them in Coke bottles, and headed for Rich's Department Store Auditorium in Atlanta. It was very early and the store was only open to the exhibitors. I proudly marched in, bottles in each hand, and there, in a large room were all these beautiful daffodils. There were tiny ones as big as my little finger, orange cups, yellow and

white ones, orange and yellow ones, some pink cups and yes, hundreds of all white daffodils. I stared in disbelief for about five minutes. I thought for a second or two and decided those pink ones must have been sprayed and those little ones were surely the result of poor horticulture. How unfortunate that they could not grow theirs as large as mine. I suddenly decided that I had made a very big mistake and was completely out of my league. I was making a beeline for the door when a lady grabbed me by the arm and exclaimed, "Oh, I'm sure you want to exhibit those, we're so glad to see you!" I stammered out something about "just looking around," but it was of no use, the lady had an iron grip.

I was led to a work table covered with blooms and introduced to a very kind and patient lady, Mrs. Birma Abercrombie. She praised my flowers and proceeded to show me how to select and stage my blooms. I was looking for a fire exit door, a large hole in the wall, any place to run and hide. She informed me that my "King Alfreds" were actually a variety named Carlton, and who was I to argue? She praised the Mount Hoods as she filled out my exhibitors card and said they just might take a ribbon. The ordeal was finally over, and she told me to come back after the judging to see what I had won.

I stumbled over a couple of chairs and crates on my way out, looking at all those daffodils. I got to my car, looked at myself in the rear view mirror and swore that I would never, never do such a foolish presumptuous thing again. I thought to myself that those people were very nice, however. I guessed that they were just being kind, because surely my plain blooms could never win against those others. Or could they?

I went on to work and later that afternoon my curiosity got the best of me. I called the show and asked if they would mind seeing if I had won anything. I was promptly informed that according to the tally sheet, I had won three honorable mention ribbons. I asked her to check and be sure, she said no mistake, I had won three ribbons!

I went to the show the next day on my lunch hour. I was three hours late getting back to work. While at the show I learned there was a Georgia Daffodil Society and an American Daffodil Society. Also, those pink cups were really pink and the little ones were not the results of an inept gardener.

In 1972 the season was so warm my few Carltons and Mount Hoods were long gone before the Atlanta show. I went to see and learn however, and joined the Georgia Daffodil Society shortly thereafter.

In 1973, with some bulbs that were given to me, I won my first blue ribbon with three blooms of Seagull (3b, Engleheart 1895)! I also won three second place ribbons and another honorable mention. You guessed it, I was hooked. I promptly joined the American Daffodil Society.

I attended the 1974 National Convention in Cincinnati and the show was like a dream come true. I can truthfully say I have never been more impressed with a group of people. Everyone was so congenial and helpful. I particularly remember Kitty Bloomer, Mrs. Elizabeth Capen, and of course, Bill Pannill. I was most impressed with Marie Bozievich's clean sweep. When that lady writes an article in *The Daffodil Journal*, I read it about four times over. I left the convention with a list of about 200 cultivars I wanted to grow. I arrived in Stone Mountain set on ready.

As many young married people probably do, I wish I lived in a spacious home with an acre or two. However, I now live in a condominium and my ground and planting space is extremely limited. The question in the summer

1976 CONVENTION PHILADELPHIA

Dr. William Bender, Chambersburg, Penna., is Chairman of the Bicentennial Convention at the Holiday Inn, City Line, Philadelphia, Friday and Saturday, April 23 and 24, and "by Doctor's orders" we are going to have beautiful weather, a handsome show, an exciting tour of historical old Philadelphia and reception at the headquarters of the Pennsylvania Horticultural Society, stimulating programs, delicious meals, and a bang-up convention.

Every possible convenience is at hand for the exhibitors. There is plenty of free parking in an adjoining multi-storied parking building, and from the moment you enter this covered area you will be protected from any stray April breeze. There will be plenty of work space and the show will be held in the adjacent ballroom.

The deadline for hotel reservations is April 1, so don't delay! Come earlier and visit this interesting and historical area; stay after the convention and enjoy the neighboring states. Sunday, April 25, quite a number of gardens will be open and all are welcome to see daffodils by the thousands: naturalized, in handsome landscape settings, in small intimate gardens, in rows for easy cutting and selection, and in beds beautifully labeled for serious study.

This is one convention you simply can't miss — we want to see every one of you.

Nancy Timms
Wallingford, Penna.

of 1974 was where to plant all those daffodil bulbs I so badly wanted to order.

My father, who lives about four miles away, had a defunct fruit tree orchard and he offered to let me use that space. I think he thought it was a passing fancy and he would be cutting the orchard grass again soon.

The ground where my bulbs are planted has a rich history. It was once a chicken-coop area, then a poorly kept fruit tree orchard. The fruit trees were cut down with the exception of one still existent pear tree. After the brief orchard period, the area became a pet cemetery. I am the fourth of four daughters and many pets were acquired over the years. I hope iguanas, rabbits, caimans, etc., grow good daffodils. The ground slopes, which I hope will aid drainage. My bed is overhung by pecan and chestnut trees. I cannot be sure, this early, but I think I have a good spot.

In the fall of 1974 I planted about 120 bulbs; there were 40 different

varieties. I tried to follow all my books' directions and my Georgia Daffodil Society members' advice. I planted basically only proven show cultivars.

I planted a few bulbs on Thanksgiving Day, 1974. The others did not get in the ground, due to bad weather and my employment until December 22, 1974. Due to such late planting I only had four entries for the Atlanta show. I won two second place ribbons and two third place ribbons. I was thoroughly disappointed. I decided that the later Nashville show was the place for me. I left with everything I had. I was still lacking some of my better cultivars: Aircastle, Leonaine, Festivity, Daydream, etc. I had 19 entries and won 11 blue ribbons. Things were looking up, indeed!

One thing I've really learned and am a big believer in: grooming blooms and proper staging of flowers on the show table. I have often seen blooms haphazardly stuck in containers with dirt or mud splatters on them and I think such entries are a disgrace to the show. There is no excuse for unworthy entries in a show by an experienced exhibitor. I even saw dirt on blooms at the National Show in 1974. I feel that most of my blue ribbons have been won not by fantastic cultivars, but by meticulous grooming and staging. I am not ashamed to say that I won a blue ribbon in Nashville for a bloom of Ballygarvey 1b by "hatching" it overnight in my motel room with a sunlamp. I favor shows in which you are allowed to place your own entries. You are assured of proper placement and you can make that important last check. I hate to see an entry of three in an unpleasant arrangement. I cannot see the long wait, patience, and pressure involved in exhibition, only to fall down at the end by improper or lazy grooming and staging.

Looking thru the catalogs is like a dream journey. I had seen Achduart (3a, Lea) at the Nashville show, and like Marie Bozievich was enamoured of its beauty. The price tag was prohibitive, however. While looking at the catalogs, I started acting as if a tree had fallen on me and ordered Achduart and Inverpolly from Mr. Lea.

I took a week off from work to plant my new bulbs. To insure a normal blooming season come spring, I planted all my bulbs October 27, 1975. I am inexperienced and hope I picked the right time, because I am banking on a harsh Georgia winter. As I type this, the low tonight (January 8, 1976) is supposed to be 10° F. It looks as though I may have gambled in the right direction.

I pulled my little pick-up next to my daffodil bed on that planting day and spread out the sacks and previously engraved markers in the bed of the truck. My grandfather came down from next door and "marveled" at my craziness. He asked me "how much I had tied up in them little jonquils?" When I told him an approximate figure he just shook his head and mumbled. I bragged about my one bulb, Achduart, that cost \$21.00. I asked him if he would like to see it and pulled it out of the sack. The bulb was covered with blue mold and was soft and squishy. I started peeling off the outer scales and soon realized the total bulb had rotted. My Grandpa promptly excused himself and left me with my misery. I have never fainted, but I think I came very near. The bulb had arrived in perfect condition. I had looked at it ten days prior and it was alright. Altogether, I lost about five other bulbs. Newcastle was the only other "expensive" bulb lost. I had never encountered this problem before and I assume the disease was basal rot. Somehow, I got the idea that the average daffodil grower would never cross paths with basal rot. I also never thought I would be bothered with bulb fly. On that same day,

while trying to plant as close as possible to a previously planted bulb of Late Sun, I accidentally dug it up. It was black and mushy and inside was a fat maggot. I opened up my *Daffodil Handbook* and found a picture of a bulb fly maggot devouring a bulb. Mine could have been the picture's twin. I did not know to sprinkle Chlordane beneath the bulbs in 1974. Thanks to the recent article in the September 1975 Journal by Mr. Knierim, I now know how to plant a little better.

The following are some first year blooming season notes. My most disappointing bloom in 1975 was Easter Moon. Mildred Simms says it takes a couple of years for it to settle down. I was most impressed with 5b Puppet from Mitsch. I exhibited a vase of three at Nashville. I was a clerk at the show and when the judges came to my entry, they almost disqualified it. They said they were unfamiliar with the cultivar and it was very unusual looking. They were just about to move it to the back of the show table when a younger student judge suggested that they reconsider. I knew I couldn't say a word so I just stood back and held my breath. They got Mitsch's catalog out and someone read his description of Puppet. As a result, I won a blue ribbon. The color of Puppet, its prolific flowering ability, and long-lasting blooms were its most admirable characteristics. I was very pleased when Marie Bozievich praised Puppet in one of her recent articles for the Journal. A blue-ribbon-destined stalk of Tête-a-Tête was felled short by a cutworm two nights before the Atlanta show. I was given more than 20 bulbs of Sweetness by Birma Abercrombie. Out of those 20 or more bulbs, I had two bloom stalks. I read in the Journal recently that one member's Sweetness blooms from holes in bricks! Perhaps I planted mine too deep and I hope they will adapt for Spring, 1976.

I ordered many new bulbs this year. I am very proud to have received many fine cultivars as gifts, also. I am thrilled to finally have Rose Royale after admiring it for so long. David Bell, Jolly Roger, and Sunapee are all new acquisitions. I also ordered Angel, Silken Sails, Coolgreany, and Foxfire. My only new miniature was Minidaf. I now grow 99 different show cultivars.

My existent daffodil bed receives a lot of wind from the north-northwest and to control this, I have started a windbreak. This windbreak consists of closely planted nandinas. Those torn petals are simply heartbreaking, and I hope this will help stop it.

I also started another project this winter — carrying cases for my exhibition blooms. I purchased a 4" thick cedar beam and have been drilling holes in various sized blocks cut from the beam. Into these holes go test tubes. I have also contracted the services of a local plastics business to construct acrylic ventilated covers for the finished boxes. Presto, a windproof, tip-proof, crush proof, protective base and covered box for exhibition blooms.

All my wonderful daffodil friends around Atlanta have been very helpful to me. I wish I lived next door to one of them, so I could just run over and ask all the questions I constantly have. Mrs. Mildred Simms has been after me to start some seedlings. She says I am young and now is the time to begin. I think I will try several this year. David Cook helps me out with my miniatures and Mrs. Margaret Tolleson has been extremely helpful. Mr. and Mrs. Jack Yarbrough have been very kind and they are very knowledgeable and enthusiastic about daffodils. Mr. and Mrs. Maurice Abercrombie are the reason I became interested in exhibiting daffodils. What a credit they are to the American Daffodil Society!

My husband looks upon my interest with daffodils as a peculiar malady. He tolerates the whole thing very well. I am a TV sports telecast widow and he is a daffodil season widower, so I guess we're even. My husband, along with other members of my family, are very much amused with my "strange" devotion. One of my brothers-in-law simply does not believe that I go to "daffydil" conventions. One of my sisters accompanied me to the Nashville show and she promptly came home and ordered \$30 worth of daffodil bulbs. My father was very pleased when I expanded my bed at planting time 1975 to double its previous size. He hopes that I will eventually have the whole orchard dug up so he won't have to cut the grass. My four-year-old nephew, while visiting his Grandpa, wanders over into my daffodil bed and comes back running into the house, wide-eyed and exclaiming, "There are arrows all over he ground and they got numbers on 'em!"

I hope the preceding will bring back pleasant memories to many veteran daffodil fanciers. Surely, everyone must have begun much the same as I have unless they were raised in a daffodil environment. I look back at my progress and look ahead at how far I must go.

I often show people my Mitsch catalog and they see a color photo of a handsome new introduction costing maybe \$50.00 per bulb. They might exclaim that their aunt or grandmother grows that one wild near the front door step. I just smile.

ACREAGE OF DAFFODIL TYPES AND VARIETIES IN HOLLAND.

Dr. C. J. Gould of Western Washington Research and Extension Center has sent us some interesting statistics of daffodil plantings in Holland, translated from hectares to acres, from the Dutch bulb trade journal *Bloembollencultuur*. From Actaea to Yellow Sun, 142 varieties are listed, with acreage for the years 1973, 1974, and 1975 given. Carlton (1397 acres) and Golden Harvest (1056) together accounted for more than half the total acreage for 1975: 4202. Third place was held by Dutch Master, with 205 acres, and the only other cultivars with more than 100 acres each were Flower Record (122), Unsurpassable (135), and Yellow Sun (150).

Trumpets and Large Crowns (1715 and 2018 acres) accounted for almost 9/10 of the entire acreage, Doubles were next with 190 acres, followed by Small Crown (126), Tazettas (64), Cyclamineus (31), "Species and Misc." (15), Poeticus (14), Jonquil (13), Triandrus (11), and "Campernelle" (5). This last category, as distinguished from both jonquils and species, puzzles me.

Among 11 cultivars reported for 1973 and 1974 but not 1975 were those old-timers John Evelyn and Tunis. Among those appearing in 1975 but not 1973 or 1974 were two double sports from old favorites: Dick Wilden (from Carlton) and Sir Winston Churchill (from Geranium). Of the 184 cultivars placing in our 1975 Symposium 27 are reported, including five of our first-place choices: Actaea (13 acres), Armada (6.7), Silver Chimes (1.1), Tête-a-Tête (1.5), and Thalia (5.4). The fact that no figures were given for Tête-a-Tête for 1973 and 1974 makes me wonder a bit, as our friend Matthew Zandbergen has been talking about his stock of this in terms of tons for many years. The only other miniature cultivars mentioned are Baby Moon (1.1), Canaliculatus (5.6), and W. P. Milner (0.7).

MORE ON NEWER DAFFODILS

By MARIE BOZIEVICH, *Bethesda, Maryland*

This is an updating of my comments on newer daffodils which were published last spring. The valuations do not supercede those made at that time, but are amendments. Most have been made on first year bloom. However, my experience has been that if fine flowers are given good culture, they are as good in the succeeding years. Of course one should always remember that what is happy in my garden soil and climate may not grow in the same way in a different situation.

1a: No new excitement here. Cophetua (Carncairn) had good rich color and nice form, but so far has had short stems. Golden Vale (Board) and King's Stag (Blanchard) were added in Fall 1975 and I will report on them next year.

1b: The best new one here was Mary Sumner from Carncairn. The large flowers, of good contrast and heavy substance, were carried on tall, strong stems.

1c: White Star (Bloomer) is so good that it makes me covet the other selections made by Tom Bloomer from the same cross (Rashee \times Empress of Ireland). It has a broad, overlapping perianth and widely rolled trumpet, with heavy substance.

1d: Gin and Lime (Carncairn) did a repeat on last year's spectacular performance. In addition, it has proven to be healthy and, though increasing rather slowly, makes hard, rot-resistant bulbs, an important plus for a 1d.

2a Y: Kingbird (Mitsch) is a smooth yellow self with a very attractive round cup. It has the appearance of a 3a. A superb seedling from Bill Pannill (C/30/A) was a self of shimmering greenish yellow with impeccable form and marvelous texture. One smallish bulb gave me two perfect show flowers which elicited many favorable comments.

2a O: Exalted (Pannill) is stunning and different — a self of rich orange. The color immediately attracts the eye, and upon closer examination, one finds all the other qualities which are essential for a really fine flower.

2a R: Bunclody (Lea) was invaluable for late shows. It is not a large flower but is of very high quality and is completely consistent. Loch Hope (Lea) surprised me with six bloomstalks from just two bulbs — and what blooms! Sheildaig (Lea) was a beautiful flower, but the cup burned the day after it opened. Multnomah (Evans) will be a spectacular garden flower when there are more bulbs to go around. On first year bloom, it did not appear refined enough for a show flower.

2b Y: May Queen (Rich.), introduced by Rathowen, has somewhat the same coloring as Amber Light. It is a fine flower, blooming later than other cultivars in this division. Drumtullagh (Carncairn) has a pale cup which quickly fades to white, and probably should be reclassified as a 2c. It is a fine, large flower of beautiful form and heavy substance.

2b R: Rubh Mor (Lea) is finely proportioned, with a broad, very white perianth and brilliant red cup. The blooms are almost too large, although the strong stiff stems hold them aloft like banners. Fire Rocket (Rich.) is another brilliant one, as is Glowing Ember (Rich.), introduced by Carncairn.

2b P: There were many new pink cups to report upon and all so captivating that I can hardly make choices. Canby (Mitsch) will have to come first for its beautiful form, color, and substance and strong, sturdy growth.

Chiquita (Evans) was a real charmer with luscious rose cup, white at the base and with a green eye. Rose City (Evans) had a beautifully ruffled cup of true pink. In spite of the fluting, no petals had caught in the cup and there were no mitten-thumbs. Snow Pink (Evans) is very aptly named with its white, white perianth and delicate pink cup — very charming and graceful. Saucy (Evans) danced its way into my heart. It is not a large flower, but has a captivating form, with swept-back perianth, very smooth and overlapping and a sweet cup in perfect proportion. Delectable (Mitsch) is another completely charming flower with smooth white perianth and small white cup edged with a tiny rim of bright pink. Sister seedlings Tangent and Just So (Mitsch) bloomed with banded rather than solid cups, which didn't detract from their beauty at all. Both have overlapping round perianths, smooth and white. The cup of Just So is more expanded and lighter in color than that of Tangent. Eclat (Mitsch) is a large and striking flower with strong color, excellent for garden show, but I found its form too informal for exhibition. The deepest color of all came in Cool Flame (Mitsch) — a fantastic coral-red that could be seen across the garden and stopped me in my tracks. I had seen it in Oregon but didn't expect it to look the same in Maryland! Two pink cups from across the seas also deserve comment. Conval (Lea) is a flower of classic form on a stiff stem. The rosy pink cup pales to white at the base. Lisanore (Carncairn) is another lovely, smooth flower, with an intriguing ruffled white edge on the pink cup.

2c: John Lea has offered us another beautiful white large-cup, Pitchroy, which I added to my collection last year. It is fit company for Canisp and Inverpolly, which is accolade enough. Misty Glen and Broomhill (both from F. E. Board) are breathtaking in their beauty, icy white and smooth, with a touch of green at the base of the cups. This adds up to five faultless English 2c's which bloom in sequence: Canisp, early; Broomhill, early mid-season; Misty Glen, midseason; Pitchroy, late midseason; and Inverpolly, late. Even in this heady company, two others should be mentioned, Fastidious (Mitsch) of ideal form with heavy, velvety petals and Starmount (Pannill) classic in form and sparkling white.

2d: There is nothing new to add to last year's comments. Focal Point (Mitsch) will bloom for the first time here next spring. I saw Cloud Nine and Salem in Oregon during the 1975 convention and they were magnificent, particularly Salem, so they are on the "want" list.

3a Y: New Penny (Pannill) is a welcome newcomer to a subdivision with few members. In addition it is a lovely flower in its own right — a round flower of clear light yellow with a good stem and neck, and very long lasting.

3a R: Achduart was again outstanding. I cut two when they opened (for exhibition) and left the others unprotected in the garden to see if they would burn. It seemed to me that they did very well, with only the edges of the cups showing damage after many days. However, Mr. Lea wrote to me later that Achduart should be shaded if wanted for exhibition, as it is at its best 4 or 5 days after opening.

3b GWO: Purbeck (Blanchard) is an extremely smooth and precise bloom of exquisite form. The neat cup has a band of orange. Royal Trophy (Pannill) is very much like Silken Sails in size and shape, but has a pale edge of apricot on the cup.

3b YR: Minx (Evans) had an immaculate pure white perianth, but the tiny, bright yellow cup opened without the red edge. Palmyra (Mitsch) behaved in just the opposite manner, the bright red band extending well down the small yellow cup.

3b R: Piquant (Evans) is a brilliant flower with a large and smooth white perianth and small brick red cup.

3c: No new comments, just ditto on what was said last time around.

4: Nothing new here either. A new pink double has been added for next spring.

5b YR: Jovial (Pannill) is similar to Puppet, but has a more expanded cup and the perianth petals are broader. Like Puppet, it lasts a long time, either cut or in the garden.

6a: Greenlet (Mitsch) was lovely, with a broad, reflexing perianth and greenish crown. It appeared to be unhappy in my garden and did not make vigorous growth. However, the bulbs were healthy when dug, and I am hopeful.

7a: A favorite this year was Intrigue, Bill Pannill's unique reverse bicolor 7a. It has a real personality of its own, jaunty and unforgettable.

7b: Oryx is the most prolific bloomer I have ever grown. One bulb down two years threw 20 bloomstalks! These were not nondescript or ordinary blooms, but beautifully formed flowers with clean reverse color and smooth texture. I cut three for show and the remaining ones had a show of their own in the garden. When I dug and divided, there were 2 triple, 2 double, and 3 round bulbs. Indian Maid (Pannill) is a deep-colored jonquil with coppery petals and brick-red cups. It is beautiful and unusual.

8 and 9: No new comments.

11: I promise comments on several cultivars next time around.

HEALTH TIP

While the genus *Narcissus* is one of the healthier plant families it does have its diseases and pests just as you and I and roses and dahlias. We are about to be in trouble with the bulb fly since Mr. Train of EPA has taken chlordane away from us without real proof of its danger and without offering a substitute. Viruses remain a worry, too, with no treatment recommended except destruction of infected plants. Before you destroy superior plants, though, do read Willis Wheeler's article in the March 1969 Daffodil Journal and the section on viruses by Dr. Gould on page 193 of The Daffodil Handbook. Not all discoloring of foliage warrants destruction. Mild mosaic seems to come and go. Drought and cold weather and other factors can discolor foliage. Phil Phillips, our member in Otorohanga, New Zealand, warns against disposing of Down Under daffodils that have discolored foliage on their first year up. He states that this is usually from cold and not from viruses. Last spring I received a bulb of unregistered 1a Heir Apparent bred by Rev. Philpot of South Australia. I held it over until fall and planted it with a dozen other "Down Unders." It couldn't wait and promptly sent up 12-inch foliage. Now that foliage is striped and streaked but I'm sure it was the cold and not a virus. I'll bet it is an early when it does square off.

—WILLIAM O. TICKNOR

STAGING DAFFODILS FOR EXHIBITION

By JOHN LEA, *Stourport-on-Severn, England*

A talk given before The Daffodil Society in 1973 and published in that society's Journal.

I am going to talk to you to-day on the subject of staging daffodils for exhibition. The reason I have done this is that as a judge at the RHS shows and elsewhere, I have seen a number of extremely good flowers very badly staged. They have consequently lost a lot of points or have been ignored completely. Some of the staging that I have seen seems to be bad for two main reasons, one being a lack of knowledge, and the other that the exhibitor just has not allowed himself enough time.

First of all I will deal with what you should take with you when you go to the hall to stage your flowers. You should, firstly, make sure that you take with you proper labels or cards and lip pins for naming your flowers. Next moss, which should be of good quality. You want ample leaves of the type that will stand upright, not ones which are limp and say "I'm tired." They have to be picked up with a certain amount of care. Towels. A couple of old hand towels will be useful as your hands tend to get dirty — you then touch the flowers and that transfers the dirt on to them. The vases are always filthy and they will need wiping clean. You will need a watering can with a long spout and also buckets, preferably with wire grids on the top so that the flowers can be held upright. Camel hair brushes. A large one for smoothing the petals and a smaller one for getting dirt marks, etc., off. A knife, and last but not least, a brush to brush down the staging when you have staged your exhibit. That is really the minimum requirements that you have to take to the hall plus, of course, your flowers.

When you arrive at the hall, you need to give yourself ample time for it always takes much longer than you imagine to stage your exhibits. The first thing is to unpack your flowers, cut off about a quarter-inch from the bottom of each stem, and place them in your buckets of water. Having done that, choose which of the flowers you want to stage for a particular exhibit. You should always select 14 or 15 flowers for a class calling for 12 blooms, or one or two extra flowers for a class requiring three or six blooms, leaving the final choice of flowers until the last minute. Now we come to the actual setting up of the daffodils in the vase with moss and leaves. You will need three leaves for a single stem, five or more for three stems in a vase. There is no rule about this but odd numbers of leaves always seem to look better. The leaves should be set to the back of the stem and they should not come forward of the flower, also it looks better if the top of the leaves are actually below the flower itself. Now that the stem is in the vase with the leaves behind it, pack it tightly with moss and make certain that the stem is vertical in the vase. Having done that the flower should look you straight in the face, looking at the flower from its own level. It should not be looking up at the ceiling nor should it be looking down at the floor. For three stems you do precisely the same thing with the leaves at the back, arranging the three flowers so that they form an equilateral triangle. Points are awarded, of course, for equal size in a three-stem exhibit, but it is always difficult to get three flowers exactly the same size. If you have one flower which is rather larger than the other two it looks best if it is put at the top of the triangle.

The most common fault that one sees with daffodils staged today is that the stems are leaning backwards. It simply is not good enough to lean the stem back to get the flower in the right position. There are two perfectly legitimate ways to overcome this difficulty, always assuming, of course, that you are using a flower that has a reasonably good neck. Firstly, lay the flower face downwards over the edge of a table with the stem flat on the table. Then put wet moss on the stem, so that the stem cannot move, and the flower is held firmly in position. Any number of flowers can be laid along the edge of a table in this manner. If left over night the flower will usually pick up. When the flower is very fresh and very young it will sometimes overdo it and look straight up to the ceiling, so you do have to be a little careful. By using a warm greenhouse with a damp atmosphere for this operation, the flower will pick its head up very much more quickly than if left in a cool room over night. An old flower will not pick its head up — it has no energy left. Secondly, a lot of people, I believe, use a shallow basin containing water, putting the stem in the basin with the head over the edge, thinking that this is a good idea because the flower can take up moisture over night. It has one grave disadvantage, that is that the bottom of the stem nearly always curls upwards, and when trying to straighten the stem it may well break.

Another common fault that I have often seen, is that of people putting flowers up that they have not dressed. Some flowers' perianths open reasonably flat, others never really open themselves completely at all, but if you have a camel hair brush you can smooth the petals back so that they are at right angles to the trumpet or cup, giving a very much better opportunity for the judges to see the flowers. Another method is to use your finger and thumb, provided they are clean and reasonably soft. Leave this to the last moment; do not do it at home before you leave, because sometimes they will move a bit, while, of course, you want the judges to see them when they are at their best. Now you need the smaller camel hair brush, for when you look at a flower closely you will see all sorts of specks of dirt and bits and pieces that you had not noticed when you picked it in the garden. You will also be surprised, if you look carefully at the flower, how many cuts and nicks there are. It is really only when you come to the best flower in the show that there is a reasonable chance of getting one without any blemish somewhere on it. If your flower has a spot of dirt that has been splashed up by rain and you find that it will not come off with a camel hair brush, try your tongue, it is quite a good tool to use. It is a very good solvent for a little mud and you can lick it off. If you cannot lick it off you have had it I am afraid; it will have to remain dirty. Do not forget that when you have finished, the flower has probably dropped some pollen on the inside of the cup — just take it out with the smaller camel hair brush, it will look better. Judges will not mark you down for it, but if you are running close to somebody else, and competition is frightfully fierce today, the judges will stand back and look at the exhibit as a whole and it is this final polish that might easily tip the balance in your favor. That, then, is the dressing of the daffodil, though there is one last thing that makes the flower look just that much better than its neighbors, particularly if all the flowers in a set do it, that is to "clock" them. To do this you turn the head of the daffodil so that one of the perianth petals is in line with the stem, you will be surprised just how far you can rotate a daffodil flower without it breaking. This can be achieved by taking

hold of the seed pod and rotating it with your finger and thumb whichever way is shortest to bring one petal vertically downwards. You may find that the perianth will move back slightly but if you keep persevering the flower will stay in the position you want. Do that to your whole set. They will look very much better.

Do not manhandle your flowers too far in advance of the actual judging. It is possible to bruise them and it will show up after a short time.

Having arrived at the point where all the flowers have been put in their vases, with their stems vertical and touching the bottom of the vase, you will find your flowers at varying heights. The ones which are shortest can be drawn up a certain amount in the vase but do not draw them up too far for if they have been cut from a short stem variety and you have cut them by parting the leaves, there will be a portion of white stem at the bottom which will show up. Some, you will find, are too tall altogether and the rest of your back row will not come up to that height; in this case cut a piece of stem off that particular flower, but generally speaking it does count if you see a set of flowers that is an inch or so higher than the exhibit next to it.

Generally speaking it looks better if you place your tallest flowers on the top row, when staging on a three-tier stand, and the shortest flowers on the bottom. Also, if you bring your vase to the front of the top step, so that the vase is close to the edge, the bottom vase close to the back of the lowest step and the middle vase in the center of its step, it will bring them as near as possible in a vertical plane and you will find they look much better that way. The next thing one has to do is to decide in which order they are to be placed, quite apart from the tallest at the back and the shortest at the front. You should arrange them so that you have alternating white and yellow perianths. Also arrange your red or pink cups to alternate with pure whites or yellow cupped varieties, so that the whole of the exhibit is in balance. You should not have two red cups together and, on the same row, two pale cups alongside each other, it will look out of balance. Move them around to get a well balanced group and this is where you may need your spares because you will then be able, if necessary, to substitute an alternative flower to help to make a better balanced exhibit. Exactly the same thing applies when you are staging three stems to a vase. It is a devil of a job, I find, putting three stems into a vase and I am afraid I always avoid it if I possibly can or I get my wife to do it for me, but it is never easy to get three flowers in a vase all looking you straight in the face. It is quite a job but, again, it pays if you do. You should do exactly the same with three blooms to a vase as with one, arrange them in height with the tallest vase of flowers at the back and the shortest at the front, also arranging them for color so that the whole is in balance.

That really is all there is to it, but I think that probably if you are timing someone who is doing a first-class job he will take longer arranging them on the stage and finally polishing up the flowers than he does in actually putting them in the vases and setting them up with the leaves and moss. It is a very long job.

(The remainder of the talk dealt with practices for protecting flowers grown in the open for exhibition, followed by questions and answers.)

SPECIES DAFFODILS

By AMY COLE ANTHONY, *Bloomfield, Connecticut*

(*From the New England Region Newsletter*)

We are growing between 25 and 30 from Division X of the almost 600 varieties we now grow. Many are miniatures and if one wants to enter the class for the Watrous Award one must struggle with some of these wildlings. Others take kindly to civilization. (Kitty Bloomer calls them "little weeds.") Good reasons for growing the species is that they open our season (*N. asturiensis*) and also close it (*N. jonquilla*). Last fall we planted *N. poeticus* L. Flore Pleno, which may extend the blooming period another two weeks. Another reason is the challenge to identify them correctly — the same flower is often offered under different names (*minusus* for *asturiensis*). Will my readers please send in comments or helpful hints on their experiences in growing this group of daffodils.

N. asturiensis starts blooming here about April 7th, a tiny soft yellow trumpet 2-3 inches high. It is planted under a dogwood tree and has started to self sow. It will be interesting to see whether the seedlings come true.

Nearby is *N. pseudo-narcissus* L. subsp. *obvallaris*, the so-called Tenby daffodil because it was first found near the village of Tenby, a bright yellow trumpet on a straight 12-inch stem. (*pseudo-narcissus* was used by the old-time botanists to describe daffodils other than tazettas and poeticus.) It starts blooming about one week after *N. asturiensis*. Another clump blooms about a week later. This clump is in a more exposed site so micro-climates can affect your blooming dates.

Planted last fall was *N. pseudo-narcissus* L., the Lent Lily, the native daffodil of the British Isles and the daffodil of the English poets. In "Spring-time in Britain" the Edwin Way Teales found that Wordsworth's "A host of golden daffodils" perfectly described the fields of Gloucestershire between Dymock and Newent. In the Middle Atlantic Region this flower is known as Early Virginia, so whether it will do well in our colder climate is still a question, and several seasons will have to pass before we know the answer.

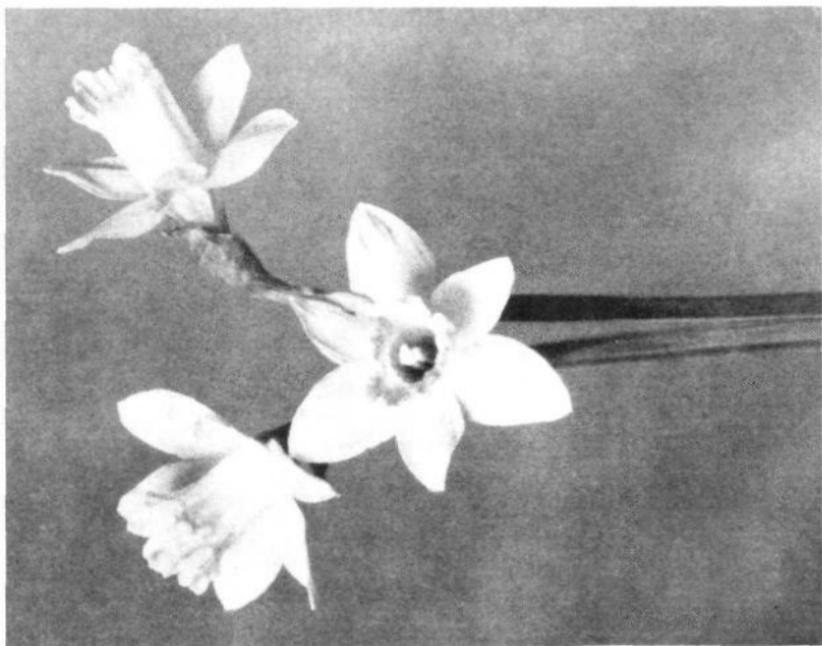
Having become fascinated by the species I am trying to read all I can about them and to compare the offerings in catalogues and the official names in the RHS Register. Perhaps my limited research will be of some help to other growers. Probably the best way to get to know the differences is to buy the various bulbs from different sources and try to make sense where confusion reigns by on-the-spot comparison. Species will vary from region to region so it can be a question of where the bulbs originally came from as to their color and size.

Some small species trumpets to get are *N. minor* Linnaeus, similar to *N. asturiensis* but more erect and a little later blooming, 3 inches tall (sometimes sold as *nanus*); *N. minor* L. var. *pumilis* — bright yellow and 6 inches tall and *N. minor* L. var. *conspicuus* with a pale yellow perianth and a clear yellow trumpet, 5-6 inches tall and a moderately good increaser (sometimes sold as *N. nanus* or *N. lobularis*). Both the latter bloom about the same time.

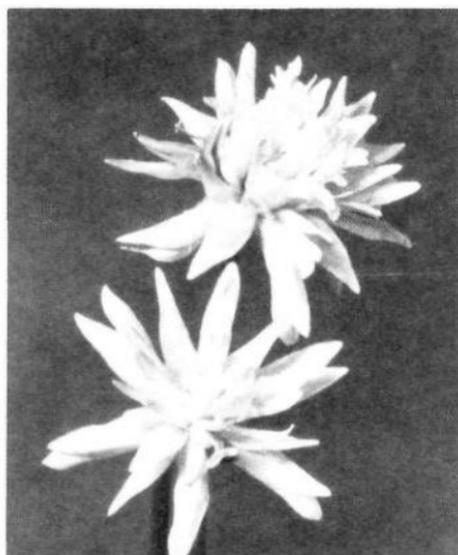
Two old-time hybrids worth growing are W. P. Milner, a 1c miniature originated by Henry Backhouse and introduced in 1884, and Colleen Bawn, a 1c so-called intermediate originated by William B. Hartland, an Irishman,



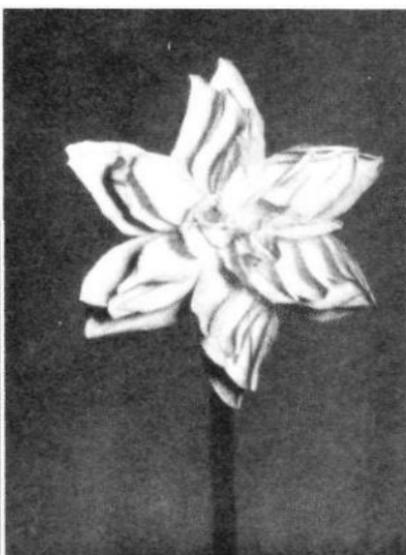
N. pseudo-narcissus L. subsp. *obvallaris*



N. minor L. var. *conspicuus*



N. minor var. *pumilus* Plenus



Eystettensis (Hort.)

and introduced in 1885. *W. P. Milner* is similar to *moschatus* but is of deeper coloring and flowers about two weeks later.

Larger trumpets are *N. pseudo-narcissus* L. subspecies *gayi* (*N. princeps*—Gray), a bicolor especially good for naturalizing, 12 inches tall, and *N. pseudo-narcissus* L. subspecies *moschatus* (often sold as *cernuus*), a charming, drooping pure white daffodil, 6-8 inches tall. I first saw this flower in Nashville. It is originally from Spain and Linnaeus (the Latinized form of Carl von Linné, Swedish botanist of the 18th century) grew it in his garden in Upsala, Sweden. It bloomed for me the first year, but only leaves have appeared since so I moved it a year ago last fall to see if a change would force it into bloom this past spring — it did.

Before I discuss species other than the trumpets I am going to tackle the doubles. In the 1958 RHS Classified List these doubles were placed in Division X. It seems to me this is where they belong — they are species even though double and they certainly do not belong in the same class in a show with the modern Division IV hybrids.

All doubles were moved to Division IV in the 1965 Classified List. I'll start with those on the ADS Approved Miniatures List.

1. *Eystettensis* (often sold as *capax plenus* Hort.*) is thought to be a hybrid of *N. triandrus* L. It has been in cultivation since before 1601 and is known as Queen Anne's Double Daffodil for Queen Anne of Austria. This is a delightful pale yellow six-pointed star-shaped flower with overlapping petals, each smaller than the one beneath, so different from any other daffodil. It seems shy to bloom.

*“(Hort.)” when it appears in the RHS Register = “Horticultural” as opposed to Botanical. In other words, a gardener's but not a botanist's (taxonomist's) name.

2. *N. jonquilla* L. Flore Pleno (Hort.) The flowers are like little golden balls on 9-inch stems. This is not to be confused with \times *odorus* L. Plenus (Hort.), often sold as *campernelle* Plenus, which is a larger and earlier blooming variety.

3. *N. minor* L. var. *pumilis* Fernandes Plenus=Rip van Winkle, a little flower, 6 inches tall, resembling a ragged dandelion with narrow, pointed twisted petals (from Ireland, according to deJager).

4. Queen Anne's Jonquil (*N. odorus minor plenus* of Peter Barr) is a small, yellow rose-like flower, often twin-flowered on a 6 inch stem. According to Mr. deJager his stock came from the late Guy L. Wilson and blooms 10 days later than Pencrebar. Mr. Alec Gray states that Pencrebar is a very old variety and almost certainly Queen Anne's Double Jonquil. It was originally found in an old Cornish garden by the late H. G. Hawker (Broadleigh Garden's catalogue). I can see no difference except in blooming time.

There is very little point in discussing bulbs that are unavailable but I will mention the fact that there is a known double of *N. pseudo-narcissus*, the doubling being confined to the interior of the trumpet.

Two that are worth having are *N. pseudo-narcissus* L. subspecies *moschatus* (L.) Baker Plenus (Hort.) (sold as *cernuus* var. *plenus* Hort.) and Telemonius Plenus (Hort.), a form of *pseudo-narcissus* and sold under its synonyms, Van Sion and Vincent Sion.

The first is known as the old English double white and has three different ways of doubling: "a fully double cream white flower; sometimes with the doubling confined to the trumpet (this is the way I have it) and sometimes coming with only a few of the stamens partially petaloid" — Gray. Mine that bloomed last year did not repeat so it may have to be moved in order to have blooms another year.

The second is the old yellow double daffodil found in all our grandmothers' gardens. It won't win you the Gold Ribbon but it is early and hardy and will naturalize nicely. It has two double forms: a fully double flower and one where the doubling is confined to the trumpet itself. Much to my amazement both forms appeared in bulbs purchased from Matthew Zandbergen. Last spring the same bulbs had only fully double blossoms so it may be that replanting causes them to vary their forms. Comments, please.

Another old fashioned favorite is the latest blooming *N. poeticus* L. Flore Pleno, sometimes referred to as Albus Plenus Odoratus or the Gardenia-flowered narcissus.

The last one is *N. \times odorus* L. Plenus (Hort.), mentioned earlier, and is sold as *campernelle* Plenus, which has pleasing bright yellow flowers, very nice for arrangements. There is a sport sold by deJager as *odorus* Orange Queen.

(Photographs of *N. minor* conspicuus, *N. pumilus* Plenus, and *Eystettensis* courtesy of American Horticultural Society. Drawing of *N. pseudonarcissus* subsp. *obvallaris* by E. A. Bowles.)

TIPS FOR POINT SCORING DAFFODILS: CONDITION, 20%

By HELEN K. LINK, *Brooklyn, Indiana*

All ADS Judges, Accredited and Student, are taught point scoring in the schools. When judging in a show rarely is it necessary to point score. If there should be difficulty in deciding on an award winner, then the judges should point score the specimens.

Condition is a very important quality and along with form receives the most points (20%). Exhibitors should observe their entries very carefully for condition before taking them to the show. Unless a scape is in relatively good condition it should not be entered in a show, nor should any student taking the schools be asked on the examination to point score flowers which are in poor condition. Blooms should be fresh, clean, and in their prime. If the anthers and stigma are brown and dry, no pollen visible, and the ovary is unduly large, the judge may suspect the entire flower is "past its prime."

An easy way of determining whether this is correct is by examining the edges and tips of the perianth segments. If the edges of the segments are thin and tips have a papery appearance then the flower may be "past its prime" or it may have been refrigerated without adequate humidity. Whatever the cause, this fault is due to lack of substance.

Substance and condition are closely related. Loss of substance affects condition, and if the loss is severe enough it may also affect color and texture. Since this fault is due to lack of substance it should be penalized under substance rather than condition. If the flower has lost so much substance that the tips of the segments are brown, then the flower couldn't possibly win an award, and there should be no need to point score in a show.

A flower may have loss of substance in perianth segments; edges of segments may be thin and papery but flower may not be "past its prime." Anthers and stigma may be fresh. This condition is commonly found in some cultivars. They never had good substance. This is especially true of a number of the older pink cultivars.

Mechanical injuries such as cuts, bruises, and mutilated sheath should be penalized under condition. Rainspots, dirt, and spilled pollen are also faults to be considered under condition.

The judge will need to exercise good judgment in deciding where to penalize specimens for various faults. It is not nearly so important where (under which quality) penalties are inflicted as it is that the judge recognize the fault and penalize in a logical place. For instance, if a bloom is "past its prime," anthers brown and dry, stigma dry, and substance has begun to wane from segments, then a good plan is to penalize under condition for the bloom being "past its prime," but remember a bloom in such a condition also has loss of substance, and in scoring the specimen it must be penalized for that fault also under substance. The same applies to texture and color when loss of substance is pronounced.

If a judge removes five points under condition for specimen being "past its prime" and another five points for loss of substance under substance, then 10 points have been removed in logical places; however, if another judge removes 10 points under condition, that judge may not know what to do when he or she comes to judge substance. If substance has already been

penalized sufficiently under condition, it would be illogical to remove more points for the same fault.

It would be perfectly logical to penalize lack of sheath under either condition or form. It is a mechanical injury and it affects form also; absence of any part of the specimen affects form. If the judge chooses to penalize under condition, the penalty should be severe enough that it will not need to be considered under form.

It is well to remember we have eight qualities: condition, form, substance, texture, color, pose, stem, and size to consider when point scoring. Pose, stem, and size are definite while condition, form, substance and texture, and color are rather indefinite. When a bad fault affects one of these it may affect one or more of the others to some extent.

SYMPOSIUM WINNERS IN THE DEEP SOUTH

By MRS. HERMAN L. MCKENZIE, *Jackson, Mississippi*

I began planting daffodils of my own about 12 years ago, when we moved into our new home in Jackson, Mississippi. By the time I learned about, and promptly joined, ADS two years later, I was ready to move from the *N. × odorus* of my grandmother's farm and the Unsurpassables of my mother's flower beds to something newer and hopefully even more exciting. So I turned to the yearly Symposium results as a welcome guide.

But I have found, as the late B. Y. Morrison once wrote, that "Each daffodil lover in the Lower South will have to make his own voyage of discovery." Some top winners do beautifully; some expire the first season; and the most exasperating live but bloom poorly or infrequently.

Our seasonal peak is February 1 through March 15 here in central Mississippi for established plantings. We plant the last two weeks in November, when our soil finally begins to cool, and new bulbs bloom about three weeks later than old ones.

Lack of any extreme cold (our soil never freezes deeper than 1 inch), early summer weather in mid-April, and hot moist summers all affect the performance of daffodil varieties here.

In 12 years I have grown about 350 different varieties; I have about 200 now, not counting seedlings. My first love affair was with the golden la trumpets and my first frustration was trying to make Kingscourt give good repeat bloom. I've tried 20 or more of this group; Arctic Gold is by far the best — early and always perfect.

For massed effect in the garden, Sundance is effective and utterly reliable. Charles Culpepper's unregistered Golden Day is a consistent flower with eye-catching performance and is a prolific seed parent.

Among the white trumpets, Cantatrice clearly takes top honors. I am still, after 4 years, waiting for Empress of Ireland to give typical bloom. The bicolor trumpets don't do well here. Trousseau never colors properly and quickly rots. Preamble is enchanting but has very small blooms after the first season.

One of my two favorite categories at present is the 2a self-yellows. Opening together the first week in February for me are Galway, Butterscotch,

Carlton, and St. Keverne; two weeks later Ormeau is even more perfect. I lost Galway bulbs from four sources until I planted them in raised beds and high shade. St. Keverne is probably the best all-round daffodil I grow. Sunlit Hours is the best for growing in pots.

My husband's favorite category is the reverse bicolors. Nampa makes the best show, Honeybird has the best form, and Nazareth the greatest contrast. All three of these are beautiful and healthy; but Daydream and Lunar Sea do not last more than two seasons.

Nearly all the 2a's and 2b's do well in Jackson, but some years the colors are better than in other seasons. 1974 was a prime Ceylon year. Court Martial, Craigywarren, Air Marshal, Flamboyant, and Fireproof have all proved showworthy. Red Devon was the outstanding 2a red-cup in 1975.

Festivity, Wahkeena, and Chapeau are impressive 2b's, but I suspect my personal favorite in this group continues to be Tudor Minstrel. Festivity is the only daffodil I grow which actually seems to improve when it is cut and brought indoors.

Pinks, small-cups, and doubles are all less than satisfactory here. I've never grown a pink with color that suits me. Accent, Salmon Trout, and Passionale all live and have good form, but the bloom — well, tinted mud is the kindest description.

No doubles I've found give repeat bloom and most don't even bloom the first year. Usually they put up a generous crop of buds which all blast in the inevitable early warm spell. Exceptions are the small, late Cheerfulness tribe and Erlicheer, both with tazetta blood.

Perhaps our early summer heat hampers the 3's, also, for they mostly do not thrive. Aircastle pouts and sulks and sometimes blooms and sometimes blasts. I've had Chinese White from three sources and never did it bloom, even the first year. (Since Green Island is indifferent at best in Jackson, I know to avoid buying the large crop of Chinese White × Green Island progeny.) My husband rated Audubon our best new bloom in 1975, but the bulb did not survive our hot, rainy summer. But this one we bought again.

There are a trio of Division 3's that I can wholeheartedly recommend. Five years ago I was given a big sack of Glenwherry bulbs. This flower has consistently given elegant bloom, excellent color, and good increase. (The Dunlop hybrids, like the P. D. Williams introductions, all seem to thrive in our climate.) Snow Gem is spectacular, and Polar Ice is less showy but also a good garden plant.

The selection of our favorite triandrus was made by our son Kevin, when he was five. He was given the tweezers and told he could do some hybridizing of his own; he went straight to the clump of Harmony Bells. Now he has 40 seedlings from this graceful flower. Among the white triandrus we rate Rippling Waters the most beautiful.

I can never choose between Dove Wings and Charity May in the 6's. Not alike, but equally good here. However, neither is ever as welcome as February Gold, which opens about January 29 each year and looks very beautiful to my daffodil-hungry eyes.

Jonquils are my top favorites, and for the past several years they have formed the bulk of my bulb orders. I must have 50 different kinds and all are good. If I could grow only one daffodil, it would simply have to be Sweetness, with its fragrance and velvet-gold starlike blooms. Trevithian has been superb in recent years and Shah, a bit different from the other jonquils,

is always lovely. I was disappointed that Grant Mitsch dropped Chat from his list, as it lived up to all that he had predicted about its performance in the South. It is much the best of the reverse bicolor jonquils here, and I have grown eight of them. Kevin has Suzy in his rock garden and has won blue ribbons with it three years. Quick Step has been disappointing in only one respect — after three years to settle down, it still won't bloom before April 1, which is too late for successful hybridizing in our climate.

I am not too fond of tazettas, because they have too much foliage, often weather-beaten, for far too much of the year — usually November through July. But any Jackson garden would be much poorer without Geranium and Silver Chimes. My favorite in this group is Matador.

The poets have not bloomed well at all for us. In fact, only *Actaea* has ever bloomed, and that only once in seven years — the same very rainy spring that I got my only bloom from three large clumps of *N. × biflorus*.

Among the species, *N. × odorus* is our star performer. It grows wild everywhere, in old gardens and along the roadsides. Ben Robertson laughed at me for buying *N. jonquilla*, but I only know of two locations where it grows in this area, and one of these is an abandoned town garden in Forest, Mississippi, where I am also acquiring a good stock of *N. × intermedius*.

FROM THE HEALTH AND CULTURE COMMITTEE

A SUGGESTION TO BULB IMPORTERS

Occasionally the Health and Culture Committee receives word of bulbs arriving in bad condition from foreign shippers, and fumigation has been suggested as the possible cause of the damage. In the future importers finding injured bulbs in their parcels should submit the complete outer wrapper of the package with their complaint. With it the Committee Chairman will be better able to determine what may have been done to the importation at the time of entry into the United States.

As importers know, the formal permit requirement governing the importation of bulbs was dropped several years ago, since experience had shown in recent years that the pest conditions of foreign bulbs had materially improved. For that reason bulbs are now rarely given any kind of quarantine treatment at the time of entry.

CHLORDANE AND DYLOX SITUATION

In the June 1975 issues of *The Daffodil Journal* information was given on the use of dylox 80 as a substitute for chlordane when that chemical is no longer available.

In the time since I wrote that article things have changed. A decision by the Environmental Protection Agency has virtually eliminated dylox 80 for use by the home gardener. As I understand the matter that chemical is now restricted to use by licensed operators and is intended mainly for commercial crops. Apparently it is considered unsafe for handling by persons not issued a permit to employ it for pesticide purposes.

Inquiries I have just made suggest that chlordane, while under EPA consideration, has not as yet been totally banned for garden and household use, and is expected to be on store shelves for the next 2 or 3 years. At

present it is most difficult to say what will be made available for narcissus bulb fly control, but it seems certain that all chlorinated hydrocarbons will be eventually ruled out as insecticides.

In view of the foregoing I see no alternative but to continue to recommend chlordane for as long as it is available, or until an announcement comes out making its use illegal. At present I believe there is no known chemical that will take the place of chlordane for use by the home gardener as a control for the narcissus bulb fly.

—WILLIS H. WHEELER, *Chairman*

WORLD DAFFODIL CONVENTION AND DAFFODIL TOURS NEW ZEALAND, SEPTEMBER 1976

The World Daffodil Convention will be held in Lower Hutt (near Wellington), New Zealand, September 15-18, 1976. The convention is being staged to commemorate the 80th anniversary of the National Daffodil Society of New Zealand. Members of the Society are hoping to entertain a large number of overseas visitors. The convention will feature the best of New Zealand and Australian grown daffodils. Classes at the show will give those attending an opportunity to see how American-raised cultivars fare Down Under. A variety of daffodil symposiums have been arranged, as well as dinners and informal get-togethers. The convention registration fee will be \$50 NZ.

Three tours combining the convention and sightseeing in New Zealand are being offered to American registrants. All three originate in Los Angeles.

One of 35 days' duration will include several daffodil shows on the North Island, visits to daffodil gardens, entertainment by daffodil growers, visits to Rotorua, Waitoma Caves, Mt. Egmont National Park, and the Pukeiti Rhododendron Trust before the convention. A second tour of 26 days will start with the convention and the two groups will leave after the convention for a trip to the South Island. They will visit the Southern Alps and glaciers of the Mt. Cook area, the famous fiord at Milford Sound, and the lake area at Queenstown. These tours will end at Christchurch, where the South Island National Daffodil Show will be held. A brochure on these two tours is available from Air New Zealand, 555 South Olive Street, Los Angeles, Calif. 90013, according to Wells Knierim, who has been in communication with the New Zealand tour representative, Peter Ramsay.

A third tour of 21 days will leave Los Angeles Sept. 12 and fly to Auckland and then to Wellington for the convention. After the convention this group will visit Wanganui, the Pukeiti Rhododendron Trust, and Rotorua before flying to Mt. Cook on the South Island. It will then go to Queenstown, Milford Sound, and Dunedin and will end at the South Island Daffodil Show in Christchurch. Information on this tour is available from Mrs. Nancy Ogburn, 3 Strickland Road, Cos Cob, Conn. 06807.

This is the opportunity of a lifetime to see the best of the daffodils in New Zealand along with some of the world's most beautiful scenery. Members of ADS who are interested may enjoy reading articles in *The Daffodil Journal*, March 1970 and March 1973, on visits by some of our members to New Zealand.

BULLETIN BOARD

PORTLAND DAFFODIL SOCIETY?

The number of ADS members in Oregon has been growing through the years, and the 1975 Roster lists 20 in the Portland area. Would there be enough interest to form a Portland Daffodil Society? Those interested are asked to write or telephone George E. Morrill, 16302 S. Apperson Blvd., Oregon City, Oreg. 97045 (Tel. 656-1776)

CATALOGS TO SPARE?

Miss Sally Ann Hohn, 718 Allegany Ave., Staunton, Va. 24401, who teaches horticulture at Mary Baldwin College, would appreciate receiving copies of old or current daffodil catalogs for use in the horticulture classes.

POETS FOR EXCHANGE

Mrs. Merton S. Yerger, Box 97, Princess Anne, Md. 21853, has a few bulbs of Felindre 9 and Dulcimer 9 available for exchange for a poeticus cultivar she does not have. Please send card stating what you have available and source as verification of correctness of name.

"WHERE CAN I GET . . .?"

CULTIVAR

5a Agnes Harvey
7a Golden Incense
Lady Hillingdon

WANTED BY

Mrs. William J. Perry, 1500 Dogwood Road
Staunton, Va. 24401

Members who can spare a bulb of the cultivars wanted should write directly to the member requesting it. Send requests for hard-to-find cultivars for future listing to Mrs. Paul Gripshover, 2917 North Star Road, Columbus, Ohio 43221.

WHO MAY COMPETE FOR NATIONAL SHOW AWARDS?

There seems to be a considerable amount of confusion as to who may exhibit in classes set up for the various medals and trophies offered by the Society in National Shows only and a clarification has been requested.

According to the present rules of the Society, the answer simply stated is: *Any ADS member is eligible to compete in any class calling for an ADS Award*, however, the Quinn and Watrous gold medals, and the Fowlds medal, will be awarded only once to an exhibitor. A repeat winner in the Quinn, Watrous, or Fowlds competition will receive only the ribbon appropriate to that class. The winning of Quinn and Watrous *gold* medals does not preclude the winning of silver ones, or vice versa. No limit has ever been placed on the number of times an individual may win either the Mains, Tuggle, or Lawler trophies.

—MILDRED H. SIMMS, *Chairman, Awards Committee*

REGISTRATION FORM

ADS Convention, April 23-24, 1976

Holiday Inn, City Line, Philadelphia, Pa. 19131

Name _____

Address _____

City _____ State _____ Zip _____

Please give Christian or nickname _____

Registration fee: before April 15\$50.00
after April 15\$65.00

Convention registration includes: April 23, continental breakfast, National Convention Show, dinner, and annual meeting; April 24, continental breakfast, morning program, bus tour, reception at Pennsylvania Horticultural Society, and banquet.

Please make check payable to: Helen H. LeBlond, Registrar, and mail to same at 2740 Lundy Lane, Huntingdon Valley, Pa. 19006 (Tel. 215-657-3263)

HOTEL RESERVATION

Holiday Inn, City Line

Philadelphia, Pa. 19131 (Tel. 215-877-4900)

American Daffodil Society, April 23-24, 1976

Please submit by April 1, 1976.

\$26.00 single ()

\$32.00 double ()

Name _____

Address _____

City _____ State _____ Zip _____

Arrival date _____ time _____

Departure date _____ time _____

I plan to share a room with _____

Send the Reservation Form directly to the Holiday Inn at the above address with a deposit for the first night's lodging in order to protect accommodations.

ADS JUDGING SCHOOLS, 1976

- Course I, Greenwich, Conn., April 29, 1:30 p.m. Chairman: Mrs. Lester M. Ilgenfritz, 1011 Greacen Point Road, Mamaroneck, New York 10543
- Course I, Atlanta, Ga., March 13, 9:00 a.m. Chairman: Mrs. Maurice C. Abercrombie, Rte. 1, Box 331, Palmetto, Ga. 30368
- Course II, La Cañada, Calif. No date. Chairman: Dr. Harold Koopowitz, 17992 Norton St., Irvine, Calif. 92664
- Course III, Baltimore, Md. April 14, 1976. Chairman: Mrs. Alfred T. Gundry, Jr., 2 South Wickham Rd., Baltimore, Md. 21229
- Course III, Oakland, Calif. No date. Chairman: Mrs. Robert Robinson, 245 Alicia Way, Los Altos, Calif. 94022
- Course III, Muskogee, Okla. No date. Chairman: Mrs. S. W. Ditmars, P. O. Box 1015, Muskogee, Okla. 74401
- Course III, Memphis, Tenn. No date. Chairman: Mrs. Wm. F. Winton, 4930 Roane Rd., Memphis, Tenn. 38117
- Course III, Santa Maria, Calif. No date. Chairmen: Mr. and Mrs. Wm. Roose, 4446 St. Ives Court, Santa Maria, Calif. 93454
- For further information write appropriate school chairman.

—HELEN K. LINK, *Schools Chairman*

1976 DAFFODIL SHOW DATES

- March 13-14—Oakland, Calif.—by the Northern California Daffodil Society at Lakeside Park Garden Center, 666 Bellevue Ave.; information: V. A. Clemens, 98 Fairlawn Dr., Berkeley, Calif. 94708.
- March 19-20—Dallas, Texas—State Show by the Texas Daffodil Society at the Dallas Garden Center; information: Mrs. J. R. Hensley, Sr., 4418 Goodfellow Dr., Dallas, Texas 75229.
- March 20—Fayetteville, Ga.—by the Fayette Garden Club at the Fayetteville Masonic Hall; information: Mrs. Philip E. Campbell, Rte. 2, Fayetteville, Ga. 30214.
- March 20-21—Hernando, Miss.—State Show by the Garden Study Club at the De Soto County Youth Bldg.; information: Mrs. Edward Entrikin, Rte. 2, Hernando, Miss. 38632.
- March 20-21—La Cañada—Pacific Regional Show by the Southern California Daffodil Society at Descanso Gardens, 1419 Descanso Dr.; information: Dr. Harold Koopowitz, 18992 Norton St., Irvine, Calif. 92664.
- March 25—Oxford, Miss.—by the Oxford Garden Club at Paul Johnson Commons, University, Miss.; information: Mrs. John W. Savage, Jr., Zilla Avent Dr., Oxford, Miss. 38655.
- March 25-26—Atlanta, Ga.—Southeast Regional Show by the Georgia Daffodil Society, the Atlanta Garden Center and affiliated clubs at Rich's plaza auditorium, 45 Broad St.; information: Mrs. Jeanne Lynch, P. O. Box 4539, Atlanta, Ga. 30302.
- March 27-28—Fortuna, Calif.—by the Fortuna Garden Club at the Fortuna Morning Club House, 608 Main St.; information: Mrs. Betty Allison, Rte. 1, Box 612, Fortuna, Calif. 95540.
- March 27-28—Memphis, Tenn.—Southern Regional Show by the Mid-South Daffodil Society at Goldsmith Civic Garden Center; information: Miss Leslie Anderson, Rte. 3, Box 280, Hernando, Miss. 38632.

- March 30-31—Hot Springs, Ark.—Southwest Regional Show by the Arkansas Daffodil Society at the Arlington Hotel; information: Mrs. Jesse Cox, 228 Daffodil Lane, Hot Springs, Ark. 71901.
- April 3-4—Gloucester, Va.—by the Garden Club of Gloucester at the auditorium of the Gloucester Intermediate School (Old Gloucester High School Bldg., Rte. 17); information: Mrs. Ben B. Pickett, Ringfield, Gloucester, Va. 23061.
- April 3-4—Huntington, W. Va.—by the Huntington Council of Garden Clubs at the Huntington Galleries, 2033 McCoy Road; information: Mrs. Ben A. Bagby, 619 Amanda Dr., Ashland, Ky. 41101.
- April 3-4—Nashville, Tenn.—State Show by the Middle Tennessee Daffodil Society at Tennessee Botanical Gardens, Cheekwood; information: Mrs. Richard H. Frank, Jr., Hill Road, Brentwood, Tenn. 37027.
- April 10—Paducah, Ky.—State Show by the Kentucky Daffodil Society at Jackson Purchase RECC, 2900 Irvin Cobb Dr. (U.S. 60, 62, 68); information: Mrs. Raymond Roof, 2015 Lone Oak Road, Paducah, Ky. 42001.
- April 10—Princess Anne, Md.—by the Somerset County Garden Club at the Bank of Somerset; information: Mrs. Roy W. McKissock, Rte. 1, Box 307, Princess Anne, Md. 21853.
- April 10-11—Warsaw, Va.—Garden Club of Virginia Show by the Garden Club of the Northern Neck at Rappahannock Community College; information: Mrs. Benjamin B. Morris, Warsaw, Va. 22572.
- April 10-11—Washington, D.C.—by the Washington Daffodil Society at U.S. National Arboretum, 24th and R Sts., N.E.; information: Mrs. Jennings Pamplin, 5009 Ninian Ave., Alexandria, Va. 22310.
- April 17-18—Cincinnati, Ohio—by the South-Western Ohio Daffodil Society at French House, French Park; information: Mrs. George Hoppin III, 183 Lafayette Cir., Cincinnati, Ohio 45220.
- April 17-18—Hampton, Va.—Mid-Atlantic Regional Show by the Tidewater Virginia Daffodil Society at Holiday Inn (Coliseum), 1815 W. Mercury Blvd.; information: Mrs. Francis J. Klein, Sr., 18 Trincard Road, Hampton, Va. 23669.
- April 20—Chillicothe, Ohio—by the Adena Daffodil Society in the Recreation Room, Bldg. 212, Veterans Administration Hospital; information: Mrs. John Davis, Rte. 4, Chillicothe, Ohio 45601.
- April 21-22—Baltimore, Md.—State Show by the Maryland Daffodil Society at Brown Memorial Church of Woodbrook, Charles and Woodbrook Lane (6200 block Charles St.); information: Mrs. W. James Howard, Chattolane Hill, Owings Mills, Md. 21117.
- April 23-24—Philadelphia, Pa.—National Show at Holiday Inn, City Line Avenue, (Convention Hqrs.); information: Mrs. Marvin V. Andersen, 7 Perth Dr., Wilmington, Del. 19803.
- April 27—Princeton, N.J.—by the New Jersey Daffodil Society at the Unitarian Church of Princeton, Cherry Hill Road; information: Mrs. Alan Carrick, 260 Prospect Ave., Princeton, N.J. 08540.
- April 27-28—Chambersburg, Pa.—State Show by the Chambersburg Garden Club at Kittochtinny—Heritage Museum, E. King St.; information: Mrs. Owen W. Hartman, 105 Farmington Road, Chambersburg, Pa. 17201.

- April 28-29—Dowlingtown, Pa.—by the Garden Class of the Woman's Club of Downingtown in the Club House, 121 Manor Ave.; information: Mrs. Lawrence Billau, R. D. 2, Box 204, Coatesville, Pa. 19320.
- April 28-29—Greenwich, Conn.—State Show by the Greenwich Daffodil Society and local garden clubs at the Greenwich Boys Club, Horseneck Cave; information: Mrs. James W. Riley, Jr., 3 Jofran Lane, Greenwich, Conn. 06830.
- April 29—Islip, N.Y.—Long Island Daffodil Show by the South Side Garden Club at St. Mark's Parish House; information: Mrs. Frederick L. Voss, 43 Church Ave., Islip, N.Y. 11751.
- April 30—Nantucket, Mass.—by the Nantucket Garden Club at the Nantucket Boys Club; information: Mrs. Earle MacAusland, Box 298, Nantucket, Mass. 02554.
- May 1-2—Columbus, Ohio—by the Central Ohio Daffodil Society at Upper Arlington Municipal Services Center, 3600 Tremont Road; information: Mrs. Hubert Bourne, 1052 Shadyhill Dr., Columbus, Ohio 43221.
- May 4-5—Cleveland, Ohio—Midwest Regional Show by the Western Reserve Daffodil Society at the Greater Cleveland Garden Center; information: Wells Knierim, 31090 Providence Road, Cleveland, Ohio 44124.
- May 5-6—Worcester, Mass.—New England Regional Show by the Worcester County Horticultural Society at 30 Elm St.; information: Miss Isabel K. Arms, 21 Metcalf St., Worcester, Mass. 01609.

—MILDRED H. SIMMS

DAFFODILS AT SMILEY PARK

Each spring on the hillside above and below the residence of Dale and Gene Bauer thousands of daffodils bloom, in large drifts of yellow and white. Smiley Park is basically a vacation home area located in the midst of a yellow pine forest, at an elevation of 5,500 ft. on the south slope of the San Bernardino Mountains in southern California.

We have received a copy of a most attractive booklet prepared by Mrs. Bauer last year to distribute to visitors "after answering jillions of questions each spring." The cover is an original silk screen print or serigraph of daffodil blooms made by Mrs. Bauer (unfortunately not suitable for black-and-white reproduction). Within, the 12 pages are packed with information about daffodils: the names, anatomy, classification, origin and history, planting advice, why daffodils are especially suitable for Smiley Park conditions, bulb purchasing advice, and some personal comment.

Mrs. Bauer writes: "I believe any planting in Smiley Park should enhance the natural beauty that already exists. All of my bulbs are planted in a natural way—as if they grew and spread from an original clump . . . I am always amazed, astounded, and secretly just a little complimented when I encounter people trespassing and joyfully picking 'the pretty wildflowers.' The daffodils have been planted for the past 17 years for the enjoyment of the owners (my husband and myself) and also for the enjoyment of passersby. It is hoped that passersby will enjoy the flowers with their eyes and leave them for others to enjoy."

And there is this suggestion to neighbors: "Why not plant some daffodils near you in Smiley Park? Remember, they will be a JOY forever."

—ROBERTA C. WATROUS

VISITS TO DAFFODIL HAVEN, APRIL 18 AND 25, 1975

By FR. ATHANASIOS BUCHHOLZ, *St. Benedict, Oregon*

APRIL 18. It has been showery on this Friday after the Convention. It rained last Sunday a trifle in the morning, and then there were some cheerful, rainless days. But today there was the showering, and this has been going on for the past few days.

1. Among the arrangements of monster-cupped things in the garage, there was a huge bowl of Cassowary, 2b. It has an indifferent perianth, and a huge yellow cup with ruffled edges and a pink-apricot throat. Not listed in the current catalog, it is very inexpensive: \$2.50.

2. Easter Moon \times *N. triandrus albus* gives absolutely magnificent green-eyed flowers of all dimensions and exceedingly white. Here is a case again where the old standards are being used to get the finest things.

3. Easter Moon \times Carnmoon has given some magnificent things too, with the greatest thickness and best quality of petals.

4. There are two absolutely white 2c's which come from seed sent to Mr. Mitsch from the late Reg Wootton. (It is quite useless to give some of these pedigrees, for they are often seedlings not in commerce and unregistered.) As one looks at these flowers, one thinks these must be the ultimate in this class. But something always surprises us in the future again.

5. Tropic Isle is a pink double which will probably be introduced next year. It opened greenish white this year, but Mr. Mitsch says that this year most doubles with white had this green cast which cleared up in fully opened blooms. This was probably due to the cool, if not cold, weather. This flower has varying degrees of doubleness, but is attractive in all its phases. The pink is peachy pink, but very clear.

6. Maple Sugar is a Leonaine \times Daydream seedling with a pale yellow perianth, a white halo on the petals, and a pale yellow crown with a rim of pinkish apricot. The softer pastel colors now appearing in daffodils will undoubtedly soon be very fashionable in contrast with the pure, bright colors which were almost exclusively the aim in the past.

7. G 13/1 is a very distinctive and very attractive flower. One fancier on seeing it wished immediately to acquire the stock. The perianth is very round and of reasonable quality as of now. The relatively large, flat, expanded crown is very ruffled, very rose pink with a shade of orange in the small eye. The ruffling of the crown is most distinct, for it covers about half of the flat crown, and is interlaced and overlapped in a most distinctive way. This ruffling is not coarse or rough, but quite refined, like thick lace. This refinement is the ultimate distinctiveness from other large cups, which often are too rough.

8. There is a series of Matador \times *N. jonquilla* hybrids whose fragrance can only be described as divine. They are clear yellow flowers with bright orange cups, up to seven on a stem. Here again is a cross of cheap bulbs, which has produced a heavenly result at the touch of a genius.

9. And I still like Sentinel. It has a monstrous cup, perhaps, hugely expanded. But it develops into a relatively smooth expanse of pink with light fluting, and the edge is moderately, not extravagantly frilled and ruffled.

10. Centerpiece is a Falaise \times Roimond seedling, the same parentage as

Mr. Lea's for Achentoul. Compared to Gay Challenger, this is more intensely red as grown here, and has more red frilled inner petalling. It is perhaps not quite as white as Gay Challenger, but the flowers on display were not fully developed. Gay Challenger is larger.

11. X 54/4 is an improved Flamingo, especially as far as the color goes. It may be introduced next year. It is a lovely pink of purer tone.

12. Pure Joy will possibly be introduced next year. It has a magnificent perianth of white spade-shaped petals of very heavy quality. It is a tall, vigorous white with a nicely expanded half long pale yellow cup. The edge of the cup is a darker yellow.

13. CO 11/1 may be introduced next year. It aroused the admiration of some very qualified people at the Convention. This is that bicolor triandrus seedling of which I wrote last year. Compared to Tuesday's Child, it has a trifle larger, more rounded, and much smoother crown of darker shade. It has a tiny halo of yellow on the petals, but Tuesday's Child is not exactly clean either, and the contrast of the Mitsch flower is much better. This plant mostly gives one flower per stem, and so is involved in the argument which arose about atypical flowers in the judges' panel at the Convention. But its loveliness and quality are undeniable. It is a second generation triandrus hybrid.

14. Stint is a smaller yellow triandrus hybrid with a shorter and slightly more expanded cup than usual.

15. I had several other persons sniff Quail to see whether it truly is fragrant as I indicated last year. They agreed with me, but it does not have the overpowering fragrance of some flowers. It did not appear to have such a fine form as last year. The color is deep yellow. (Later note: someone also sniffed Stratosphere and agreed that it has a delicate fragrance.)

16. D 21 is an Aircastle × Carnmoon series which gave flowers of exceptional quality and fine form.

17. Eland, the jonquil hybrid, has very round flowers and the cup is beautifully expanded and nuanced. The whole flower bleaches to white, but is a bicolor in the first stages.

18. Quetzal × Smyrna has given 25 lots of seedlings which Mr. Mitsch has lined out. These things are enough to make the Poet's mouth of any daffodiller slaver (an indelicate figure!). We will watch them with interest. Most are not open yet, except for one red-eyed thing.

19. I had often wondered what Quick Step × *cyclamineus* would give, and have made such a cross myself, but the results of Mr. Mitsch were meagre and undistinguished in color and form. Nothing at all comparable to the triandrus hybrids.

20. H 72 is an absolutely huge and this year irregular 3a. At least it looks like a 3a to me. Last year it was of good form, but the edge of the crown has white speckles which detract from the purity of color.

21. Aircastle × Old Satin and also × a Richardson 3d seedling have given some very good 3a yellows. At least they appear so to me; and anyone who wants this class of flower should consider using these parents in the process of developing such. The form is absolutely classical.

22. Merlin × Bantam has given wonderfully colored flowers with pinkish orange cups.

23. I saw some nice plants of Masquerade, but cannot at present understand what is so wonderful about it.

24. There is a considerable amount of Y 58 and it is a small plant. But it looks like a very respectable attempt at a small crowned pink. The color is nice and light.

25. It is sometimes a relief to get away from the extravagant flamboyance of some of the Mitsch things and go over Dr. Throckmorton's peaceful things, most of which are classic 3c's.

a. Stinger this year as I saw it had not a picotee edge. It is a flower in shades of yellow with a darker cup of very perfect form.

b. Lalique is as lovely as it was at the show, where it got Best of Show Award. Dr. Throckmorton worked toward getting flowers with what he called *jaundiced* perianths. This is a bad figure taken from medical disease, and we should try to persuade him to use the term *toned* perianths, i.e., in tones of pale yellows. This figure taken from musical terminology is much more attractive than the figure taken from medical pathology.

c. Painted Desert is a rimmed 3a of magnificent regularity.

d. Wind Song attracted the admiration and aroused the covetousness of connoisseurs at the Convention show, with its regularly waved, yellow-toned petals and darker cup. But the rim on the flowers outside has somewhat faded in the ensuing week.

e. Fanny Hill, in spite of what you imagine, is rough and ugly. If someone were confined to her company, they would soon be led to proper repentance.

26. There is a flower of true trumpet dimensions after the fashion of Milestone. Mr. Mitsch is justifiably proud of this accomplishment.

27. A Pigeon × Tryst seedling has a very green eye, then a yellow halo in the cup, and the rest is white. It is very thick-petaled.

28. HI-23 is an Irish Coffee × Richardson 3d seedling. One selection of this group is a very lovely soft reverse bicolor with an expanded cup and reflexed petals. In my judgement it has an unspeakably beautiful form.

29. GEJ 5 (see above also) has very rounded, thick petals. The outside petals even overlap a bit. It has a very short neck, and at this date is still very reasonably pink and in good form after exposure to the elements.

30. There are some wonderful late yellow trumpets open now. One series is Arctic Gold by a New Zealand flower, and these have a perfectly smooth form. Another series does not quite look like a trumpet daffodil, perhaps because it has more rounded petals. These are smooth, too, and appeal to me very much.

31. The wonderful Royal Oak × Daydream seedling is just showing color now.

32. One of the freaks that came out of Panache—maybe it is temporary—is a white trumpet with added ruffles and flounces right in the middle of the trumpet. It is very irregular and not attractive to me. We shall see what develops later.

APRIL 25. Last year this was the date of my last visit to Daffodil Haven.

1. Eland. Mrs. Bozievich writes that this is one of the most beautiful daffodils and I agree very much. It is a jonquil hybrid of perfect form, wonderfully round, and is slightly fragrant.

2. X 45/4 has now been named Rhea, after the bird.

3. F 152/5 is an Easter Moon × *N. triandrus albus* cross which has now been named Saberwing, after the hummingbird. This usually comes with only one to a stem, but is a very nice white flower.

4. F 152/6 is a clone which has several florets to a stem, with broad,

reflexed, and pointed perianth petals. It received much favorable comment from qualified judges at the Convention exhibit.

5. Rubythroat is not as red as it was last year, but Cool Flame is as good as it ever was, although at the first of the season it was a little pale. Perhaps it does need some warmth to bring out the best of the color.

6. Chit Chat, the third miniature *N. jonquilla* × *N. juncifolius* hybrid, is wonderful. It is very fragrant, has a fuller, rounder perianth than *jonquilla*, and a smooth rounded, expanded crown.

7. Bell Song is very pink with a greenish eye. The perianth is not smooth, but it is a very lovely little flower.

8. Westward is a very nice Richardson double which I did not know existed. It is of excellent form in white and yellow.

9. Cloud Nine is of wonderful color with a pure white crown, but it seems that the form of many jonquil hybrids is not up to expectations this year. Maybe they need warmer weather to develop properly.

10. The color of Euphony this year is most lovely but very elusive. It verges on being a reverse bicolor, and some flowers are definitely so this year according to Mr. Mitsch.

11. There is a vase of three notchless Romance blooms this year, but Mr. Mitsch said that he had to hunt to find them. The cup color is not yet developed. I remember it as being especially good last year.

12. The group of poets from Quetzal × Smyrna amounts to about 25 lots kept out of an original bunch of 100. Some have pure red eyes, and some have red and green eyes; and some have red and yellowish green eyes. All seem fragrant to a degree; and one sees different patterns of form even in poeticus if one sees the lots arrayed against one another. Most of them are exceedingly brilliant flowers in every way.

13. C 67/6 are some *N. jonquilla* × *N. triandrus* seedlings. All seem taller and more vigorous than last year. Small, delicate flowers, but very nice.

14. It seems that Oryx, the reverse bicolor jonquil, is also slightly fragrant.

15. Curlylocks is mud splattered, low on the ground. It is a very attractive little flower, but rough at this time of the season at least.

16. Flyaway is absolutely superb. It started to bloom on shorter stems quite some time ago — March 14. The stems have grown taller since then, and although many blooms are past, several stems are really wonderful now.

17. Petrel seems rougher this year than last, probably because of the rough weather.

18. I was not exactly impressed with the first flowers of High Repute, but several of the flowers now, which are mostly on the decline, are of perfect form and good color in the row.

19. Coral Light is a very fine flower. The cup color is especially good.

20. Heath Fire is a beautiful, weatherproof flower.

21. Golden Rapture × Sunlit Hours gave a very smooth perianth and a straight trumpet.

22. My Love × Festivity gave a startlingly full, round and flat perianth.

23. Palmyra is startling for its purity of white perianth and brightness of crown colors.

24. Kingbird is absolutely outstanding this year. Very tall and smooth.

25. Painted Desert is wearing very well in our changeable weather.

May 5: it is very unusual to have some groups of daffodils still blooming. In the Mitsch garden there is still a nice corner full of various things.

1. Impala looks very white, and Mr. Mitsch insists that it has greenish tones in its very reflexed perianth. It looks exceptionally beautiful.

2. The *jonquilla* × *triandrus albus* flowers are very nice yet. This is the parentage of April Tears. Some clones here seem to be taller and more floriferous.

3. There is a very nice sister of Petrel with a more rounded cup. However, it and some siblings have yellow perianth tubes, which is very different from the usual green which we all prefer, and which is the characteristics of Petrel.

4. More Quick Step × Daydream descendants. Mr. Mitsch says that he may take, for instance, a selection of a dozen of this series or a dozen of the Quick Step × *triandrus albus* series, and offer them for sale as a set. Then people could observe them and report back on which they think are worthy of introduction for outstanding characteristics which growers in various sections can find.

5. The very beautiful and late Royal Oak × Daydream yellow trumpet is getting worn by the weather here, but is still magnificent.

6. Mr. Morrill's Green Island × *juncifolius* seedling is beautiful in form again this year. Rainy weather, which splattered the short-stemmed blooms, doesn't allow a true appreciation of the colors; but it seems as good as last year.

N. POETICUS ORNATUS

At the end of the daffodil season when "rush time" is over, I often contemplate what cultivar I got the biggest "charge" out of that season. Usually when I send in my Symposium ballot and get to that last question, I am almost at a loss to pick that one variety; this year, however, *N. poeticus Ornatus* (10) is still indelible in my mind. What a bold little species: snow white, much substance, good form, intense coloring, and strong scent. In addition to all the other enjoyment from it, I received a blue ribbon in division 10 in our spring show. After 2 days on the show bench, it held for days in the house to give additional pleasure. I purchased this bulb from Venice Brink in 1974. The avid daffodil grower will never regret giving it a place in his garden.

—MRS. HUBERT BOURNE, *Columbus, Ohio*

MRS. J. ABEL SMITH

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MUSINGS AND MEANDERINGS

By POETICUS

Our members all remember, I'm sure, Robin and Pooh Bear and Piglet and Rabbit. Maybe even Wol and Kanga and Roo. Well, Robin got to be a very big boy and met Kate and they decided to grow daffodils at a place called Carncairn. You don't hear too much about Pooh and Piglet any more but I understand that they are really the ones who raised 6b pink Foundling and Robin and Kate found it one day in the garden. Mr. Milne, who used to know all about Robin and Pooh Bear has been busy raising daffodils with red perianths like Sabine Hay. Now, from what I read in *Daffodils 1975*, Rabbit and all his relatives and Kanga and Roo and maybe Tigger have raised an "all red" 2a for Robin and Kate Reade that is so bright it outshines Mr. Milne's Sabine Hay.

* * * * *

The Pennsylvucky Daffodil Society had an excellent show each year and had some real competitors. Particularly Mrs. Grower, Mrs. Spendum, Mrs. Artie, and Mrs. Chromasome. Mrs. Grower was an energetic soul and planted a tall hedge just to the west of her planting, planted her daffodils in raised beds, and installed a sprinkling system. She had tall, smooth flowers for the show and her friends all said, "No wonder, she has an unfair advantage with that hedge row, raised planting, and sprinkling system!" Of course, the others could have done this, too, if they had wanted.

Mrs. Spendum did without a fur coat and gave up a trip to Florida and

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spent the money on a fine collection of expensive daffodils and she had some great beauties for the show. Her friends all said, "No wonder she won, she had an unfair advantage with all those expensive bulbs she bought." Most of her friends spent the winter in Florida and took a new fur coat with them.

Mrs. Artie had a real feeling for flowers and made beautiful artistic arrangements. She had a few good daffodils and grew them moderately well. But Mrs. Artie could take a good flower and by grooming it carefully and staging it nicely she was a tough competitor. "Unfair advantage," her friends all said. "She wins because of her skillful manipulation of her entries." Mrs. Artie offered to give lessons in grooming but she didn't have any takers.

Mrs. Chromosome loved to daydream about flowers and for quite a number of years she had been taking pollen from one daffodil and putting it on another and later planting daffodil seeds. In time she produced some remarkably healthy daffodils and a few were rare beauties which she used with considerable success at the shows. "Unfair, unfair!" her friends all said. "Why, she is showing daffodils that are not in commerce and not available to us." Of course, Mrs. Chromosome had been telling her friends for years of the pleasure of hybridizing.

Unfortunately for all of them young Miss Happenstance, who had joined the Society the year before, made just one entry in the show with a bloom from a door prize bulb she had gotten the previous fall. She won the Gold Ribbon for best in show which seemed mighty unfair to all.

HERE AND THERE

The October 1975 issue of CODS Corner, newsletter of the Central Ohio Daffodil Society, was received too late to mention in our December issue. It is full of news, plans, and history of that active society.

The Garden Editor of The New York Times has requested permission to reprint, with some deletions, Grant Mitsch's "My 47 Years with Daffodils," from our September 1975 issue.

The Puyallup Valley Daffodil Festival will be held April 3-11, with the parade on April 10.

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WHITE TRUMPETS

By B. S. DUNCAN, *Omagh, Northern Ireland*

(*Reprinted from The Daffodil Society Journal, January, 1975*)

Since 1960 Empress of Ireland has topped the RHS Year Book poll as the favorite exhibition white trumpet, having taken over from Cantatrice, which previously had almost 20 years at the top. Though these polls have been discontinued I suspect that the Empress would still get the majority vote. It is however under increasing pressure from a growing number of its improved progeny. A clear favorite to take over the mantle has not yet emerged as there are quite a few contenders seemingly of approximately equal standard, all of which show improvements in some respect. I have not grown all of these newer flowers, but comments on those which I do know may be of interest.

In 1967 Panache came to the fore with a great fanfare of praise and had one outstanding RHS Show at which it got an F.C.C., won both single bloom classes, and a "moral" Best Bloom award. The stock then changed hands, was made available to the daffodil fraternity, and presumably was fairly widely dispersed to hopeful and expectant enthusiasts. But how many further successes has it had? Mr. A. H. Noakes won Best Bloom at Birmingham a few years ago, Mr. R. W. Lyons gained a similar award at Enniskillen this year, so it is certainly capable of producing magnificent specimen blooms but its consistency must be in doubt. I have grown it for 7 years and had only one really presentable flower free of nicks or blemishes. Unlike most white trumpets it seems to resent pot culture and will nick and split its petals horribly. Despite these criticisms I am determined to persevere, in the hope that it will settle down and produce consistent flowers of the size, form, whiteness, and perfection of which I know it is capable.

Queenscourt has its supporters. It is large, consistent, of smooth texture, and has had many successes in single bloom classes. It is a good grower, making a nice bulb. It has few faults but could be criticized for lack of distinctiveness or character and style. Perhaps the trumpet is a little too wide at the base, lacks finish at the mouth, and it is hardly pure white.

Birthright is distinctive and attractive, of sturdy but pointed form. It is very white but may be difficult to grow to full size.

Ulster Queen has not quite lived up to its early reputation in the British Isles, though it is highly regarded in New Zealand and was Grand Champion

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at the National Show in 1973 when shown by Phil Phillips. It grows well, producing consistent blooms on good large strong stems, but it is hardly as white or as large as some other contenders.

White Empress, White Star, White Majesty, and Silent Valley are four new ones raised by Mr. Tom Bloomer from Rashee \times Empress of Ireland. All are improvements on the pollen parent in some respect and I am still trying to assess their relative merit. White Empress is the whitest flower with a nice green base to the trumpet. It was once described as "the best white trumpet I have seen" by Mr. W. J. Dunlop after winning Best Bloom award at Ballymena Show. It is of largest size when well grown, but tends to increase rapidly, giving many small offsets which produce smaller flowers. It is not always quite smooth as it has inherited the texture of Empress of Ireland.

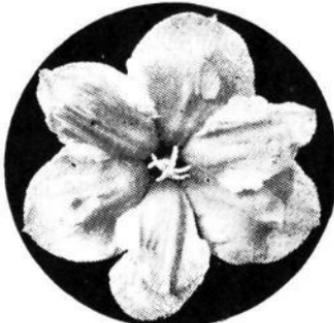
White Star is a very strong grower with wonderful stem and foliage. The flowers are remarkably consistent, and very large. The flower is very distinct, with a beautiful rolled finish to the trumpet and it has the silken smooth texture of Rashee. This one has had many successes already and is hard to beat on the show bench.

White Majesty is similar to White Empress, but flowers much later and has a distinctive and attractive finely toothed edge to the nicely expanded trumpet. Being late flowering this one has not had many opportunities to show its potential for exhibition.

Silent Valley is perhaps the smoothest and most attractive flower of the Bloomer quartet. It is large but of more slender and chaste form and unusually heavy substance. It is not quite so white as the others but the beautiful green halo spreading around the base of the trumpet gives a very clean effect. It is still very scarce and has yet to show its full potential.

Burntollet, a seedling raised by Mr. John Lea, has taken to Northern Ireland conditions and is producing consistently beautiful exhibition quality flowers. It was one of the nominees for Best Bloom at the London Show this year when shown by Mr. Bob Sterling and was very impressive in winning entries at Omagh and Enniskillen Shows. It is long in the trumpet and doesn't impress as it grows in the bed because the petals tend to hood slightly in the Kingscourt manner. A very slight pushing back of the petals, however, transforms the flowers into lovely smooth show specimens of purest white.

Of the older and cheaper kinds three varieties will still occasionally take prizes, namely Vigil, Rashee, and White Prince. All are difficult to grow to peak form, though White Prince has had a new lease of life since the intro-



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duction of Benlate as a fungicide. In fact, at its best I always preferred White Prince to Empress of Ireland because it is so much whiter. Unfortunately it is a slow increaser and poor grower and gives a poor yield of really top class flowers. Lovely as Vigil and Rashee are, they just do not have the size, substance, or breadth of petal to compete with more modern kinds.

From Tasmania Anitra and Mercedes are making reputations for themselves and Celilo is the favorite American raised variety. I hope to assess these three in the next few years.

Many new seedlings will no doubt emerge in the next few years as hybridizers have been busy intercrossing the new ones now available. Already Mr. W. A. Noton has shown some very attractive seedlings under number at the RHS Shows and I have hopes for my own 124 and 222.

Despite the beauty and near perfection of some of the flowers mentioned, each has some slight fault and fails to match the hybridizer's ideal. Each raiser of white trumpets will have slightly different impressions of an ideal flower. If I could produce an amalgam of all the best qualities of existing flowers I think I would have achieved my ideal. It would take bulb quality, foliage, smooth texture, and size from White Star, purity of whiteness from White Empress, pose from Panache, substance and green halo from Silent Valley, breadth of petal from Vigil or White Star, and sheer elegance and style from dear old Cantatrice. I have left out trumpet characteristics as I would not be content with just one ideal — I would want at least three types, all fairly slender at the base but with different finish at the mouth. One would be of Cantatrice or Silent Valley, one from White Star, and the third from White Empress or Empress of Ireland.

Obviously to assemble all these desirable qualities from so many sources

THE DAFFODIL MART

This year we are listing over 300 varieties of daffodils, and if you are unable to visit our Display Garden near Williamsburg, please send for our catalogue. We are very interested in tazettas, miniatures, and other unusual daffodils and are anxious to trade for any we do not have. Also we are eager to raise and market some of the new hybrids that many of the members of ADS are producing. We look forward to hearing from you and hope to see you in the spring.

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into one flower is an almost impossible task. But seeing the target, we can at least set our sights, have a shot at it, and even if we don't get a bullseye, the near misses will give ample reward and encourage us to keep trying. All the flowers mentioned have resulted from the life work of Guy Wilson, for which we enthusiasts offer thanks. What a rich legacy he has left, both by way of foundation stock and example of what can be achieved with dedication and perseverance.

FLIGHT OF THE ROBINS

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

All of us have the problem of finding good markers. Robert Campbell was fortunate enough to acquire some aluminum blind sheets. He cuts them with scissors into 5-inch lengths. He drills a hole in one end and writes the name of the daffodil with a good grease pencil. The writings are usually quite legible for as long as five years. I have used plastic labels and I write the names of daffodils with a soft lead pencil. I push them in the ground. As a general thing, the names can be read for several years, but some will disappear after one season. Last fall I coated each stake with a waterproof clear shellac. I will report later on what success I have.

David Karnstedt considers daffodil test gardens to be quite essential. There are two gardens already established and another in the early stages of establishment. The one he is interested in is located in the Minnesota Landscape Arboretum near Minneapolis. This test garden has proven that daffodils grow very well in this section of his state. The basic problem in establishing

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a daffodil test garden is the need for an energetic local group or an organization to initiate one. After that there is a need for constant care and supervision in order to achieve the best possible performance. There is no question that daffodils will grow well in many areas.

Poeticus daffodils are receiving increased attention. Undoubtedly, the interest is being stimulated and developed through the Poeticus Robins. *N. poeticus* Flore Pleno came in for some discussion. Venice Brink reported getting thousands of seed from open-pollinated flowers of it years ago. Today he finds his seed production is almost nil. He believes that air pollution (he lives in the atmospheric shadow of St. Louis, Missouri, which covers roughly an area of 50 by 100 miles) contributes to the lack of seed production. He stated that *poeticus* Flore Pleno blooms have not blasted with him in over 25 years. In my garden it will make its usual annual growth of leaves but will not bloom. Amy Anthony reported that *poeticus* Flore Pleno is not too happy in her garden in Bloomfield, Connecticut, but *poeticus recurvus* is quite happy in semi-shade.

There has been a mention of a desire by some for a Robin on intermediate daffodils. These flowers are too large to be approved as minatures, but not large enough to compete successfully with the larger blooms in shows. There are many nice flowers in this group. There is no specific group designation for them. Such a Robin can be organized if a sufficient number will indicate to me their wishes. And, to the readers, there is always a spot somewhere within the Robin group for you. Why not increase the membership and let us know what daffodils will do for you? You do not have to exhibit to belong to any of the Robins!

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BOOK REVIEW

Diseases of Ornamental Plants. Junius L. Forsberg. 220 pp. University of Illinois Press, Urbana, Ill. 61801. 1975. \$9.95 (paperbound \$4.00).

Dr. Forsberg, a distinguished plant pathologist with long experience in plant disease problems found in many parts of the United States, has given us a publication of value to both the home gardener and the commercial grower.

The 200 photographs serve to help with the identification of a good number of the diseases under consideration, including those caused by fungi, bacteria, nematodes, and mycoplasma-like organisms. Language used by Dr. Forsberg is both accurate and easily understood by the layman.

Control treatments recommended are the latest, including benomyl (benlate), a compound now well known to all serious daffodil growers. On the other hand, those chemicals now frowned on by the Environmental Protection Agency are omitted from the control recommendations.

On the whole the publication should be of value to the serious gardener with an inquiring mind. At the same time daffodil growers will find most of their troubles dealt with in a concise manner.

—WILLIS H. WHEELER, *Chairman, Health and Culture Committee*

HYBRIDIZERS' FORUM

From the Hybridizing Robin

Whether the late season had anything to do with it I don't know, but I had a whale of a daubing season. In my old black books I recorded about 120 crosses between 23 April 75 and 19 May 75, and later harvested 12,840 hand-crossed seed, plus 264 open-pollinated seed from named varieties and several thousand o.p. seed from unselected seedlings at the farm. The weekend of August 9-10 I planted 13,000 seeds (one at a time!) in 4-foot double rows 4 inches apart, with about 70 seeds per 4 feet. I expect average germination should produce 50 seedlings in 48 inches. They will be undisturbed for 4 years, when the first should bloom. There were successes and failures—maybe 2:1—throughout the season from yellow trumpets × Uncle Remus or Brer Fox to Milan × *N. bulbocodium*. I was disappointed that Moonfire (3d) for the second year did not set seed even after repeated pollination the second day. However Moonfire pollen on Lemonade produced 63 seeds. In my 4-year seedlings I had a second generation candidate for a 3d which looks good, but it failed to set seed with Moonfire pollen.

The first generation 3d candidate from Binkie × Aircastle has "snuck" into 2d by about 1 mm., but I crossed it back on Aircastle and the second generation on maiden bloom (one of 12 seeds from 1970) looked safe in 3d. I repeated this cross this year and harvested 1,807 seeds. Considering these possibilities: Binkie × Beige Beauty, 1,142; Binkie × Aircastle, 3,792; (Binkie × Aircastle F₁) × Moonfire, 160; Lemonade × Moonfire, 63; Aircastle × (Binkie × Aircastle F₁), 1,807; Old Satin × (Binkie × Aircastle F₁), 200; Irish Coffee × (Binkie × Aircastle F₁), 167—the total thrust toward 3d of 7,331 seeds planted this year should give me a few to look at.

I must be insane to have let myself get involved with reverse bicolors because in my garden they are subject to basal rot, but 3d seemed to be such a wide-open field. (Binkie \times Aircastle F₁) multiplied without previous loss out of 14 bulbs lifted this year, but one was lost to basal rot at digging. I soaked the remainder in Benlate solution but hanging in a nylon stocking over summer a second one was lost to basal rot. That's 2 of 14 or 15% loss, which is comparable with losses some years in other reverse bicolors.

I was pleased with a Brixton \times Wahkeena seedling. Brixton is a nice 2b that I got on my first order from P. Phillips, but I've discarded it because it had a weak stem. The seedling is much like the Brixton flower, with a ramrod stem from Wahkeena.

This year I've had three or four interesting green cups. The best was a Phillips open-pollinated seedling with Irish green cup extending all the way down the perianth tube or throat with a perianth of good substance, overlapping and white. However, the mucro and perianth tips were also distorted green. Several other green cups were green just to the junction with the perianth; likewise were several that blasted and were broken open for examination. All of these were seedlings of 3c's \times (Bithynia \times Ardour) selection with olive rim cup.

—WILLIAM A. BENDER

From the Tasmanian Daffodil Council Newsletter

After a seedling is named it is customary for the raiser of the flower to indicate its number on the card when exhibiting it. Some also write the names of the parent flowers. I would like to see this done by every one—it is interesting to try to identify characteristics of the parents in the seedling and it may give other breeders new ideas on lineage. For example, if many of the smoother all yellows have Yappa as the seed parent, then that is something to copy—good information for a beginner. Of course no such information can come from a number.

In addition, a number is not really memorable. Nine months after the show you are much less likely to be saying "Remember that 121/71 of yours from Deloraine," than "I like that Glowing Red \times Gay Challenger of yours."

Could I reiterate a point that is often made. We should be trying to breed out the long necked head-hangers! Mr. Jim Radcliff believes that in breeding daffodils we should be aiming to produce the flowers that will be the top garden varieties of the future. (This would of course be the ultimate test of a bulb's lasting ability.) If this is true, then those flowers will have to have stiff short necks and an upward looking habit. It is certain that few home gardeners will bother to encourage their flowers to raise their heads by setting them under windows in buckets or rows of sauce bottles!

About the most frustrating aspect of weak necked flowers is that their heads will only come up temporarily. Get them up and hold them there with cardboard until the show and they are down again before it's time to go home (or sometimes, before the judge gets there). It is a weakness and I believe that some of our leading growers have perpetuated it.

I think that the only way to eliminate it is to discard the rubber necked seedlings. If one is outstanding it might be retained for showing, but it would be better not to use it for breeding. This might put some old faithfuls on the line as breeders but in the long run it would pay off.

—JOHN LAMB

CULTIVAR COMMENTS

FIRST BLOOMS (from *CODS Corner*, July 1975)

We spent our Christmas holidays in sunny Mexico, and came back to Columbus on January 1 to our usual overcast skies. It stayed that way until March 21, when my bit of sunshine greeted me. My Jumbly opened that morning. I sat on my patio most of the day enjoying the eight blooms. I kept saying "Thank you, you gorgeous bit of sunshine." On March 22 my Tête-a-Tête began to bloom, and for the first time some of them had two blooms on a stem. I think Tête-a-Tête was competing with Jumbly for my attention. To me, my first blooms were pure joy and pleasure, and gave me a much needed lift until the sun finally came through out Columbus skies.

—CECILE SPITZ

The first standard daffodil to bloom this year was 6a Cornet. This all yellow cyclamineus hybrid has a stem just a bit too short to be in good proportion to the good-sized bloom. It is a smooth flower, with the petals gracefully recurved. Cornet, out in the open, bloomed six or seven days ahead of Foresight and Trouseau, which are planted up near the house; and Woodgreen, which is also in the open.

—MARY LOU GRIPSHOVER

MORE ON THE NAME TÊTE-A-TÊTE

Apropos of the comment on whether the name Tête-a-Tête should be interpreted to call for two florets, no more and no less, in show entries (Journal, June 1975, page 161) Dr. Throckmorton gives another version of

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the origin of the name—a play on words by Alec Gray, the originator, referring to the fact that Tête-a-Tête was the result of selfed Cyclataz, which was the result of a famous cross made by A. W. Tait. Dr. Throckmorton says that in Mr. Waley's garden in Kent a clump of Tête-a-Tête is grown between two clumps of Cyclataz to illustrate the story.

And, speaking of names, did you know that Topolino is the Italian name for Mickey Mouse, and that this is the most popular of all comics in Italy? The daffodil Topolino, a small 1 b from Gerritsen, has so far not been approved for the ADS List of Miniatures.

PRETTY PECULIAR

At the Washington Daffodil Society Show Mrs. Kathryn H. Nicolet of Riverdale, Maryland, turned up with a most unusual daffodil. It was a lovely golden yellow throughout and had 12 nicely shaped perianth segments, 2 rows of 6 each. The long trumpet had a nice frill on the end and was packed solid with petals. In fact, when the trumpet was squeezed, it had the consistency of a large well-packed cigar and was quite heavy.

Mrs. Nicolet is an enthusiastic gardener with a preference for daffodils. She has never attempted hybridizing and this unusual double appeared in a crocus area that has not been cultivated for a few years. It was growing at the site of a discarded Golden Ducat which always blasted and near a colony of Kingscourt. She will be on the lookout for her unusual daffodil next year.

—WILLIAM O. TICKNOR

HELP WANTED

Response to my last appeal for new contributors was gratifying, but there must be many more members who could write something that would be enjoyed if they were nudged again. Please consider this that nudge! We always need bits small enough to fit into such space as this, as well as articles of various lengths. What daffodils do you grow? Why? Where? How? What do you do with them?

—THE EDITOR

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Publications in the ADS library may be borrowed by members. Incomplete list will be found in *Daffodil Journal* for September, 1965. p. 21. Correspondence invited on items not listed.

PUBLICATIONS FOR SALE

Handbook for Exhibiting and Judging Daffodils, 1974	\$ 2.25
The Daffodil Handbook, 1966 Paper Cover	\$3.40 — Cloth \$ 4.90
Daffodils and Narcissi by M. J. Jefferson-Brown	10.00
Print-out of Daffodil Data Bank	15.00
Binder for 12 numbers of Daffodil Journal	3.40
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ADS Yearbooks for 1957/8, 1964	1.50 ea.
ADS Approved List of Miniatures two 13-cent	stamps ea.
Peter Barr's Ye Narcissus or Daffodyl Flowre (<i>Reprint</i>)	2.00
Lob's Wood by Elizabeth Lawrence	2.50
RHS Daffodil and Tulip Year Book (<i>new copies</i>):	
1960, 1961, 1962, 1963, 1964, 1965, 1966	3.00 ea.
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1969, 1970	4.25 ea.
1971	5.50 ea.
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