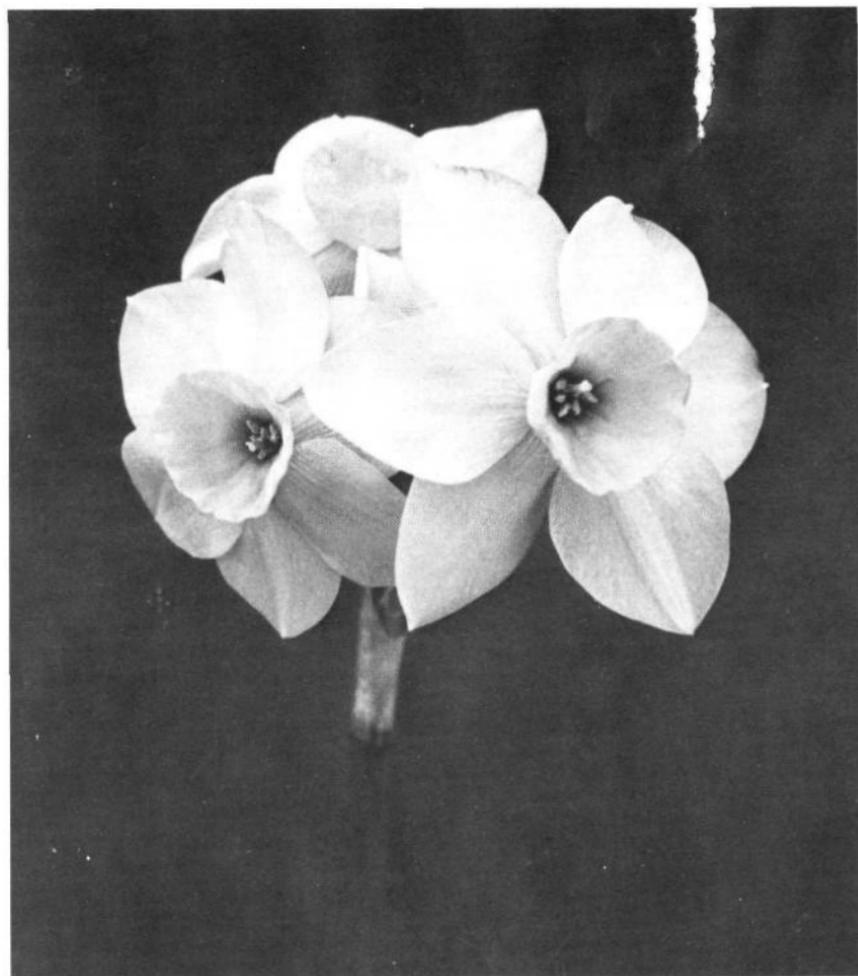


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ON THE COVER

Stratosphere 7 Y-O (Mitsch, 1968) was the top exhibition flower for 1981, narrowly beating Festivity, and also is listed in the top ten in the ADS Symposium for 1981. (Wheeler photo)

AMERICAN DAFFODIL SOCIETY SYMPOSIUM FOR 1981

JANE MOORE, *Poquoson, Virginia*

After complying with the 1975 ADS Board of Directors' decision that the Symposium Committee report on show cultivars, it is time to compile a list of daffodils that grow well, with minimum care, in an average garden anywhere in this country. Regional Vice Presidents were asked to select a number of reporters, proportionate to the membership of the region, representing the various growing conditions of the region. Reports came from some gardeners growing fewer than 100 named cultivars and others with more than 1000. The average reporter grows about 400 cultivars and at least one has grown daffodils for more than sixty years.

From the reports the most reliable divisions are 2, 3 and 7. Most reporters grow daffodils in Divisions 1 through 9 and sufficient evaluations were made of Divisions 10 and 11 that they will be included. Reporters gave much time and thought to compiling their lists and I thank each one for helping with the final analysis's.

It is true that many of the old daffodils are still hard to beat in the garden and many listed in this 1981 report were in the 1976 report. Since the reporters are not rating the same cultivars it is difficult to arrive at a meaningful numerical value to assign to each cultivar. Only the ones with the most votes are listed; rank is indicated by number and repetition of a number indicates a tie vote. Readers are usually interested in the cultivars, irrespective of division, receiving the most votes. The top ten were so close that they are listed alphabetically.

- | | |
|-----------------------|-----------------------|
| 1. Arctic Gold 1 Y-Y | 6. Geranium 8 W-O |
| 2. Beige Beauty 3 Y-Y | 7. Golden Dawn 8 Y-O |
| 3. Charity May 6 Y-Y | 8. Jetfire 6 Y-R |
| 4. Daydream 2 Y-W | 9. Stratosphere 7 Y-O |
| 5. Festivity 2 W-Y | 10. Tahiti 4 Y-R |

DIVISION 1

Yellow perianth and trumpet Y-Y

- | | |
|----------------|-------------------|
| 1. Arctic Gold | 5. Carrickbeg |
| 2. Inca Gold | 5. Golden Rapture |
| 3. Aurum | 5. Kingscourt |
| 3. Viking | |

Yellow perianth and white trumpet Y-W

- | | |
|--------------|--------------|
| 1. Honeybird | 2. Lunar Sea |
| 2. Chiloquin | |

White perianth and yellow trumpet W-Y

1. Prologue
2. Downpatrick
3. Ballygarvey
3. Trouseau
5. Descanso
5. Ivy League
5. Peace Pipe

White perianth and pink trumpet W-P

1. Rima
2. Patricia Reynolds
3. Indiscreet
3. Rosedale
5. At Dawning



Prologue (Wheeler photo)

White perianth and trumpet W-W

- | | |
|-----------------------|---------------|
| 1. Panache | 4. Cantatrice |
| 2. Empress of Ireland | 4. Rashee |
| 2. Vigil | |

DIVISION 2

Yellow perianth and cup Y-Y

- | | |
|-----------------|-----------------|
| 1. Butterscotch | 6. St. Keverne |
| 2. Camelot | 6. Strines |
| 3. Golden Aura | 8. Carlton |
| 3. Ormeau | 8. Inauguration |
| 5. Top Notch | |

Yellow perianth, orange or red in cup

- | | |
|-----------------|------------------|
| 1. Ceylon Y-O | 4. Armada Y-O |
| 2. Falstaff Y-R | 4. Chemawa Y-OOY |
| 3. Vulcan Y-O | |

Yellow perianth and white cup Y-W

- | | |
|-------------|------------|
| 1. Daydream | 3. Binkie |
| 2. Charter | 4. Bethany |

White perianth and yellow cup W-Y

- | | |
|--------------|-----------------------|
| 1. Festivity | 5. Green Island W-GWY |
| 2. Wahkeena | 5. Old Satin |
| 3. Chapeau | 5. Tudor Minstrel |
| 3. Pure Joy | |

White perianth, orange or red in cup

- | | |
|----------------|-------------------|
| 1. Avenger W-R | 3. Rameses W-R |
| 2. Hotspur W-R | 5. Daviot W-OOY |
| 3. Arbar W-O | 5. Kilworth W-GRR |

White perianth and pink cup W-P

- | | |
|-----------------------|--------------------|
| 1. Coral Ribbon W-YYP | 3. Precedent W-YPP |
| 2. Accent | 3. Tangent |

White perianth and cup W-W

- | | |
|----------------------|-----------------|
| 1. Stainless | 3. Churchfield |
| 2. Easter Moon W-GWW | 3. Columbus |
| 3. Broomhill | 3. Wedding Gift |



Left, Panache; right, Coral Ribbon (Knierim photos)

DIVISION 3

Yellow perianth and cup Y-Y

1. Beige Beauty
2. Lemonade

Yellow perianth, orange or red in cup

1. Irish Coffee Y-YYO
2. Perimeter Y-YYR
3. Sunapee Y-YYR

White perianth and yellow cup W-Y

1. Aircastle
1. Silken Sails W-WWY
3. Eminent W-GYY
4. Impala W-GYY
4. Tranquil Morn W-WYY

White perianth, orange or red in cup

1. Merlin W-YYR
2. Rockall W-R
3. Snow Gem W-R
4. Glenwherry W-R
4. Matapan W-R
6. Privateer W-O

White perianth and pink in cup

1. Audubon W-YYP
2. Gossamer W-YYP

White perianth and cup W-W

1. Verona
2. Cool Crystal W-GWW
3. Angel W-GWW
4. Achnasheen
4. April Clouds
4. Cushendall W-GWW
4. Dream Castle
4. White Tie

DIVISION 4

One bloom to a stem

1. Tahiti Y-R
2. Acropolis W-R
3. Unique W-Y
4. Hawaii Y-R
5. Fiji Y-Y
5. Papua Y-Y

Two or more blooms to a stem

1. Erlicheer W-W
1. Yellow Cheerfulness Y-Y
3. Cheerfulness W-Y
3. White Marvel W-W



Left, Verona (Knierim); right, Tahiti (Hatfield)

DIVISION 5

Yellow perianths

1. Harmony Bells Y-Y
2. Liberty Bells Y-Y
3. Piculet Y-Y
4. King's Sutton Y-Y
4. Puppet Y-O
4. Ruth Haller Y-Y

White perianths

1. Tresamble W-W
2. Arish Mell W-W
3. Tuesday's Child W-Y
4. Saberwing W-W
5. Thalia W-W

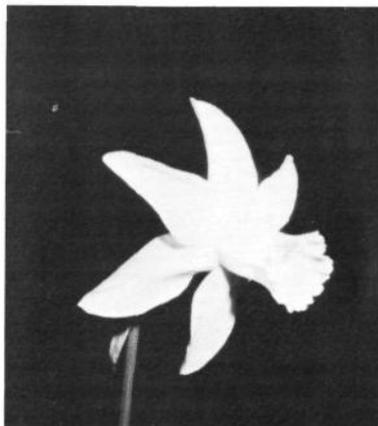
DIVISION 6

Yellow perianth

1. Jetfire Y-R
2. Charity May Y-Y
3. Willet Y-Y
4. Beryl Y-O
4. Roger Y-O

White perianth

1. Jenny W-W
2. Dove Wings W-Y
3. Ibis W-Y



Left, Jenny; right, Pipit (Knierim)

DIVISION 7

Yellow perianths, colored cups

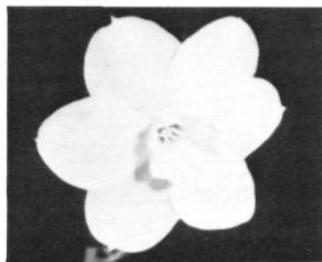
1. Stratosphere Y-O
2. Sweetness Y-Y
3. Suzy Y-O
4. Oregon Gold Y-Y

Yellow perianths and white cups Y-W

1. Pipit
2. Verdin
3. Dickcissel
4. Oryx

White perianths

1. Dainty Miss W-GWW
2. Bell Song W-P
2. Pueblo W-W
4. Curlew W-W
4. Eland W-W
6. Cherie W-P



Dainty Miss (Knierim)

DIVISION 8

- | | |
|--------------------|---------------------------|
| 1. Golden Dawn Y-O | 4. Silver Chimes W-W |
| 2. Geranium W-O | 5. Highfield Beauty Y-GYO |
| 3. Matador Y-GYO | 6. Martha Washington W-O |

DIVISION 9

- | | |
|---------------------|--------------------|
| 1. Cantabile W-GGR | 3. Sea Green W-GGR |
| 2. Quetzal W-GYR | 5. Milan W-GYR |
| 3. Angel Eyes W-GYO | 6. Actaea W-GYR |

DIVISION 10

- | | |
|---------------------------|------------------------------|
| 1. <i>intermedius</i> Y-O | 2. <i>p. recurvus</i> W-YYR |
| 2. <i>biflorus</i> W-Y | 2. <i>ps. obvallaris</i> Y-Y |

DIVISION 11

Yellow perianth and corona Y-Y

1. Square Dancer
2. Baccarat

White perianth

- | | |
|--------------------------|-------------------|
| 1. Cassata W-W | 2. Lemon Ice W-Y |
| 2. Chablis W-PPY | 2. Orangery W-POY |
| 2. Dolly Mollinger W-OWO | 2. Phantom W-P |

DAFFODILS AND DANDELIONS

While attending the American Daffodil Society convention at Newport Beach in southern California I saw fine daffodils grown under the favorable California conditions. At the same time I encountered an old acquaintance, *Taraxacum vulgare*, the common dandelion. I had almost forgotten that harbinger of spring, not having seen it since my departure from Virginia in 1974. So came the question, do daffodils and dandelions like similar climatic conditions?

In 1970 while making a brief visit to the high Canadian Rocky Mountains I saw dandelions thrusting up their first blooms a few feet from the edge of a melting snow bank. Apparently a severe winter was no deterrent to their survival and growth.

Two years later while on a United Nations assignment in Thailand I looked in vain for daffodils and any weeds so commonly seen in my Virginia garden. There was only one, a thing called "goosegrass" (*Eleusine indica*), a native of India that reached both the U. S. and Thailand in its travels.

My conclusion from all this is that daffodils and dandelions can grow in cold or even frigid climates but have little or no success in tropical or semitropical regions. Therefore, there are no happy dandelions and few daffodils in Gainesville, Florida. But what is the difference between southern California and central Florida? California has wonderfully cool autumn nights and cool soil at planting time. Gainesville does not.

—WILLIS H. WHEELER, Gainesville, Florida

DAFFODIL TIME IN NEW ZEALAND

MARY S. CARTWRIGHT, *Nashville, Tennessee*

To be able to make a trip to New Zealand was exciting enough in itself, but when my daughter and son-in-law announced we'd be going the last week in September, I realized that, with luck, we just might see some daffodils, and I was even more excited over the trip.

We flew to Auckland, spent the night there, and on Saturday, September 26th took an early morning flight to Christchurch. A climb to the top of the cathedral for a view of the city, and a substantial lunch of excellent fish and even better New Zealand wine topped off with Pavlova, New Zealand's most sinfully rich national dessert, necessitated a walk along the Avon River before we went to the Horticultural Hall to see the Daffodil Show.

The show was indeed a breath of spring, a respite from the blustery wind and cloudy skies outside. Besides the rows of daffodil exhibits, there were vegetables, herbs, flowering shrubs, all surrounded by lovely flower arrangements too numerous to describe, except for the unique theme, a six-foot composition of exotic foliage, proteas, several brooms, a vacuum cleaner tube and other cleaning articles, entitled "Spring Clean." Centrally located opposite the entrance was a charming rock garden displayed by the Canterbury Alpine Society containing miniature shrubs, all sorts of unusual blooming plants, and daffodils, of course. In one corner a lady was selling nosegays of fresh flowers. It was difficult not to give in to the yearning to have one myself, but good sense told me a touring Honda was not the place for a bunch of flowers.

Mustering up courage, I approached a delightful lady who seemed to be concerned with the operation of the show. She greeted me warmly when I explained I was a member of the ADS and immediately introduced me to Mr. and Mrs. A. W. Chappell. Their names struck a chord instantly and I realized they were the couple who had numerous winners in the show. They in turn, introduced me to Wilson Stewart of Co. Durham, England, who was making a daffodil tour of N.Z. He had had a visit with Phil Phillips among others and was winding up his visit with this show. He graciously agreed to write up the show and it arrived home the same day I did. While we were talking, I noticed a delightful gentleman photographing some of the exhibits and when I was introduced he insisted on recording my visit on film. As this was David S. Bell it was very easy for me to be "caught" admiring one of his seedlings. (60 YP, to be exact.)

It was interesting to see a number of familiar Richardson blooms as well as some of Mitsch's, but, of course, my greatest interest was in those with which I was not familiar. Springston Gem caught my eye, as did Springston Charm. Mr. L. J. Chambers had three stems of beautiful Killymoon, but then I have to admit having a weakness for Division 2 whites. Dear Me, a lovely pink; a yellow and white 2 called Cyros; Tia 3 Y-R; Mrs. Speyer's Premier Bloom Rondo; and a knockout white trumpet seedling of David Bell's, #652, were all admired. I fell in love with a pale yellow 6—Tracey, but then I have a weakness for them, too. Three stems of Snipe, a perfect little Flyaway, and an unknown to me, Yimkin, were some of the little ones. Pots of Xit and Hawera made me wonder if we in the U.S. were missing an attractive way to exhibit miniatures.

Mrs. R. A. Lowe had a handsome seedling, #786, and David Bell's #48 was fine. An interesting 7 was named Kariapira Minor, though goodness knows if

that is spelled correctly. We did discover that Maori names are even more difficult to spell than Tennessee and Chattanooga!

Visiting the show and meeting so many warm and friendly people was only the beginning of an exciting and happy two-week visit in a beautiful country. The flight over the glacier and landing on it, following a snow-plow out of Milford Sound, stopping at a farm to watch the sheep shearing, and getting to pet a "lambie", as my daughter called them, and swimming in an outdoor pool heated by thermal springs are just part of the happy memories. We saw beautiful lakes of azure blue; towering, snow-capped mountains; spring-green fields covered with lambs of all sizes and shapes. We experienced gale-force winds in Wellington, saw hundreds and hundreds of week-end skiers enjoying Tongariro National Park and drove through the lonely stretches of the South Island's west coast where we would not see more than one car per hour. New Zealand was a lovely experience, indeed.

PORT ERIN AND PIXIE'S POOL

(from Cods Corner, July, 1981)

In 1977 Sir Frank Harrison of Ballydorn Bulb Farm sent me seedling 76/3W-GGWxxx (Port Stewart × Tryst) because Port Stewart, which I had ordered, was damaged. It was with much anticipation that I awaited its blooming the following spring, as Division 3 whites are one of my favorite groups, and GW—wow! Spring came and it had a couple of buds and every time I looked they were still buds. Finally they blasted. This went on for the next two years. Then I decided to lift and move it to another location, hopefully a warmer one. This same year the seedling was introduced as Port Erin. Last fall I replanted one double nose and two large rounds. Again this April there were nice fat buds, and great anticipation. Nothing. The beginning of May, I picked one and brought it indoors where it did open. The others did open but with some greening and distortion of the perianth segments. This is a very late cultivar (listed as 5 in the catalogue) and I feel our weather is not favorable for growing it. Tag Bourne purchased it last year, and she too was unsuccessful blooming it this year.

Last year I reported to Sir Frank on the progress of Port Erin. Here is his reply to me:

"We also had many buds "blasted" this year in the one year down stock and blame the lack of rain for 30 days! All flowered well last year in the cold late wet season. It always has very green buds and needs moist growing conditions."

The official amount of rainfall in Columbus for April was 1.67 inches above normal. The part of town I live in had more than that. So it must not be only moist conditions that Port Erin needs.

On the plus side, I purchased Pixie's Pool 3W-GGY (Cushendall × Sea Green) from Carncairn last year and was very pleased with it. The description in the catalogue said it was rather like Grace Note 3W-GGY (Cushendall × Cantabile ?) and of course that was enough to sell it to me. Grace Note's coloring is one of the most pleasing available in daffodils. The coloring and the size are similar, but the perianth segments on Pixie's Pool do not roll, which is a big plus. This flower opened around the ninth of May in an early, early season. I am hoping that in the future it will bloom early enough to exhibit.

—NAOMI LIGGETT, *Columbus, Ohio*

HONOLULU'S 33rd NARCISSUS FESTIVAL AND THE CHINESE SACRED LILY

SHELDON L. TOM, *Hilo, Hawaii*

(Ed. Note: What follows has been extracted from correspondence with Mr. Tom and materials sent by the Chinese Chamber of Commerce.)



The 33rd Narcissus Festival, to be held in Honolulu, Hawaii, began with a kick off reception on November 5, but the real festivities get under way on January 6 and conclude with a final banquet on February 7. The month-long celebration of the Chinese New Year (January 25) includes a cooking program, Queen contest, Coronation Ball, Chinatown Open House and Cultural Event, cinema night, and fashion show.

The January 22 and 23 Cultural Event held at the Chinese Cultural Plaza located in the walking vicinity of Honolulu's Chinatown should be highlighted by a Narcissus Flower Exhibit, as in previous years. The display normally consists of whole, multi-stemmed plants in papier-mache floral containers with pebbles. Usually both double and single forms of the China-grown bulb masses, and sometimes cherished rare, single or double green varieties, are featured. Always there are several bowls of dwarfed, "crab's claw" forms featuring either single or double varieties, sometimes pendent. Plants in full bloom carrying four or more stalks used to be sold years ago for \$7.50. Quite likely the price is higher today, as the bulbs themselves retail for over \$5.00. There are normally a few scattered budding or blooming plants in Chinatown shops, and dozens massed for sale during a street festival such as the January 22 Chinatown Open House. The market drops steeply after the New Year Day, when the flowers have lost their auspicious quality.

Plants with first buds opening close to the stroke of midnight at the close of Chinese New Year's Eve are regarded as good omens for the coming year. The gold-colored single flowered cups are seen as receptacles of full financial prosperity when entire. Losing fortune is predicted if the single crowns are split on the sides, allowing for monetary losses in the year. Such folklore associations have imbued the flower with a magic quality befitting its translated appellation—"Xue Xien Hua"—literally "Water Spirit (Fairy) Flower." Helen Link's article, "The Chinese Sacred Lily," in the December, 1974, *Journal* is very enlightening in these details.

The usual Chinese methods of incising the bulb and peeling away the scale puts an enormous drain on the energy supply in forcing, however, and plants are usually discarded afterward. Raising plants for New Year flowering is a very tricky business and usually relegated to experts. Amateur cultivators frequently flower their bulbs, if at all, inevitably days or weeks too early or late to comply with traditional schedules. Few residents, even of the patriarchal or immigrant generations, are fully skilled in cultivating the plant, regarded as rare, difficult, and expensive. Indeed many younger persons of Chinese ancestry are not at all acquainted with the flower, visually, much less of its folk-belief associations. Nowadays, the Chinese Sacred Lily and other

commercially available tazettas suitable for easy water culture are grown by gardeners or hobbyists throughout the state, as throughout America, solely for their beauty and fragrance from Thanksgiving through Eastertide.

The design of the Narcissus Queen's crown appears to me to be derived from a crab-clawed single Chinese tazetta. Queenly crowns at least since 1965 through 1973 were definitely artistic renderings of that unique forced narcissus plant.

Anyone visiting Honolulu in January may check the papers for specific schedules for the festival.

The Chinese narcissus has been naturalized in one high altitude location at Kula, Maui, about 5000 feet high on the slopes of Haleakala volcano. A former Chinese community was located there and occasional clumps are observed by recent visitors to that dry, cool, upland region. Early plantings were probably made about the turn of the century there.

There have been some refreshing developments regarding narcissus activity on the Orchid Island of Hawaii. Having just followed up by phone on an observation made early in the month of June at a village general store in the small community of Volcano, I have been able to confirm evidence as to the existence of daffodil plantings on this island. I saw on display in June prices for fresh cut daffodils at 30¢ apiece. The salesperson also informed me that recently bulbs (meaning whole plants) were also on sale, locally grown, to be sure. The Volcano area and surrounding communities slope gradually from about 3000 to 5000 feet above the sea and center around the active Kilauea Crater, well known to many travellers and students of geology. There is frequently dense cloud cover, with abundant fog, mists, and rain much of the year. Cymbidium orchids are grown commercially here extensively for the international markets.

The daffodils on sale were a mixed lot including Chinese Sacred Lily, Paper Whites, and yellow trumpets. They were commercially raised at about the 5000 foot elevation along with gladiolus, iris, and tulips for the local cutflower market. The supplier informed me that another lot of 3000 bulbs was planted in another residential planting from forcing stock obtained in Honolulu fairly recently. These were of the Chinese type, most familiar in Hawaii.

Another batch of narcissus, probably Paper Whites, Soleil d'Or, and Chinese Grand Emperor, also had bloomed and seemed to be growing very green and vigorously in another yard at Volcano. Planted late, they had blossomed in April or May in the humus-laden, black and acidic volcanic soil.

A border planting made at 500 feet in Hilo of pebbles-and-water-forced Paper Whites, Soleil d'Or, and two cultivars of the Chinese tazetta were still growing in June. These had been planted in soil between November and April. Actually, secondary leaf growth spurted up in May on eight of ten bulbs planted out. Two bulbs, one each of Chinese and a Paper White, both probably planted in April showed signs of yellowing and drying of mature leaves so they were dug and forcibly dried off with their tops cut off at the nose. The Paper White round was approximately the same size as originally purchased but the Sacred Lily predictably had split into several divisions still about the same circumference of the original double nosed bulb, measuring just the larger "mother bulb" pieces, together.

Most of this group were grown in the afternoon sun, supplemented by bulb food (4-12-12) and bonemeal. There was definite burning of the leaf tips possibly due to the bonemeal, a soil residue of household borax or boric acid (used in attempted roach control), or rather unlikely, a small quantity of white

eggshells thrown into the plot for empirical purposes (an old Chinese folk practice). The soil appears to be of the general worn tropical laterite type typical of the nearby sugar plantations, of medium light brown color, fine piecrust texture, good drainage yet claylike consistency when wet. Leaching is reportedly a serious problem with this soil type but these bulbs probably were victims of overfertilization.

Portions of both bulbs will be refrigerated over summer and replanted subsequently, hopefully with others from the staggered border plot should continued growth prove not to totally exhaust their energy supply. Those still in the ground should probably have been lifted and artificially dried off a month or two after flowering when the leaves began to yellow, to preclude new growth arising from the same old stems or newly formed slabs and splits. It is unlikely that flowering will occur at this growing stage and with the absence of a chilling rest period. Previous experience with narcissus in Hawaii has demonstrated that on occasions the bulbs will die down completely and sprout again after a long dormancy following a period of damp weather (without flowers, however.)

As the reader might surmise, there is much opportunity for further "fun with narcissus bulbs" in Hawaii, especially on the not so sunny, warm, or dry slopes of the Orchid Isle's volcanoes.

METHODS OF GROWING CHINESE NARCISSUS

1. **Water Culture:** Clean the bulb and immerse it in fresh water for two days, then put it upright and cover two-thirds of the bulb with water. Keep on changing fresh water every morning until it blooms. The plant should be in full sunshine in order to obtain vigorous growth and healthy flowers. It takes about 25-30 days to bloom.
2. **Soil-less Culture:** Hold the bulb with sand, pebbles, or gravel in a container. Add the following chemical solutions: potassium dihydrogen phosphate, 16 grams; potassium nitrate, 64 grams; calcium nitrate, 96 grams; magnesium sulphate, 48 grams; iron sulphate, 6 grams; water, 25 gallons. Add new solutions to replace evaporation. Put it in full sunshine until flower is ready.
3. **Soil Culture:** Put the bulb in rich, humusy soil either in a flower pot or in the ground. Cover the bulb with soil. Water it every day. It takes about a month to bloom.
4. **Carve Culture:** Cut about one-third of the scale of the bulb vertically till the flowering stalk is seen, that is, cutting away one-quarter of the leaves, so that the flowering stalk is sticking out uncut. Immerse the bulb in water for two or three days and wash away the gummy substance produced from the wounded bulb. Connect the bulbs together with tiny little bamboo sticks to form a ring or any design you like. When the flowering stalks grow up straight, insert the knife blade into the stalk to make a little cut, then the flowering stalks will curl up beautifully. Put wet cotton on top of the carved bulb and change water daily. This will take a shorter period to bloom, about four to seven days earlier than the water culture method.

(From a leaflet on culture available where bulbs are purchased in Chinatown.)

BULLETIN BOARD

COMING EVENTS

January 6 — February 7, 1982	33rd Narcissus Festival, Honolulu, Hawaii
March 30-31, 1982	RHS Early Competition, London, England
April 1-3, 1982	ADS Convention, Nashville, Tennessee
April 14-15, 1982	RHS Daffodil Show, London, England
April 7-9, 1983	ADS Convention, Williamsburg, Virginia

CALL OF THE ANNUAL MEETING

The annual meeting of the American Daffodil Society, Incorporated, will be held on Friday, April 2, 1982, at the Hermitage Hotel, Nashville, Tennessee, for the following purposes:

- 1) for the election of officers and directors as provided by the By-Laws
- 2) to take action and transact any other business which may properly and lawfully come before the meeting.

By order of the Board of Directors
Kathryn S. Andersen, Secretary

ADS GOLD AND SILVER MEDALS

Members are reminded that nominations—in triplicate—for the ADS Gold and Silver Medals may be made by any member of the Society, and seconded by another member. All nominations should be submitted to the president, who serves as chairman without vote of the Honors Committee, not less than thirty days before the annual meeting at which it is proposed the award be made.

The Gold Medal is for "recognition of creative work of a pre-eminent nature in the understanding and advancement of daffodils," while the Silver Medal is "to recognize outstanding service to the Society."

The three immediate past presidents, Charles Anthony, William O. Ticknor, and William Roese, make up the Honors Committee.

ADS JUDGING SCHOOLS

ADS Judging School II has tentatively been set for March, 1982, in Arkansas. Further information may be obtained from Mrs. Volta Anders, Sr., 1628 Maul Road, N.W., Camden, Arkansas 71701.

Several members in the Middle Atlantic Region are in need of Schools I and II. Those interested in attending such a school are urged to write your Regional Vice President who can then determine whether a school is feasible.

NEW HANDBOOK AVAILABLE

The 1981 edition of the *Handbook for Growing, Exhibiting, and Judging Daffodils* is hot off the press and is available from the Executive Director for \$3.50. It is chock full of information for all lovers of daffodils and a must for those who are interested in exhibiting. Accredited Judges and Student Judges are required to purchase this manual, as it contains an up-dating on many points of judging.

Handbook For Growing, Exhibiting and Judging Daffodils



growing • judging • exhibiting • staging • winning

The American Daffodil Society, Inc.
Revised 1981

1982 SHOW DATES

The following is an incomplete list of show dates. If you desire your show to be listed in the March *Journal* please send the information to the Awards Chairman by January 1, 1982.

- March 13—Clinton, Mississippi. Mid-South Daffodil Society at the Vesper Room, Rogers Student Center, Mississippi College, Clinton, Mississippi. Information: Dr. Ted Snazelle, Box 4045, Mississippi College, Clinton, MS 39058
- March 20-21—Hernando, Mississippi. The Garden Study Club of Hernando, National Guard Armory, McCracken Rd. Information: Mrs. Edward Entrikin, 3065 Holly Springs Rd., Hernando, MS 38632
- March 20—Morrilton, Arkansas. Arkansas Daffodil Society and Morrilton Garden Clubs, Old Missouri Pacific Depot. Information: Mrs. W. H. Crafton, 618 Oliver St., Conway, AR 72032
- March 25-26—Atlanta, Georgia. Georgia Daffodil Society, Plaza, Rich's Store for Homes (Downtown), Atlanta. Information: V. Jack Yarbrough, 3700 Thackston Rd. SW, Atlanta, GA 30331
- March 27-28—Chapel Hill, North Carolina. Garden Club Council of Chapel Hill and Carrboro and North Carolina Botanical Garden at the Totten Center, North Carolina Botanical Garden. Information: Mrs. Everett Wilson, Tenney Circle, Chapel Hill, NC 27514
- April 1-3—Nashville, Tennessee. National Show at Botanic Hall, Cheekwood, Forest Park Drive. Information: Mrs. Don McEachern, 3220 Knobview Dr., Nashville, TN 37214
- April 3—Princess Anne, Maryland. Somerset County Garden Club at the Peninsula Bank of Princess Anne. Information: Mrs. Richard Puffinburger, 10 Manokin Road, Crisfield, MD 21817
- April 3-4—Hampton, Virginia. Tidewater, Virginia, Daffodil Society, at Holiday Inn, (Coliseum), Hampton, Virginia. Information: Mrs. Henning Rountree, Jr., 276 Harris Creek Rd., Hampton, VA 23669
- April 10-11—Gloucester, Virginia. Garden Club of Gloucester at the Gloucester Intermediate School, Route #17. Information: Mrs. William Masek, Jr., Matsuda, Gloucester, VA 23061
- April 10-11—Washington, D.C. Information: Alice H. Battle, 5607 Williamsburg Blvd., Arlington, VA 22207
- April 13-14—Chillicothe, Ohio. Adena Daffodil Society, Veteran's Administration Medical Center, Building 9, Recreation Hall. Information: Mrs. Wyman Rutledge, 704 Ashley Drive, Chillicothe, Ohio 45601
- April 17—Edgewater, Maryland. London Town Public House & Gardens. Information: Mrs. R. Gamble Mann, P. O. Box 176, Edgewater, MD 21037
- April 17—Louisville, Kentucky. Kentucky Daffodil Society. Shelbyville Mall, St. Matthews Rd., Louisville. Information: Mrs. Wynant Dean, 1629 Cowling Ave., Louisville, KY 40205
- April 17-18—Cincinnati, Ohio. Southwestern Ohio Daffodil Society. Eastgate Mall, State Route 32 and I-275, Cincinnati. Information: Mrs. Tom Ragouzis, 425 Rawson Woods Lane, Cincinnati, Ohio 45220
- April 21-22—Baltimore, Maryland. Maryland Daffodil Society.

- April 23—Wilmington, Delaware. Delaware Daffodil Society. St. Albans Episcopal Church, 913 Wilson Rd., Wilmington, Del. Information: W. R. McKinney, 535 Woodhaven Rd. West Chester, PA 19380
- April 24-25—Columbus, Ohio. Central Ohio Daffodil Society. Upper Arlington Municipal Services Bldg., 3600 Tremont Rd., Columbus, Ohio. Information: Mrs. James Liggett, 4126 Winfield Rd., Columbus, Ohio 43220
- April 26-27—Nantucket, Massachusetts. Nantucket Garden Club. Harbor House. Information: Mrs. Jean MacAusland, Box K, Nantucket, MA 02554
- April 28-29—Downingtown, Pennsylvania. Garden Class of the Woman's Club of Downingtown, Woman's Club House, Manor Ave. Information: Mrs. James C. Patterson, 130 Woodland Circle, Downingtown, PA 19335
- May 14-15—Dublin, New Hampshire. Garden Club of Dublin at the Town Hall. Information: Mrs. Wellington Wells, Jr., Box 308 RFD, Marlborough, NH 03455
- May 15—St. Paul, Minnesota. The Daffodil Society of Minnesota at Landmark Center, St. Paul. Information: Julius Wadekamper, 10078 154th Ave., Elk River, MN 55330

CLASSIFICATION CHANGES 1981

Will members please correct their *DTS&G* to read:

Starfire 7 Y-O

Park Springs 3 W-WWY

Highfield Beauty 8 Y-YYO

Revelation 2 W-Y

Mr. Sheppard from Mt. Lehman, British Columbia, writes that Dr. William De Mol is listed 9 W-? and should be classified 11 Y-Y; also, that Cock Robin is listed as 6 Y-R and should be changed to 6 Y-O. Will anyone who grows these cultivars please let me know how they grow for you. Thank you.

Will any member who disagrees with a color coding of a daffodil in *DTS&G* please let me know as soon as possible after their growing season. It is only with the help of all members that *DTS&G* and the *Data Bank* can be accurate.

AMY COLE ANTHONY, *Classification Chairman*

STATEMENT OF OWNERSHIP, MANAGEMENT, AND CIRCULATION

(Act of August 12, 1970; Section 3685, Title 39, United States Code.)

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

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—Mary Louise Gripshover

July, 1981

William O. Ticknor, Executive Director
American Daffodil Society, Inc.

Dear Bill,

At a recent meeting of the RHS Narcissus and Tulip Committee, we heard with great sadness and infinite regret of the death of Louise Hardison. A number of members knew Louise well, all had met her on several occasions during the 1979 Convention here, and it was the Committee's unanimous wish that I should write to you to express our deep-felt sympathy with the American Daffodil Society in the loss of one of their most distinguished, courageous, and best-loved members.

Here in the British Isles we are well aware of Louise's dedication over the years to the flower we all love, to the interests of your fine society, and the contribution she made in so many ways both in America and indeed all over the civilized world. But in the midst of all her activities and the influence she brought to bear on events, I believe all who knew her were most affected by the strength of her lovely personality, her zest for life, her great sense of fun, and her immense courage.

Yours sincerely,

Tony Kingdom
Chairman, RHS Narcissus and Tulip Committee

ADVANCE NOTICE

The American Daffodil Society (ADS) has available a limited number of one-year grants to promote research on the biology of *Narcissus* and daffodils, and to advance cultural techniques of that group of plants. Preference will be given to pilot projects that will allow the recipient to apply to other agencies for additional funding or student projects that can be accomplished within a short period of time. Other proposals will also be entertained.

The proposal should contain a summary page that describes the project, in less than one-half page, in terms understandable by the general layman. A budget page should also be submitted. The name, rank, and address of person in the institution to whom funds should be sent must be added to the summary page.

The proposal itself should be brief and address:

1. the problem to be investigated
2. methods to be applied
3. controls
4. how data will be analyzed
5. how this study will advance the biology or horticulture of *Narcissus*.

Proposals should be typed on one side of 8½" x 11" bond and submitted in triplicate. Proposals should be postmarked no later than March 1, 1982, and addressed to Prof. H. Koopowitz, UCI Arboretum, Biological Sciences, University of California, Irvine, CA 92717. Successful applicants will be informed by July 15 for funding to start September 1.

SPREAD THE GOOD WORD!

Most people by nature have more inquisitiveness than they show in everyday life. In today's climate, organizations such as ours need to make big gains to survive and prosper. As Photography Chairman, I believe it is my job to promote knowledge among our members and supply slide programs for your use to help meet the goals and objectives of the American Daffodil Society.

The following slide programs, with description of content, are available for rental at your request:

Slide Set #1 — SHOW WINNERS — An up-to-date slide presentation prepared in conjunction with Loyce McKenzie's article, "1981 Daffodil Shows," which appeared in *The Daffodil Journal* September, 1981, and Mary Lou Gripshover's article in this issue. (80 slides with script)

Slide Set #2 — SYMPOSIUM FAVORITES — A new slide program using Jane Moore's last two Symposium reports (140 excellent slides with script)

Slide Set #3 — NOVELTIES & NEW VARIETIES — A slide presentation showing the latest cultivars introduced and just coming on the market and/or coming out soon. (80 slides with script)

Slide Set #4 — DAFFODIL PRIMER — This is known as the Garden Club Special and shows culture, how to prepare beds, good cultivars for show and garden, and slides showing daffodils in the landscape. (80 slides with script)

Slide Set #5 — MINIATURES — A group of slides covering cultivars and species of miniatures on the ADS Approved List. (140 slides with script)

Slide Set #6 — DAFFODILS IN BRITAIN — A slide program written in conjunction with the show reports in *Daffodils 80-81*. (80 slides sent to us by Mr. George Tarry with script)

Slide Set #7 — SPECIES AND WILD FORMS — A slide program which is just what the title implies. (80 slides with script prepared by J. W. Blanchard for the Williamsburg Convention.)

Slide Set #8 — CLASSIFICATION & COLOR CODING — Explains how the Color Code came about and how it is used. The script accompanying it gives the old classification and then the new color code and classification. (80 slides with script)

Slide Set #9 — POETICUS DAFFODILS IN PRESENT DAY GARDENS — An indepth study of Division 9 prepared by the members of the Poet Round Robin. An excellent program for a group that really wants to study the poets and their hybridizers or can be used as a portion of a day in the Judges Refresher Course. (140 slides of hybridizers and their introductions with script.)

Be Inquisitive! Seek knowledge for yourself and new members . . . assist ADS in meeting goals and objectives . . . periodic brainstorming sessions bring together different kinds of expertise on matters of common concern. Learn and grow . . . rent an American Daffodil Society slide program for your next regional or local meeting.

—MRS. HUBERT BOURNE

A house with daffodils in it is a house lit up, whether or no the sun be shining outside. Daffodils in a green bowl—and let it snow if it will.

—A. A. MILNE, *Not That It Matters* (Dutton)

DAFFODILS 1981-82

Glory be! A great British mail sack full of yearbooks of the Royal Horticultural Society arrived at Tyner, N.C., on October 7, 1981. In previous years the Executive Director told our members that the book would be available in October and he received them in January. Last September he stated that they would be available in January and they arrived in October. They are available now and many have already been sold. There is no automatic mailing and billing for these books. Those members who want this book should send a check for \$5.00 to the American Daffodil Society, Inc., Tyner, N.C. 27980.

This seventy-page book is an annual round-up of British daffodil interest and information. It includes an insert of all newly registered daffodil names and this insert can update a *Daffodil Data Bank* or *Daffodils to Show and Grow*. Would you believe that 163 new daffodil names were registered between July 1, 1980, and July 31, 1981?

Of particular interest is an article by J. W. Blanchard regarding species daffodils in Europe. Specifically he reviews Volume 5 of *Flora Europaea*. Taxonomists with their usual callous disregard of horticulturists have shuffled the naming of the species, most of which are on our Approved List of Miniatures. We didn't come out too badly, but if you want to know about *N. cuatrecasasii*, *N. triandrus pallidulus*, *N. triandrus capax*, and *N. requienii* you had better buy this book.

John Lea offers a "Simple Guide to Daffodil Breeding." Reading it does not, unfortunately, guarantee that you will match his results. White daffodil lovers will appreciate the fine article by Dr. David Willis on the work of Guy Wilson with white daffodils. No member of our Society can consider himself knowledgeable of daffodils unless he knows of the purity of color, the size, the pose, the form, and the substance that Guy Wilson bred into white daffodils and which has since been passed on to pinks and all other kinds of daffodils.

Our own Ted Snazelle gathered together in one article, entitled "Narcissus Diseases and Pests, the Big Four," information that will be generally useful. A. A. Tompsett brings us up-to-date on twin-scale propagation.

There is much more of interest as well as detailed reviews of all of the great English shows. Their listing of winners can be used as a buyer's guide for Irish and English daffodils. The book makes an excellent Christmas present for daffodil lovers and is choice browsing on a cold January day.

—W. O. TICKNOR

LATE BULLETIN

The Board of Directors, meeting in Dallas on October 24, 1981, voted to allow individual shows the option of whether or not to require color coding on entry tags. Exhibitors are urged to read show rules carefully, as failure to include the proper color code in those shows where it is required could result in the exhibit being disqualified.

DUES INCREASE

After eight years of holding the line inflation has finally snapped the financial shoestring on which the American Daffodil Society operates. The cost of our award-winning *Journal* now exceeds our total receipts from dues. Printing and postal costs have increased at an incredible rate, and because of the recent many years of double-digit inflation, our old dues structure can no longer support the Society.

The American Daffodil Society is a small but active and happy society supporting more than forty daffodil shows and providing a variety of help to its members plus a quarterly journal which is the greatest of its kind. We are deliberately a non-profit organization but we can not be a deficit-spending organization. We have held off a dues increase as long as we can, and there has been no increase since 1974. The increase is much smaller than with similar organizations. We ask and expect the continued support of all of our members. Life memberships may be purchased until January 1, 1982, at the \$100.00 rate, but payment of dues for one or three year periods will be at the new rates.

By action of the Board of Directors on October 24, 1981, the following schedule of dues will be in effect as of January 1, 1982:

Individual	\$10.00 a year or \$27.50 for 3 years
Juniors, through 18 years of age	\$5.00 a year
Family	\$15.00 a year for husband & wife with one copy of the <i>Journal</i> or \$35.00 for 3 years
Individual Sustaining Member	\$15.00 a year
Individual Contributing Member	\$25.00 or more a year
Overseas Member	\$7.50 a year or \$20.00 for 3 years
Individual Life Membership (after 1/1/82)	\$150.00

Members who are holding old membership application envelopes should destroy them and ask the Executive Director for more. Any member who wishes to make a tax-deductible contribution to the general fund of our Society at this time of transition will be much appreciated.

WANTED—PEOPLE SLIDES

Do you have any slides of people attending past ADS conventions? Would you like to share them with those attending the 1982 convention? If so, send them to Sally Stanford, Rt. 2, Box 300, Lebanon, TN 37087, who is planning an informal showing of them. Slides can be returned after the convention.

.....

Round Robin letters keep daffodils blooming through the winter. Join by writing to Robin Chairman, Richard Ezell, 1341 Lincoln Way East, Chambersburg PA 17201.

BEGINNERS CORNER

I thought other beginners like me might be encouraged to hear of my success in our local daffodil shows over the last two years. I've learned a person doesn't need to be a long-established daffodil grower with expensive bulbs and a large garden to win awards in daffodil shows.

In 1980, my first year showing daffodils, I won the Gold Ribbon for Best in Show (and accompanying bottle of champagne) at the Southern California Daffodil Society show at the Sherman Foundation, Newport Beach, with a beautiful Audubon. In 1981, to my great surprise, I again won the Gold Ribbon (with champagne) at the SCDS Descanso Gardens show with a bloom of Audubon. The SCDS Grant E. Mitsch Golden Anniversary Perpetual Trophy for Best in Show was awarded along with the Gold Ribbon. As for the champagne, at Descanso I also won the lovely Northern California Daffodil Society Trophy, a silver wine cooler. These awards all came as wonderful surprises, because I live in a tiny apartment with no garden and never imagined awards like these. My daffodils are grown in raised beds and one- and two-gallon containers at the home of a friend several miles away from me. Also, I attend the University of California, Los Angeles, full-time while working part-time as a legal secretary, which severely limits my daffodil time.

Awards do not always go to those with the most expensive bulbs. Out of all the blooms of our local daffodil experts, my flowers were twice chosen Best in Show. My daffodil collection contains mostly flowers in the \$2.00 per bulb range, except for those pinks in the \$6-\$10 range I felt were indispensable. Sometimes inexpensive yet distinctive flowers, like Audubon, are chosen Best in Show.

So beginners, take heart and pay attention to show schedules for collections you can enter. Also take advantage, as I have, of the knowledge of your local daffodil experts. I've found daffodil people to be a very friendly and sharing group.

—LORI BRANDT, *Los Angeles, California*

Two other articles in this issue, "Show Winners" and "ADS Symposium for 1981," both list good, reliable, daffodils for show and garden. Many of these are inexpensive, but the really surprising thing is to note how many are on both lists—surely a good starting point for beginning a daffodil collection!

One of the questions which came as a result of my query in the June issue asked about the newsletters which I mention from time to time, and asked for a list of names, addresses, and prices so people could send for them if they so desired. The Regional Newsletters come automatically to all members in the region. Some local societies send newsletters to their members. Those of which I am aware are listed below.

Washington Daffodil Society, Mrs. Alice Battle, President, 5607 Williamsburg Rd., Arlington, VA 22207 (Dues, \$3.50/year)

Central Ohio Daffodil Society, Ms. Sue Harsh, Treasurer, 4759 Arthur Court, Columbus, Ohio 43220 (Dues, \$4.00/year)

Daffodil Society of Minnesota, Ray Swanson, Treasurer, 11680 Leeward Ave., Hastings, MN 55033 (Dues, \$1.00/year)

Northern Ireland Daffodil Group, Sandy McCabe, Chairman, 21 Parkmount Crescent, Ballymena, Co. Antrim, Northern Ireland (Dues, \$4.00/year)

Australian Daffodil Society, F. R. Coles, President, 29 Glenburnie Road, Mitcham 3132, Victoria, Australia (Dues \$3.00/year Australian)

Tasmanian Daffodil Council, Secretary D. R. Broadfield, P. O. Box 18, Ulverstone, Tasmania 7315 (Dues \$2.00/year Australian)

The same writer asked for news on Clarrie L. Andrews of New Zealand. She received his catalogue several years ago, and wonders if anyone is tending his flowers now. Any information will be appreciated.

HERE AND THERE

Members of the Worcester County Garden Club, under the guidance of our own Meg Yerger, undertook a major planting at the Nassawango Iron Furnace in Snow Hill, Maryland. Many species daffodils from various members' homes were naturalized around the many buildings of this historic location. Bulbs were also contributed by Mrs. Eleanor Martin and Mr. Granville Hall, both of Gloucester, Virginia.

There is a special educational plot containing *x biflorus* [*x medioluteus*], *Narcissus pseudo-narcissus major* and several double forms collected from old homesites.

This is an on-going project of the Club's and any suggestions or assistance would be greatly appreciated. If you could help in any way, please contact Mrs. B. Randall Coates, P. O. Box 273, Snow Hill, Maryland 21863.



Meg Yerger naturalizing bulbs

From Columbus, Ohio, Ruth Pardue reports that the miniatures at the Whetstone Park Display Garden did very well with Tete-a-Tete being a showy, consistent performer. Bloom count on Bobbysoxer was 43; Chit Chat, 34; and Minnow, 33. Garden awards for the 1981 season went to Bolton 7 Y-Y, Bravoure 1 W-Y, Moonshine 5 W-W, Minnow 8 W-Y, Peeping Tom 6 Y-Y, and Sea Green 9 W-GGR. Particular attention was given this year to Divisions 5-9.

Newsletters from the Southern, Southwest, Midwest, and Middle Atlantic Regions tell of show results and fall meetings to come.

From Virginia comes word of the death of Lois Perrin, an ADS judge who was active in the affairs of the Middle Atlantic Region.

The Midwest Regional newsletter, *Narcissus Notes*, summarizes the judges refresher held in that region and offers some planting tips to novices.

Tete-a-Tete, quarterly publication of the Daffodil Society of Minnesota, has show reports and reports on an upcoming bulb sale. Some "Random Thoughts" by the editor, Dave Karnstedt, tell of a visit to the Northern California Daffodil Society Show.

The Australian Daffodil Society Newsletter for February, 1981, includes a list of most of the hybrids raised by Michael Spry in the thirty years since World War II. The list includes the classification, parentage, and brief description of some 160-plus cultivars. It was interesting to note that Mr. Spry has developed some daffodils with brown tones: Bill Webber, 2 W-brown, honey brown cup; and Coffeecup, 2 W-brown, coffee brown corona; among others. Hopefully we can hear more about these.

The Tasmanian Daffodil Council newsletter includes a report by David Jackson of our own ADS convention as well as show dates for 1981.

In a recent letter from Matthew Zandbergen, he writes as follows about doubles:

I do not know whether you know the story of the origin of the doubles Lionel Richardson raised. I will just write what Lionel told me himself. During the war years Lionel could not go to London to show his flowers at the RHS. So one day he walked amongst his daffodils to wile the time away. Very much to his surprise he saw a seedpod on his stock of Mary Copeland about to burst its seeds. He counted nine seeds (or thereabout) and Falaise was one of the seedlings coming from this casual cross. Mary Copeland is supposed to be a 'mule,' but as everywhere the exception proves the rule. Falaise, a wiry plant, was the seedling which proved to be fertile. This link played a vital part in all the doubles raised by Lionel. I bought the first seedlings from him and he gave me the first refusal of all his doubles he had and was going to raise. Every year I spent a small fortune with Lionel at every show—sometimes as many as twenty cultivars. My good friend Rodney Ward had the ones suitable for market purposes and I also sold some to some friends. Tahiti was, and still is, my favorite double and that was also Lionel's opinion. Of the miniatures I favor Tete-a-Tete. These two cultivars I grew into stocks. I sent some to South Africa, and both varieties grow excellently in South Africa. They are grown in Belfast, a cool area in S.A. near the Kruger Park.

South African Garden & Home magazine carried a two-part article on daffodils in its April and May, 1980, issues. The April article, "Daffodils—Romantic and in Demand," and "The Fairest Flower," published in May, were written by Gladys Lucas with illustrations by C. Carroll. Both articles deal with daffodil history, and the second also gives a brief explanation of classification. The minor inaccuracies would probably only be noticed by a daffodil fancier.

WARNING: DAFFODIL BULB CLEANING CAN DAMAGE YOUR HEALTH

(from the Newsletter of the Northern Ireland Daffodil Group, June, 1980)

Recent tests carried out by two highly trained fools at the Rathowen Laboratories have shown that the cleaning of daffodil bulbs is not without serious risk to health—both physical and mental. Because of their IQ rate, the two subjects were in no risk on the latter count.

Health hazards can be divided into two categories:

- (a) Environmental
- (b) Parasitical

The most serious of the environmental problems to be encountered was *Narcissicosis Dustinus*, known in the trade as Daffodil Pluckers Lung. Symptoms noted were streaming eyes, running noses, belching, and complaints from the laundresses about dirty handkerchiefs.

A combination of lack of chairs and cold benches led, in certain cases, to an unmentionable debilitating illness which caused piles of trouble!

In the parasitical category, the technician must face two notable adversaries: (a) the daffodil spider mite, and (b) the lesser bearded daffodil spider mite, the only difference in them being their habitats which cannot be gone into here.

However, the most insidious of all the parasites encountered is the *Capitalinus Pigus* who is supposed to pay the wages. There is little that can be done about this pest since he still hasn't paid us. A complaint to our chief security officer met with no response other than to seek legal advice and take civil proceedings.

All, however, is not lost. Several treatments are now available—the most notable of which is the drug T.A.Y. This, to be effective, must be taken in two doses—11 o'clock T.A.Y. and 4 o'clock T.A.Y. The drug is manufactured in a T.A.Y. pot and when refined becomes tea. T.A.Y. must always be administered with scones, pancakes, shortbread, etc., under the watchful eye of Matron Campbell. The treatment was found to cure all known ills, but the amounts which had to be administered to one of the subjects made it a very expensive treatment. To justify the cost one would have needed to be working with some exclusive variety like Pink Pageant or Pink Paradise but the aforementioned *Capitalinus Pigus* insisted on keeping these under strict security and no one was allowed to see them—let alone touch them!

On the mental side the disc jockeys of R.T.E. 2 have a lot to answer for, though cricket commentaries were also administered in large quantities.

We would like to thank:

Paddy: for entertaining stories (it's amazing what can be done with a Hovis).

Mr. & Mrs. Campbell—one for providing T.A.Y. and the other for leaving us the soap.

Mr. Duncan—for not smoking his cigar ALL the time.

Desmond—for not bothering us.

Gary, the trainee, who spent many a penny in Rosstownlagh.

The two subjects: A. Nutt and P.E.A. Nutt.

E. J. BEATTIE, M.A., C.D.M., L.I.A.R.
P.B. DUNCAN, B.Sc., Ph.D., B.U.M.

MORE ON FORCING MINIATURES

“ . . . This letter is in response to your request in the March *Journal* for comments from anyone with success in growing miniatures in pots. My experience with miniatures is quite limited, but for what it is worth, I would like to share it with you.

In 1976 I ordered ten bulbs of *Canaliculatus* from Blom and had copious bloom from at least nine of the fat bulbs they sent me. I had set these five each in two six-inch azalea pots. I did not attempt to set these outdoors [after blooming] but baked them for the summer in their pots, repotting them in the fall in spite of their diminished size. I did get, much to my surprise, one or two blooms the next winter, but not a performance that would suggest that even with a little more care I might have gone on maintaining them in pots. They had split into many small bulblets. I really think it is too cold to hope for recovery with outdoor planting in this area of western Massachusetts, so I have decided that if I am to enjoy *Canaliculatus* it must be as a one-shot deal and my experience with bulbs from Havens last fall has put even this in some question. Of three bulbs planted, only one sent up a scape and that bore only three flowers. Maybe the best bet is from fat Dutch-grown bulbs if one can get them. I normally do not like fat Dutch-grown bulbs because I find they do not settle in well in the garden, but for pot culture maybe they have an advantage of copious first year bloom . . .

I tried *asturiensis* for the first time this year. I planted one in a pot and two outdoors. The potted one bloomed charmingly near the end of January, and today in the rock garden (the first bloom of the season) the outside planting is coming into bloom. It was not a very long-lasting flower indoors. While the fuel crisis has made for good cool climates for potted bulbs, the use of a wood stove has dried the air throughout the house and I rather think the air was particularly dry in January for my poor little bloom . . .

I think *rupicola* has been my real joy. I grew none indoors this year but they have always come along well when I have potted them . . .

I know what you mean when you say that *jonquilla* has over-long leaves and certainly they are late, but I grow them because I love their fragrance, their charm, and their lasting bloom. I am looking at a pot of three from Havens that has been in bloom for three weeks. One was a taller strain than the other two with a disc-like cup, but all came out at once and I found the irregularity of height rather pleasing. I do not think that the effect would have been as pleasing with more than three bulbs in a pot however . . .

With the cultivars, I have had good luck with *Pixie's Sister*, *Tete-a-Tete*, *Jumble*, and *Little Gem*. I am still awaiting *Baby Moon* this year, but it seems to be planning a bloom. These are all expensive for quantity purchase, but I can be happy with a single bulb in a pot and most of the hybrids can be planted outdoors for recovery.

I have *Nylon* and *serotinus* now on their way SAL from Hancock and will pot them and refrigerate them for the summer, I expect, as I think both are listed in *Daffodils to Show and Grow* as blooming in season 7 and therefore likely candidates for fall bloom.

I have spent too little time and attention, I expect, on the matter of culture. I have read Lord Skelmersdale's "Potophilia" in *Daffodils '77*, but John Innes No. 2 doesn't mean much to me as a base for adjustment . . .

What *have* I done for culture? Terra cotta pots, half-inch drainage material, and Redi-earth well laced with steamed bonemeal. Fertilizing with Miracle Gro (15-30-15), 1 tsp./gal. water every two weeks after bloom. In the fall potting I use a cold room in my cellar for root growth, simply setting pots on the floor, watering them when they need it, and bringing them into a sunny window in a cool room when shoots are two inches long . . .”

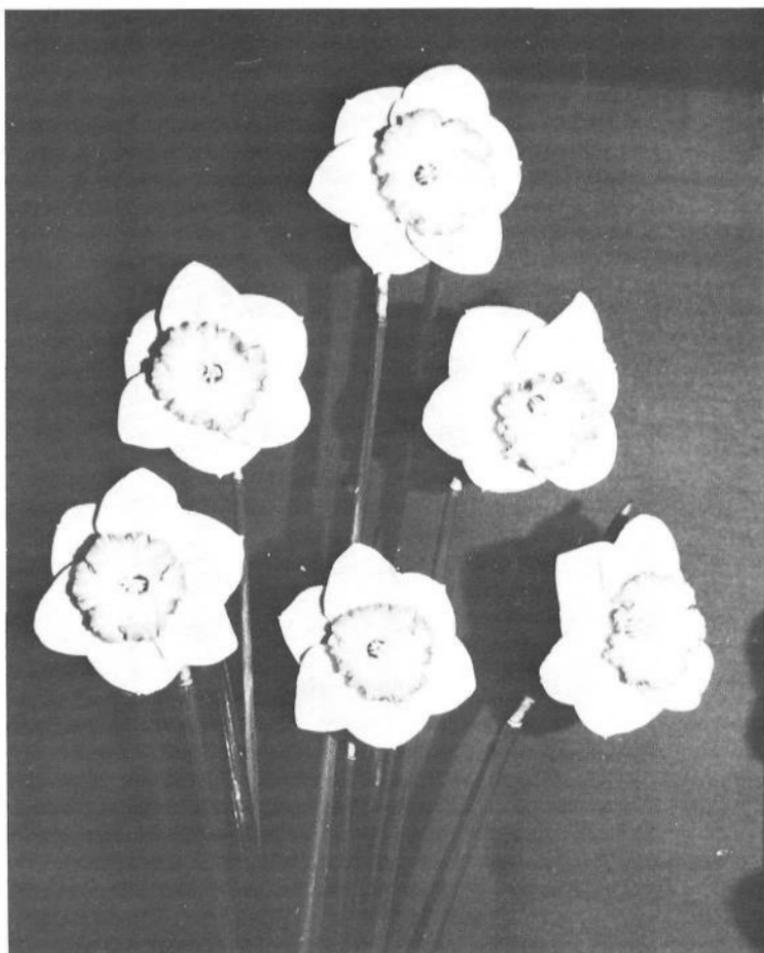
—JEAN MANFREDI, *Amherst, Massachusetts*

AMERICAN DAFFODILS DOWNUNDER

PETER RAMSAY, *Hamilton, New Zealand*

Over the years in the many articles I've written about the relative merits of daffodils, I've probably done less than justice to American-raised flowers. The reason for this omission was really quite simple—up until fairly recently the only U.S.-raised in my collection was the ubiquitous Daydream. Now, thanks to the generosity of people like Marie Bozievich and John Reed, supplemented by some purchases from Grant Mitsch and Phil Phillips as well as gifts and exchanges with New Zealand friends who had got onto the good things before me, my American collection is close on 100 cultivars. While many of these are not yet fully settled down, I've seen enough to convince me that many are essential in any serious exhibitor's collection. And having headed off Phil & Graham Phillips at last year's National for the ADS silver salver, my appetite has been well and truly whetted. So it is time to repair the omissions and to write about the Ramsays' American connection!

The American contribution is, I believe, most marked in three areas—pinks, small cups, and of course reverse bicolors. I grow many of Grant Mitsch's and Murray Evans's pinks and have found them valuable both for breeding and exhibiting. My current favorite is Precedent which is widely grown and shown in New Zealand. It has taken several premiers at our later shows and, to my knowledge, at least one best bloom. This was at Cambridge in 1979 when local grower Wilf Hall produced a superlative flower to beat the best of several national level growers. Another vase of six won a prize in the same year at the late show in my home town of Hamilton. Precedent will continue to win prizes in years to come, but it is closely challenged by Recital which has one of the deepest pink cups I've yet seen. It has been included in several winning collections in the North. I believe that when it is widely grown it will replace Precedent. An older variety which does well in New Zealand is Audubon. I first saw this at the Lower Hutt show over ten years ago when it was exhibited by Jim O'More. Its color created a minor sensation, and if my memory serves me correctly it was premier small cup that day. Once I got it into my collection I bred from it like some demented bee, but alas it doesn't seem to pass on its color. I note from that other great American invention—the *Data Bank*—that it has not yet produced anything as a seed parent but that won't stop me from trying, I suppose! Coral Ribbon, Audubon's sister, is one of the nicest rimmed that I grow; indeed I prefer it to the much vaunted Rainbow. One which impressed me from a first flower was Quasar. It flowered very late and was a bonus in a generally early season. I also grow Caro Nome and Tangent, but both seem to insist on having mittens which spoil otherwise fine flowers. A number of imports yet to flower are awaited anxiously—they include Ken's Favorite, Everpink, Pink Tea, and Pink Flare.



Precedent (Ramsay photo)

Before leaving discussion of pinks I'd like to mention the pleasure we're getting from Murray Evans's pink doubles. Replete has become a standby amongst the early doubles and last year won two premier blooms. I have been fortunate enough to grow some of Evans's numbered seedlings which have been sent to my close friend, Max Hamilton, for breeding. One of these (0-16) is amongst the best late flowering pink doubles and fully deserves a name. I may say in passing that Max is making good progress with his breeding program using Murray's seedlings. I have collected seed from Replete crossed with Phil Phillips's Divine and Vision. Perhaps a winner will emerge!

The small cups are perhaps even stronger than the pinks. One which has made an excellent impression here, and which I note cropping up in the English show reports, is Cool Crystal. This is a lovely clear white, round flower of great consistency which does especially well in pots. Tranquil Morn has also settled in nicely and Crystal River is starting to be seen at many shows. And of course the U.S. has produced Aircastle, a fascinating daffodil. It lives up to its catalogue description and is hauntingly beautiful at all stages

of development. It is not the easiest to grow but it is another that I've found reacts kindly to pot culture. I was pleased to see that Foxfire has been re-color-coded. It has never been pink here but has a distinctive vermilion band. Mavis Verry staged a lovely vase of it in her winning National Class 1 entry a couple of years ago; it is a startling collection flower. Another must is April Clouds which is one of the last to flower in my garden. In many ways I prefer it to Cool Crystal, although it is not quite as consistent. Perhaps I just like big, white flowers, which makes the well-named Silken Sails a much-favored bloom although it tends to get a bit floppy if not picked fresh. There are many joys yet to come in this division—two imported last year, White Tie and Silver Thaw, will be watched with interest.

The American piece-de-resistance comes in the reversed bicolors. I've been fascinated by them ever since Lesley—my wife—(recalling Spellbinder, no doubt) said they were too rough. Being of a contrary nature this led me into getting as many of the reverses as possible. I number in my collection non-Americans like Grand Prospect, Lemon Candy, Pryda, and Ellimatta Reversed, but none of these reaches the standard of the American reverses. Daydream is tops in this country—its premier record must be pushing three figures. The only one capable of beating it is Brogden's Pryda, but I've not had much luck with it yet. I also like Chiloquin (if only it had another inch), Bethany, Chelan, and Honeybird. Sun 'n' Snow will flower for me this year; I hope it is as good as its photos. Incidentally my spouse now likes reverse bicolors, too, and I will admit that I did discard some on account of roughness!

My fascination with the reverses has led me to try my hand at hybridizing. Bethany has proven to be the best seed parent. When crossed with Reward, a bold Kiwi 1 Y-Y, it gave me several worthwhile flowers. One such seedling won its class at the 1979 National, and this year it gave me my best seedling yet which won the premier 1 Y-Y honors at the National Show. It doesn't reverse as do most of the other crosses, but ends up with a fascinating white interior to the trumpet. Unfortunately I had to discard Bethany with virus, but fresh stock from Marie Bozievich seems to be settling in quite nicely, which will allow me to start over.



Left, Evans O-16; right, Ramsay seedling (Ramsay photos)

There are other good U.S. cultivars which win frequently here. These include the immaculate Top Notch complete with halos, Chemawa (erratic but outstanding when good!), Butterscotch, Butterflower, and Kingbird (very useful 2 Y-Y's). Ivy League and Descanso add to a weak division, and then there is the host of good ones from Division 5 onwards. I've won with all of the following at various times: Pipit, Pueblo, Step Forward, Ruth Haller, and Eland. My current favorite, though, is Saberwing, which won a premier bloom at the late show last year.

In studying the show results and the many enjoyable articles in the *ADS Journal* the name PANNILL keeps cropping up amongst the top breeders. Regrettably I do not have any of his originations (yet!), but they are not unknown in New Zealand. These have been introduced to us by Phil Phillips. Best so far are an excellent 1 W-Y called Monticello, which won a premier bloom at New Plymouth last year, and a 3 Y-Y called New Penny. This I rank with Tony Noton's Citronita as the best pair of 3 Y-Y's yet produced. Incidentally Phil could have auctioned the anthers off for a high price.

So, it appears that we have yet to see the best of American-raised flowers. Our American Connection has already been a pleasant one, and it will be taken a step further in 1982 when the Ramsays will be attending the American Daffodil Society convention and as many local shows as we can fit in. Meeting the raisers and growers in their homeland is something we eagerly await, and doubtless our collection will increase apace.

NEW MINIATURE APPROVED

A new name for the Approved List is always welcome. This year there is only one addition: Icicle, a Blanchard introduction of 1962. A 5 W-W, described as rather like Raindrop, Icicle is now added to the up-dated Approved List of Miniatures, published in this issue of the *Journal*. Since March, 1979, when the total list was last published, there have been six additions and one deletion. This reflects the wishes of ADS members, who have requested that we add quickly and remove slowly. PLEASE PUT THIS NEW APPROVED LIST IN YOUR DTS&G BOOKLET SO YOU WILL HAVE IT HANDY FOR SHOW TIME.

There have been some promising miniature candidate seedlings seen in recent shows which we hope will soon be named, introduced, and made available commercially. Already introduced are such small ones as Little Dancer, Spider, and Sylph. Are these true miniatures? We will welcome discussion and hope to have at least some of these added to the Approved List in a year or so. This will give the Committee on Miniatures incentive to de-list a few more names which we have been debating for several years. Look for our thoughts on some "large" miniatures in the June *Journal*. Meanwhile, please let me have your ideas on de-listing Lintie, Frosty Morn, Eystettensis, and Cobweb. Our committee is not in complete agreement on any, but there is strong feeling that Frosty Morn and Lintie should be the next to be removed from the Approved List, so 1982 may be the last year these two flowers will be eligible for the miniature classes in shows.

PEGGY MACNEALE, *Chairman, Committee on Miniatures*

ADS APPROVED LIST OF MINIATURES

DECEMBER 1981

DIVISIONS 1 - 9, AND 12

Agnes Harvey 5 W-W	Little Gem 1 Y-Y
Angie 8 W-W	Little Prince 7 Y-O
April Tears 5 Y-Y	Lively Lady 5 W-W
Arctic Morn 5 W-W	Marionette 2 Y-YYR
Atom 6 Y-Y	Marychild 12 Y-Y
Baby Moon 7 Y-Y	Mary Plumstead 5 Y-Y
Baby Star 7 Y-Y	Mini-cycla 6 Y-Y
Bagatelle 1 Y-Y	Minidaf 1 Y-Y
Bebop 7 W-Y	Minnow 8 W-Y
Bobbysoxer 7 Y-YYO	Mite 6 Y-Y
Bowles's Bounty 1 Y-Y	Mitzy 6 W-W
Candlepower 1 W-W	Morwenna 2 Y-Y
Charles Warren 1 Y-Y	Muslin 12 W-W
Chit Chat 7 Y-Y	Mustard Seed 2 Y-Y
Clare 7 Y-Y	Nylon 12 W-W
Cobweb 5 W-Y	Opening Bid 6 Y-Y
Cricket 7 Y-Y	Pango 8 W-Y
Curlylocks 7 Y-Y	Paula Cottell 3 W-WWY
Cyclataz 8 Y-O	Pease-blossom 7 Y-Y
Demure 7 W-Y	Pencrebar 4 Y-Y
Doublebois 5 W-W	Petit Buerre 1 Y-Y
Elfhorn 12 Y-Y	Picarillo 2 Y-Y
Fairy Chimes 5 Y-Y	Piccolo 1 Y-Y
Flomay 7 W-WPP	Picoblanco 3 W-W
Flute 6 Y-Y	Pixie 7 Y-Y
Flyaway 6 Y-Y	Pixie's Sister 7 Y-Y
Frosty Morn 5 W-W	Pledge 1 W-W
Gambas 1 Y-Y	Poplin 12 Y-Y
Gipsy Queen 1 Y-WWY	Poppet 5 W-W
Greenshank 6 Y-Y	Quince 6 Y-Y
Halingy 8 W-Y	Raindrop 5 W-W
Hawera 5 Y-Y	Rikki 7 W-Y
Hifi 7 Y-Y	Rockery Beauty 1 W-Y
Hors d'Oeuvre 8 Y-Y	Rockery Gem 1 W-W
Icicle 5 W-W	Rockery White 1 W-W
Jessamy 12 W-W	Rosaline Murphy 2 Y-Y
Jetage 6 Y-Y	Rupert 1 W-Y
Jumblie 6 Y-O	Sea Gift 7 Y-Y
Junior Miss 6 W-W	Segovia 3 W-Y
Kehelland 4 Y-Y	Sennocke 5 Y-Y
Kenellis 12 W-Y	Shrew 8 W-Y
Kibitzer 6 Y-Y	Shrimp 5 Y-Y
Kidling 7 Y-Y	Sir Echo 1 Y-W
Laura 5 W-W	Skelmersdale Gold 1 Y-Y
Likely Lad 1 Y-Y	Skiffle 7 Y-Y
Lilliput 1 W-Y	Small Talk 1 Y-Y
Lintie 7 Y-O	Sneezy 1 Y-Y
Little Beauty 1 W-Y	Snipe 6 W-W

Snug 1 W-W
 Soltar 6 Y-Y
 Sprite 1 W-W
 Stafford 7 Y-O
 Stella Turk 6 Y-Y
 Sun Disc 7 Y-Y
 Sundial 7 Y-Y
 Taffeta 12 W-W
 Tanagra 1 Y-Y
 Tarlatan 12 W-W
 Tete-a-tete 6 Y-O
 Tiny Tot 1 Y-Y
 Tosca 1 W-Y
 Tweeny 2 W-Y
 W. P. Milner 1 W-W
 Wee Bee 1 Y-Y
 Wideawake 7 Y-Y
 Wren 4 Y-Y
 Xit 3 W-W
 Yellow Xit 3 W-Y
 Zip 6 Y-Y



April
 Tears

DIVISION 10

- asturiensis* Y-Y
atlanticus W-W
bulbocodium (various) Y-Y
 **bulb. *tananicus* W-W =
 cantabricus tananicus
 calcicola Y-Y
Canaliculatus W-Y
cantabricus (various) W-W
cyclamineus Y-Y
 × *dubius* W-W
Eystettensis Y-Y (double)
fernandesii Y-Y
gaditanus Y-Y
hedraeanthus Y-Y
jonquilla Y-Y
jonquilla Flore Pleno Y-Y
jonquilla henriquesii Y-Y
jonquilla var. *minor* Y-Y
jonquilloides Y-Y
juncifolius Y-Y
 ** × *macleayii* W-Y =
 × *incomparabilis*
 minor (various) Y-Y
 minor var. *pumilus* Plenus Y-Y
 (Rip Van Winkle)
pseudo-narcissus subsp. *alpestris*
 W-W
pseudo-narcissus subsp. *bicolor*
 W-Y
rupicola Y-Y
scaberulus Y-Y
tazetta subsp. *bertolonii* Y-Y
 × *tenuior* W-Y
 ** *triandrus* *albus* W-W = *triandrus*
 var. *triandrus*
triandrus *Aurantiacus* Y-Y
triandrus *cernuus* W-W
triandrus *concolor* Y-Y
triandrus *loiseleurii* W-W
triandrus *pulchellus* Y-W
watieri W-W
willkommii Y-Y
 × = wild hybrid
 ** = as listed in 1969 *Classified*
 List and International Register
 of Daffodil Names

NARCISSUS BLOSSOMS

Matchless beauty and matchless
fragrance too;
Such purity makes the moon seem
not so white
Heaven's angels do
not walk on earth;
That's why we call these flowers
water spirit.

—YANG WAN-LI (*Sung Dynasty*)

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Registration includes National Show, Thursday, Friday and Saturday dinners, Tour and lunch on Saturday. All breakfasts as well as Thursday and Friday lunches are on your own.

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AMERICAN DAFFODIL SOCIETY

APRIL 1-3, 1982

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Arrival date _____ Time _____

Departure date _____ Time _____

I plan to share a room with _____

Send the reservation directly to the Radisson at the above address with a deposit for the first night's lodging, or please note the number of your American Express, Master Charge or Visa card

AX _____ VISA _____ MC _____

Expiration date _____

ADS CONVENTION, 1982

MARY S. CARTWRIGHT, *Nashville, Tennessee*

The Middle Tennessee Daffodil Society cordially invites you to attend the 27th ADS convention to be held April 1-3, 1982. Headquarters will be the Radisson Plaza, 2 Commerce Place, situated in the heart of beautifully refurbished downtown Nashville. We hope you will come early or stay late, so you will have time to visit Andrew Jackson's Hermitage as well as Traveler's Rest and Belle Meade Mansion, two other historic homes. A short drive through beautiful farmland will bring you to Franklin, Tennessee, a charming little town happily being restored. A full scale replica of the Parthenon in Centennial Park caused Nashville to be nick-named "The Athens of the South."

Should you be more interested in "Music City" than in Greek Revival, there is plenty to see and do in that aspect, such as the Country Music Hall of Fame, the Ryman Auditorium, and Opryland.

Thursday, April 1, the National Show will open at Cheekwood, the Tennessee Botanical Gardens and Fine Arts Center, at 2:00 p.m. Entries will be accepted all day Wednesday, and Thursday morning until 10:00 a.m. If you plan to enter flowers please indicate this on your registration form. Vitaly important, too, is for you to let us know if you need to be transported with your flowers from the hotel to Cheekwood.

On Thursday a shuttle bus will be available to bring you to the Show. A buffet dinner will be served at the Pineapple Tea Room, and the Board meeting will be in the Potter Room at Botanic Hall. You will be able to view the show until 9:30 that evening. Although the show will continue through Saturday, there will be no other opportunity to see it.

Arrangements have been made for the commercial exhibits to be staged at the hotel so that they may be perused at leisure.

Friday we will remain at the hotel all day for lectures. One of these is planned as a Refresher Course for Judges. Unless time gets away there should be ample opportunity in the late afternoon for a little shopping, visiting with friends, or a visit to the Tennessee State Museum a block away.

Hopefully the weather will be perfect that evening because we plan to walk two blocks to the Hermitage Hotel for happy hour and dinner. Those of you who attended the 7th ADS convention in 1962 will remember this was our headquarters. Beautifully restored, this Art Nouveau building is a joy to behold.

Saturday we will head for the country to see Alice Wray Taylor's charming "Whipporwill Hollow." Miniatures are featured here multiplying happily on a clay hillside behind her log home. Then on to Mary Lou Gripshover's contemporary hillside home with a magnificent view of the surrounding farmland. A long stop to see Louise Hardison's incomparable daffodil garden is planned. During the last days of her illness, Louise made sure that her bulbs were properly charted and labeled so the tour could go on. Her family will be our hosts. The fourth garden is a horticulturist's dream. Becky Talbot has wildflowers, an herb garden, bonsai, and a greenhouse full of unusual plants in addition to her miniature and standard daffodils. As with most garden tours, there will be a certain amount of walking, so come prepared. There will be a shuttle available for those in real need.

Saturday evening we will conclude our Nashville meeting with cocktails and dinner at the hotel.

It is not difficult to reach Nashville either by car or plane—so "Y'all come!"

THE ENGLISH SEASON, 1981

GEORGE TARRY, *Cheshire, England*

Photos by the author

The majority of current exhibitors of daffodils in England have taken up serious growing in the past ten years, during which period they have been forced to grow a proportion of their bulbs in pots and flower them in glasshouses to obtain blooms in time for the main shows. It has always been assumed that an early spring would occur sooner or later to allow the use of blooms from the open garden, but few suspected that 1981 would be such an exceptionally early season that some growers would be struggling to find sufficient flowers even from the open to complete their exhibits at the main shows.

In the early months of the year there was a minimum of winter weather so that by early March I was able to cut a range of cultivars from the garden. The rate of development at that time suggested that everything would be over by the end of March, when normally flowers are still available on May 1. Fortunately a period of dull, very wet weather then slowed progress until a few warm days produced a nice flush of flowers for the RHS competition on March 31. John Lea won both the major twelve bloom classes, for seedlings and the Devonshire Cup, with similar collections. Loch Lundie, Loch Hope, and Achduart were in their usual immaculate form as the best of the Y-R's while Loch Broom and Cairn Toul were two fine W-ORR's. The big surprise was the inclusion of Merlin in the Devonshire Cup collection—it must be many years since it last appeared at a show on such an early date or in such an important trophy class.

The single bloom classes were nicely filled, but the quality of bloom generally reminded us that buds which have been arrested during their development and then opened quickly will rarely make up quality show material. John Lea had best Division 1 with Meldrum while Noel Burr had best Division 2 with Estremadura, a cultivar which is always at its best early in the season. Noel was also successful with a good quality collection of six cultivars from amateurs which included the best bloom in show, a fine specimen of Loch Hope.

The summer-like weather continued for a few days and then the sun disappeared again. For the main RHS show on April 14, many growers were faced with a choice of blooms nearing the end of their show life and others which really required a few days of warmth. Skill in producing blooms at their peak on show day was never more evident. By judicious cold storage of his earlier Y-R's, John Lea staged another fine collection of his own raising to extend his run of successes in the Engleheart Cup. His Achduart was Best Bloom in Show and this was supported by Y-R seedlings under number and a lovely smooth bloom of Gold Convention, 1 Y-Y. From his white perianths, the pick were Dailmanach, Badenloch, and Loch Broom, but the raiser obviously had a very high opinion of a pink-cupped flower on view for the first time under the number 1-13-75. John Blanchard was second with a collection made up of Purbeck, Verwood, and seedlings under number. In third place Brian Duncan had a good set with Ulster Bank and Doctor Hugh the best of the named, and some very nice things under number which we shall look out for in the future.

The single bloom classes were very keenly contested through the whole range with Wilson Stewart, Rathowen, and John Blanchard taking the medals for most points in that order. The trumpets were not outstanding and best



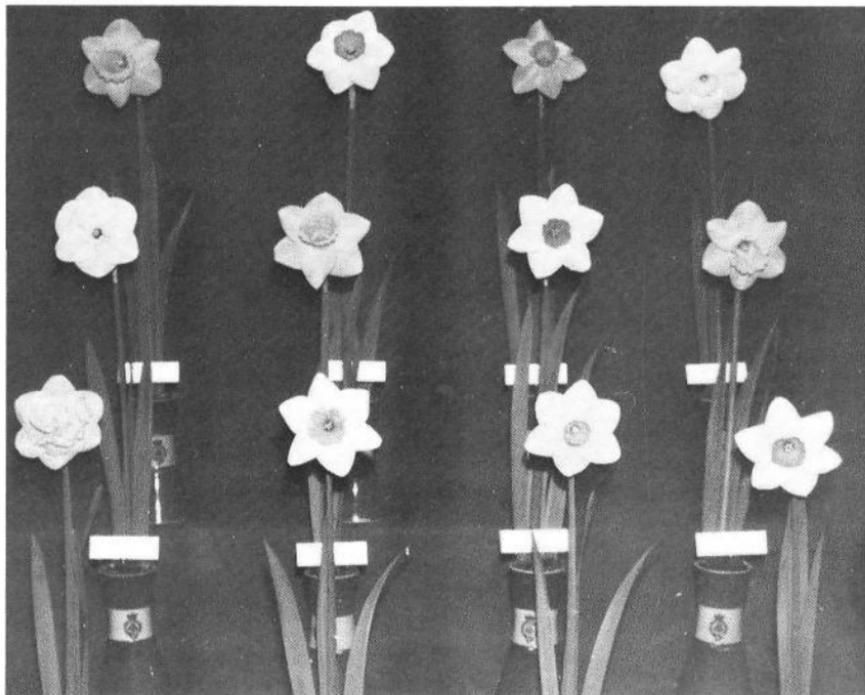
Left, Achduart; right, Ulster Bank

from this division went to White Star as only Rathowen grow it. Division 2 was up to the expected standard and best bloom went to Lea seedling 1-38-73, 2 Y-R, staged by Jack Gilbert, while the quality throughout the subdivisions of Division 3 reflected the early season with John Blanchard taking best bloom with Richardson 3976 (*Verona* × *Benediction*) against keen competition. In Division 4, *Unique* continued to dominate with the best specimen of this cultivar being staged by Jan Dalton. There were some very fine winning specimens in Divisions 5, 6, and 7, particularly *Tuesday's Child* and another pink-cupped cyclamineus hybrid, still under number, from Brian Duncan. At long last the prophecies of our friends from Australasia came to maturity with *Highfield Beauty* taking all three prizes in Division 8. Each specimen had three flowers to the stem but I shall be very disappointed if there is not an improvement in quality when this cultivar appears at future shows.



Left, *Unique*; right, *Tuesday's Child*

In the major amateur classes, Tony Noton regained the Bowles Cup with a collection that was as fresh at the end of the show as when it was staged, a comment that cannot always be applied to major collections at any show. As usual he built his exhibit around outstanding vases of familiar cultivars—Newcastle, Empress of Ireland, Vulcan, Verona, Golden Aura, Strines, and Rockall—all grown to a standard that few others ever achieve; and although Noel Burr staged some of the finest flowers he had ever grown, there was little doubt about the outcome when the judges were asked for their verdict. Paul Payne retained the other major trophy, the Richardson Cup, and included the Reserve Best Bloom, another good specimen of Achduart. The best of his supporting flowers were Rubh Mor, Snowcrest, and Ballyrobert.



Richardson Cup Collection

At the end of the week we moved on to Solihull with many growers struggling to find sufficient blooms to meet the commitments of their entries. The single bloom classes had by far the poorest support for at least twenty-five years with three, four, and five the most common level of exhibits and quality very ordinary. In contrast the trophy classes were well contested with exhibits well up to the standard of recent years in both quality and quantity. Wilson Stewart produced very fine vases of Knockstacken, Broomhill, and Achduart to win the Board Medal; and Clive Postles won the Bourne Cup for twelve seedlings at his first attempt, a remarkable achievement for a grower who staged seedlings for the first time in 1980. One of the best classes was the Cartwright Cup, where Ivor Fox staged a very fine collection of twelve cultivars in commerce which included the Best Bloom in Show—Thoresby, 3 W-YYR, a well defined nonpredominant bloom. The same grower also had



Left, Thoresby; right, Gay Kybo

Best Seedling under number with Carncairn 5/152/60 in his collection of six all yellows which won the Williams Cup. The ADS Red-White-Blue Ribbon had four good entries and a pleasing range of cultivars and was won by Don Barnes who gave us our first sight of recent introductions Johnnie Walker, Windfall, and Saberwing. The Inter-Society competition was as keen as ever with some very good flowers as shown by the award of Best Bloom in the Amateur Section going to Rockall, staged in Richmond's winning exhibit. The competitive classes were complemented by a display from du Plessis Brothers which included a number of newer cultivars, and I was particularly impressed by Gay Kybo, 4 W-O, with the quality and evenness of the white petals showing improvement on the majority of the doubles currently available.

The main event of the following week was the Spring Show at Harrogate where entries were sufficient to fill the space allocated. The main class, the Northern Championship, twelve cultivars, had four fine entries with Ivor Fox scoring a narrow win over Paul Payne. Ivor's best flowers were Thoresby (from the Daffodil Society show), White Star, and Misty Glen, while Paul had Best Bloom in Show, Dailmanach, and Best Division 3, Syracuse, but could not support them with blooms of adequate quality and balance to make a good collection. Best blooms in other sections were Panache, Stratosphere, and Cantabile from Wilson Stewart, and Unique from Dr. John Fisher. The first day attendance was close on 20,000 and similar attendances were expected on the second and third days but the show was brought to a premature end by heavy snow falling throughout the night and much of the day to such a depth that the tents housing the show were either brought to the ground or were unsafe to allow admission.

Although many growers had cut their last blooms two weeks earlier, others still had ample supplies on April 28 to stage an unusually good late competition in London. Three very fine entries were staged for the Noton Cup, six vases of three blooms, with Wilson Stewart emerging the winner and also taking the award for Best Bloom with Irish Light. There was a surprising range of cultivars on view to show just how much variation there is in the climate of such a small island.

THE SECRET LIFE OF A POLLEN DAUBER

THEODORE E. SNAZELLE, Ph.D.
Clinton, Mississippi

One Saturday morning, I was called from my house-painting chore to answer the telephone. On the other end, much to my surprise, was Mary Lou Gripshover. She had called to ask if I would consider writing an article about my amateur efforts as a daffodil hybridizer. Of course, I said I would be happy to write an article. However, I began to laugh to myself about my comical, sometimes tragic, efforts.

Now, my interest in daffodil breeding is an avocational one despite having had one graduate course in plant breeding and also having worked in the corn breeding project at Purdue University while I was a graduate student. My interest in plant breeding goes back to when I was a boy, and my father would let me pollinate an occasional gladiolus flower. So, the plant breeding seed had been planted in my mind, but it would not germinate for many years until 1974 when I made my first daffodil crosses.

From the beginning, I have always emasculated the flowers, i.e. removed the anthers, before pollinating. Also, I have mostly used the reciprocal cross, e.g.

Seed Parent *Pollen Parent*
Entrancement × Honeybird
Honeybird × Entrancement

The logic behind the reciprocal cross is to overcome the potential problem of one parent being a good seed parent but a poor pollen parent or the reverse. Well, those first few crosses of 1974 were planted out in the fall. It was not until the spring of 1978 that the first blooms appeared . . . a rather pathetic, emaciated, nondescript group of daffodils as I have ever seen. However, I was undaunted and entered one of my "dogs" in the seedling class at Dayton, Ohio, in 1979. My effort did not go unrewarded . . . 74/10/1 Bit O'Gold × Old Satin won a red ribbon in a class where no blue was awarded; it was the best "dog" there! In 1980, I had a real jewel in Nashville with my ADS Rose Ribbon winner 74/1/3 Wahkeena × Festivity (2 W-Y). A year later (1981), I won the ADS Rose Ribbon in Hernando, Mississippi, with 75/1/2 Bethany × Daydream (2 Y-W). Well, I am not so bold as to suggest that 74/1/3 and 75/1/2 are going to be named, or that they will be everybody's favorite; however, if they will survive in the deep South, they will be kept to grace my garden. If natural selection is kind, perhaps the twosome may yet decorate the gardens of others smitten with "yellow fever."

As to some of the comical and tragic events with my hybridizing efforts, a number of things come to mind. Firstly, there was the year when I didn't have a place to plant out my seed. So, I alternated them back and forth between the freezer and the regular part of my refrigerator — a process called stratification which will often facilitate germination of some types of seed when they are planted. Well, my stratification experiment was a real bust; I don't remember very many seed ever germinating. It seems like daffodil seed like to be baked by the hot summer sun more than being subjected to alternating freezing and above-freezing temperatures. Secondly, there was the broken clay pot syndrome where a particularly cold sequence of winters in Nashville caused the clay pots to fracture during repeated freeze-thaw-freeze periods. Thirdly, there were the squirrels who seemed to develop an affinity for daffodil bulbets. Fourthly, there was the problem of indelible ink-written

pot labels which had faded out of existence in one season! Fifthly, and perhaps most frustrating, has been the problem of space for my seedling pots and seedlings. The Owl's Hill Daffodil Garden in Nashville came to be as a consequence of my looking for a space for my seedling pots and seedlings. When the University of Tennessee at Nashville was merged by federal court order with Tennessee State University, I removed my seedling pots from Owl's Hill to my "farm" at Triune, Tennessee; they still remain there at the time of this writing. Lastly, there was my move from Nashville to Clinton, Mississippi, which resulted in the 1980 crop of seed not being planted. Well, despite these sometimes comical, sometimes almost tragic events, I remain an inveterate pollen dauber!

On a more serious tone, my breeding efforts originally centered on reverse bicolors which are not particularly healthy in southern climes. Then, I developed a keen interest in all-red daffodils, or more correctly, all-orange (0-0) daffodils. A conversation with the now-deceased Dr. Glenn Dooley led to a yet-untested scheme to breed 1 Y-R or 1 Y-O flowers. It was his idea to make reciprocal crosses with a yellow trumpet like Arctic Gold (1 Y-Y) and something like Loch Garvie (2 Y-O). He suspected that the seedlings (F₁) from these crosses would be all-yellow. The idea then was to interbreed the best of the F₁'s (first filial or daughter generation) with hope that in the F₂ (second filial or daughter generation), a few 1 Y-R's or 1 Y-O's would appear. This project still remains a goal so long as John Lea's Glenfarclas (1 Y-O) remains \$72.00 a bulb! Since moving to Mississippi, I have developed an interest in tazettas and jonquil hybrids which both seem to grow like weeds here. To that end, I made my first cross this year using *N. jonquilla* as a pollen parent. Also, I have collected from the wild some Mississippi *N. jonquilla* which I will use as a pollen parent in subsequent years.

From the preceding, you can see that I really am an amateur at daffodil breeding. So, take heart Bill Pannill, your kingdom is secure!

A TALE OF TWO JENNYS

Charles Dickens once wrote, "It was the best of times. It was the worst of times." In this manner, he began a great classic in English literature, *A Tale of Two Cities*.

Quite appropriate to the thrust of this article, those words by Dickens can be used to aptly describe this spring in parts of the midwest. It was the worst of times for daffodil fanciers, complete with very warm, wet, and windy weather that devastated the mid to latter part of our daffodil season.

However, the early part of the season here definitely was the best of times, which saw a very unexpected performance by that charming cyclamineus hybrid, Jenny.

One of my clumps of this beautiful cultivar produced two stalks with twin flowers per stalk. These twins were perfect in every respect, except slightly smaller than the regular Jenny blooms. They also bloomed almost a week later than the type for this cultivar.

With only a slim hope of a repeat performance, one I could photograph in black and white for publication in the *Daffodil Journal*, I have lifted and replanted the bulbs that produced the twin blooms. Anticipating how they will perform in the future will only add to my enjoyment of daffodil season this coming spring.

—GERARD KNEHANS, JR., Owensville, Missouri

U.S. REGISTRATIONS IN 1981

Reported by MRS. KENNETH B. ANDERSON, Registration Chairman

American registrants of new daffodils and their registrations:

Barnes, Mrs. Betty; Natchez, Mississippi: Yellow Butterfly.

Havens, Mrs. Richard; Hubbard, Oregon: Allafrrill, Ivory Gull, Misty Meadow, Pink Angel, Pink Silk, Silverton, Strawberry Rim, Yellow Festivity.

Koopowitz, Harold; Irvine, California: Fronrunner, Little Big Horn, Paper Sol, Starstream.

Mitsch, Grant; Canby, Oregon: Chaffinch, Cockatiel, Dovekie, Shearwater, Surfbird.

Wayne, Gerard; Beverly Hills, California: Del Mar, Edge of Dawn, Joie de Vie, La Jolla, Morro Bay.

Zinkowski, Ed; Rosemead, California: Gingerlee, Golden Essence, Snow Pearl.

REGISTRATIONS

Measurements given are: class, color code, seedling number, seed parent, pollen parent, diameter of whole flower (F), length of perianth segments (P. segs) and color, length of corona (C. lgth) and color, diameter of corona (C. diam.), Height (H.), and bloom season.



ALLAFRILL (Mitsch/Havens) 2 W-P; F. 110 mm; P. segs. 45 mm, milk white; C. lgth. 38 mm, pink; C. diam. 60 mm; H. 40 cm; early-midseason.

CHAFFINCH (Mitsch) 6 Y-Y; H 37/4; (Vulcan × *cyclamineus*); F. 90 mm; P. segs. 39 mm, smooth rich yellow; C. lgth. 32 mm, deep gold with orange tinge; C. diam. 29 mm; H. 43 cm; early-midseason.

COCKATIEL (Mitsch) 2 W-WPW; G14/10; F. 100 mm; P. segs. 40 mm, white; C. lgth. 20 mm, white with pale pink band, white edge; C. diam. 52mm; H. 43 cm; midseason.

DEL MAR (Wayne) 2 W-WWY; A-1/4; (Aircastle × Pontsiana) F. 102 mm; P. segs. 45 mm, white; C. lgth. 20 mm; white with yellow rim; C. diam. 30 mm, H. 38 cm; late midseason.

DOVEKIE (Mitsch) 12 Y-Y; HH133/6; (Matador × *cyclamineus*); F. 70 mm; P. segs. 32 mm, light lemon yellow; C. lgth. 18 mm, deeper lemon yellow; C. diam. 19 mm; H. 35 cm; early midseason.

EDGE OF DAWN (Wayne) 2 W-WWP; A-1/6; (Aircastle × Pontsiana); F. 80 mm; P. segs. 36 mm, white; C. lgth. 15 mm, white with shell pink rim; C. diam. 24 mm; H. 33 cm; late midseason.

FRONRUNNER (Koopowitz) 2 Y-W; C473/4; [Binkie × (Daydream × *cyclamineus*)] F. 90 mm; P. segs. 48 mm, bright lemon yellow; C. lgth. 27 mm, clear white; C diam. 30 mm; H. 47 cm; early.

GINGERLEE (Zinkowski) 7 Y-O; 80-4N; (Ceylon × *N. jonquilla*); F. 55 mm; P. segs. 23 mm, deep gold; C. lgth. 12 mm, orange; C. diam. 20 mm; H. 24 cm; early midseason.

GOLDEN ESSENCE (Zinkowski) 7 Y-Y; 80-5N; (St. Keverne × *N. jonquilla*); F. 67 mm; P. segs. 29 mm, intense golden yellow; C. lgth. 22 mm, intense golden yellow; C. diam. 20 mm; H. 20 cm; early midseason.

- IVORY GULL (Mitsch/Havens) 5 W-W; C52/28; (Quick Step × *triandrus albus*); F. 70 mm; P. segs. 30 mm, ivory white; C. lgth. 20 mm, ivory white; C. diam. 20 mm; H. 36 cm; late.
- JOIE DE VIE (Wayne) 2 W-WWY; A-2/4; [Bithynia × (Cordial × Caro Nome)]; F. 96 mm; P. segs. 42 mm, white; C. lgth 20 mm; white with yellow rim; C. diam. 35 mm; H. 50 cm; midseason.
- LA JOLLA (Wayne) 2 W-Y; A-1/5; (Aircastle × Pontsiana); F. 80 mm; P. segs. 35 mm, white; C. lgth. 15 mm, pale lemon yellow; C. diam. 23 mm; H. 35 cm; midseason.
- LITTLE BIG HORN (Koopowitz) 8 W-W; B373/1; (Paper White × Accent) F. 57 mm; P. segs. 24 mm, snow white; C. lgth. 7 mm, white with pink blush; C. diam. 8 mm; H. 40 cm; early.
- MISTY MEADOW (Mitsch/Havens) 2 YW-W; H08/1 (Quick Step × Daydream); F. 85 mm; P. segs. 39 mm, yellow with white halo; C. lgth. 22 mm, white; C. diam. 35 mm; H. 40 cm; late, fragrant.
- MORRO BAY (Wayne) 2 W-WWY; A-2/3; [Bithynia × (Cordial × Caro Nome)] F. 85 mm; P. segs. 36 mm, white; C. lgth. 20 mm, white with yellow rim; C. diam. 32 mm; H. 45 cm; midseason.
- PAPER SOL (Koopowitz) 8 W-Y; NN77; (Paper White × Autumn Sol); F. 36 mm; P. segs. 15 mm, ivory white; C. lgth. 6 mm, opens lemon yellow, fades to buff; C. diam. 6 mm; extra early, H. 40 cm.
- PINK ANGEL (Mitsch/Havens) 7 W-GWP; Z46/4; [(0100/20: Wild Rose × Interim) × *N. jonquilla*]; F. 72 mm; P. segs. 31 mm, white; C. lgth. 11 mm, green eye, white corona, pink rim; C. diam. 20 mm; H. 38 cm; late midseason; fragrant.
- PINK SILK (Havens) 1 W-P; NEJ11/1; (At Dawning × Graduation); F. 95 mm; P. segs. 38 mm, white; C. lgth. 41 mm, pink; C. diam. 35 mm; H. 35 cm, midseason.
- SHEARWATER (Mitsch) 2 Y-WWY; D21/4; (Aircastle × Homage); F. 107 mm; P. segs. 45 mm, white turning to beige lemon; C. lgth. 16 mm, pale lemon fading to white with lemon margin; C. diam. 42 mm; H. 53 cm; late midseason.
- SILVERTON (Mitsch/Havens) 5 W-W; C52/17 (Quickstep × *triandrus albus*); F. 50 mm; P. segs. 24 mm, ivory white; C. lgth. 13 mm, ivory white; C. diam. 15 mm; H. 28 cm; late.
- SNOW PEARL (Zinkowski) 8 W-W (a selection from Paper White); F. 25 mm; P. segs. 10 mm, white; C. lgth. 4 mm, white; C. diam. 8 mm; H. 45 cm; early midseason.
- STARSTREAM (Koopowitz) 6 W-Y; A573/2 (Beryl × Ambergate); F. 90 mm; P. segs. 40 mm, clean white; C. lgth. 25 mm, bright yellow; C. diam. 20 mm; H. 40 cm; midseason.
- STRAWBERRY RIM (Mitsch/Havens) 2 W-GWP; W7/2; [(049/3: Mabel Taylor × Interim) × Caro Nome]; F. 90 mm; P. segs. 38 mm, milk white; C. lgth. 18 mm, green center, white band, pink border; C. diam. 47 mm; H. 36 cm; late midseason.
- SURFBIRD (Mitsch/Havens) 3 Y-Y; D21/8; (Aircastle × Homage); F. 102 mm; P. segs. 48 mm, white, becoming buff beige; C. lgth. 16 mm, pale lemon fading lighter; C. diam. 42 mm; H. 51 cm; late midseason.
- YELLOW BUTTERFLY (Fellers, Mrs. O. L./Barnes) 8 Y-O; BF1 (Matador × Golden Dawn) F. 50 mm; P. segs. 22 mm, pale lemon yellow; C. lgth. 65 mm, orange; C. diam. 19.1 mm; H. 42.6 cm; midseason.
- YELLOW FESTIVITY (Mitsch/Havens) 2 Y-Y; sport of Festivity; F. 115 mm; P. segs. 40 mm, light yellow; C. lgth. 40 mm, somewhat deeper yellow; C. diam. 40 mm; H. 48 cm; midseason.

THE ULSTER DAFFODIL SEASON — 1981

DELIA BANKHEAD, *Great Falls, Virginia*

Spring came very early to Northern Ireland, with much fine dry weather. As a result, the early shows which I missed, alas, were large and quite good. Then the weather turned on our Irish friends, becoming cold and windy and culminating in the worst spring blizzard felt in these parts for many years. On April 24, over six inches of snow fell on Ulster and much of England, drifting to eight feet (!) in many places and causing much destruction, especially to the newborn lambs and calves. Not only were the daffodils blown to bits, but totally flattened, and those exhibitors who had not cut extra flowers for Portadown had almost nothing for later shows. (Ten days after the snow, driving to Belfast over back roads, there were still four to five foot drifts.)

Two days later at Portadown, the Championship of Ireland Show was held. This show, which rotates between seven Ulster shows, was the first held here. There were many fine entries and competition was keen. Brian Duncan won the Championship with twelve blooms of his raising. Kate Reade won the American Bred (Roese Bowl) and took Best Bloom in Show with a truly magnificent Aircastle.

The Ballymena Show was rather sparse, coming a week after the storm. What was shown was of amazingly high quality however, and the show itself was one of the smoothest and best run I've seen. (Robin Reade's fine hand, perhaps?) Again, Brian and Kate swept the show, with many seedlings winning over older flowers. Brian won the twelve blooms (the only collection) and Kate took Best Bloom, this time with Achduart.

The last major show was held at Omagh on May 2nd. By this time the season was at its end, but as Omagh had escaped the worst of the storm, most classes were filled with entries. (In Ireland, one may put as many entries into a class as one can, though only one prize is awarded an exhibitor in each class.) I did see blooms which had been shown at least twice previously, some of which were still in fine condition. Brian swept the collection classes, winning the Watson Trophy, the American Bred (ADS Red-White-and-Blue ribbon) and the Ulster bred. His seedling D697, a 1 Y-P, won Best Bloom. Kate Reade's seedling 14/11/64, a super-white 3 W-YYO won the best bloom in Division 3. Sir Frank Harrison's lovely poet seedlings were well in evidence, with a Cantabile-Cushendall cross narrowly beating several of his others as best bloom in Divisions 4-9. The schedules don't offer a best bloom in each of these divisions as there are so few entries in each.

The Irish show schedules vary considerably from one district to another. This year, for example, the Portadown show excluded seedlings under number from any but collection classes. At Omagh, the judging rules did not permit a second prize to be given in a class of less than three entries. Accreditation for judges is unknown—very lucky for me as they kindly invited me to judge in all the shows. What an opportunity that was! I sat at the feet of—and hope I learned from—Willie Toal, Tom Bloomer, Sir Frank, Sam Bankhead, and others. The Northern Ireland Daffodil Group (well worth joining by the way) is hoping to develop a uniform schedule and rules for all the shows, which would still allow for local trophies.

During my two-week stay, I spent several (windblown) days wandering through both Brian's and Kate's fields. Brian's recently registered flowers which impressed me most were Mount Angel, a gorgeous very round 3 W-YYR; High Society, a highly colored 2 W-YYP; Valinor, an almost orchid 2 W-P; and Smokey Bear, a smashing 4 O-R. Of his many striking



D697 (Duncan photo)

2 O-R, had bloomed before my arrival, but I'll see it in my own garden next spring.

I was so disappointed not to see Sir Frank Harrison's garden, but saw his beautiful seedlings at the shows. In addition to his winning Cantabile-Cushendall cross in Omagh, another of the same parentage is a lovely little seedling of perfect form and a delightful green and yellow eye. Another Cantabile cross was an enchanting little flower with a real pink-coral rim. In his seedlings and in every garden, I saw really nice flowers of an intermediate size which will probably never make it on the show bench. In looking at Brian's D378 (a baby Broomhill of great refinement), I found myself regretting that size alone often eliminates fine flowers from competition.

The hardiness of daffodils continues to amaze me. I saw Kate Reade's fields three days after the storm. Situated on an open hilltop, the snow had been mostly blown off and all the daffodils were flat in the mud. Next day, some had lifted themselves slightly and two days thereafter, *all* were holding themselves proudly erect, waving tattered blooms. Inspiring and incredible.

This brave show was what held my mind's eye on my homeward journey—this and the thought that the Irish breeders (*and* some Americans) have made so much progress in hybridizing that we may see few older flowers in the winner's circle, given a few more years.

seedlings, D697 (the yellow/pink trumpet) is a knockout. If it proves consistent—this was its first year to bloom—it will be hard to surpass. I hope Brian names it Rose Gold. He has so many nice 6 W-Ps that I became confused. I also saw several good 2 W-Ws and 2 Y-Rs among many other lovely seedlings. Altogether a mind-boggling (and purse-thinning!) display.

Kate Reade's triumphs of the moment seem to be several very white rimmed seedlings in Divisions 2 and 3. She also has some double seedlings of excellent form coming along, particularly 1/75. Her W5/30, an all yellow Division 2 seedling, is a really beautiful flower. She, too, is working on non-burning red cups and has some very promising offspring. Fire-raiser, her striking

TAZETTA TALK

WILLIAM R. P. WELCH, *Carmel Valley, California*

It was interesting to read Phil Phillip's observations and comments on my method of growing tazettas in his article in the last *Journal*. It provides me with a welcome opportunity to discuss my cultural methods further.

Only occasionally do I pull out any of the weeds and grasses, mainly the unusually large mallow and wild radish. Nearly all the bulbs on the farm were in their first year there, having been moved from dense plantings here at home, and as a result weed growth was unusually tall. I'm sure it is the loosening of soil during planting that has caused a much lusher growth of vegetation. The rather small area that was in its second year down showed a much shorter weed growth, as the soil has had the time to settle back to its rather heavy, hard structure. Here the flowers stood much taller, even after bloom, than the natural green carpet. I also noticed that the dense second year down rows of Double Roman shaded the ground around them enough to diminish weed growth most of all. My heavy applications of ashes to these (see my last article) probably also helped diminish weed germination. I think it is safe to say that as the bulb growth becomes thicker, the weed growth diminishes to a more suitable level, while still mulching the ground, preventing mud splatter, and helping lengthen the stems. The field is mowed after the leaves have died down.

Phil is right that I am an enthusiastic composter, but weeds are not pulled out for this purpose. The large compost piles I have are mainly wood chips which are left to decompose in place. Once they have broken down, which takes one to two years depending upon how often they are watered, the resulting compost is to be added to the soil at planting or applied as a mulch to existing plantings. Not only does this help retain moisture, so important in this dry climate, it also releases acids of decomposition which help to make minerals locked-up in the soil available to the plants.

Along with the usual ashes (5-10% potash) at planting this year, I am also adding seaweed meal (for potash and trace elements) and plenty of colloidal phosphate (18% phosphoric acid) and greensand (7% potash). These last two are not water soluble, so can be used liberally without waste or damage. Since they break down slowly, the benefits are spread out over the next few years. These can be gotten from suppliers of organic fertilizers.

We've all heard the question, "If you could grow but one variety, which would it be?" My answer would be the Chinese Sacred Lily (*N. tazetta* var. *chinensis*). These were my first exposure to narcissus and it was their vigor and fragrance which got me interested in tazettas. This variety is readily available through bulb catalogues, being imported from Japan. Dr. Fernandes and others have reported it to be a triploid, but although it rarely seeds, its pollen is fertile. I have a vigorous batch of one year old seedlings from Avalanche \times Chinese Sacred Lily, and it has been used successfully onto other tazettas also. My guess is that it is the parent of Cragford, which is by far the earliest, and one of the most vigorous, of the poetaz. I think it a real pity that the Chinese Sacred Lily has been so little used in hybridizing. It is one of the earliest tazettas, usually starting in bloom here by October 15, and continuing into January. It is the most drought resistant tazetta I know of, and has grown naturalized in California since Chinese immigrants brought the first bulbs in the middle of the last century. The double form, Double

Roman, is common and equally vigorous. I know of no finer fragrance than the China Lily. Like its miniature relative, *Canaliculatus*, it is one of the fastest increasers there is. I am marketing the double form through Brent Heath (the Daffodil Mart), and eventually the single form will also be offered. Though the double form rarely yields pollen, I hope hybridizers will use the single form and perhaps its tendency to produce double mutations can be passed on to give us more double tazettas.

Most Paper Whites offered through commercial outlets in this country are now grown in Israel. Two varieties are offered, Galilee and Ziva. Galilee apparently is but an extra well grown French Paper White *Grandiflora*, as the vigor and thick substance so apparent in the first year disappears in the second year when it reverts back to a quite normal Paper White. Ziva is the good one, developed by Mrs. Herut Yahel, and is preferred for cutflowers. Smaller and earlier than Galilee, it does however have a thick, tall stem with florets larger than other Paper Whites and has a distinct, vanilla-like fragrance which I find also reminiscent of an Oriental hybrid lily. It seems that Ziva is more drought-resistant than most other Paper Whites. While Ziva and Galilee are uniform (clonal) stocks, the Paper Whites that were once imported from France in large quantity show a great deal of variation in size and shape of florets, some being quite rounded. It seems that the more rounded types also have rounder, more slowly increasing bulbs, and as a consequence grow much better for me as they do not split up into a horde of little ones as the starry *Grandifloras* tend to. Unlike the long, dry summer of most Mediterranean countries, southern France (where Paper Whites occur naturally) has only one completely dry month, July. It appears Paper Whites require far more water than do other tazettas and I am sure this is responsible for their relatively poor performance here. Deeper planting would probably help slow down the rather excessive rate of increase. However I do believe that it will be necessary to develop my own Paper Whites if I am to produce bulbs as good as those coming from Israel, and flowers as good as those coming from first year Israeli bulbs. Fortunately all Paper Whites are copious seed producers and intercross freely.

One Paper White which I find particularly noteworthy is one I call the Australian Paper White, but which the Australians call *Panizzianus*. It is not at all like the *panizzianus* I have which were collected from the wild in Andalusia, Spain, nor do they match others I have gotten under this name from other sources. These have the broadest, heaviest foliage I have seen on any Paper Whites, with good bulbs of a proper rate of increase, and are as early as Ziva. Florets are of the thickest, waxiest substance I have seen in Paper Whites, with broad segments, but standing on a sturdy, yet too short, six to eight inch stem. If a longer stemmed version could be bred, it would be close to perfect.

I hope others will work with Paper Whites, which cross readily onto other tazettas, sometimes giving as many as fifteen to twenty seeds per pod when used on Polly's Pearl, usually resulting in fast-growing seedlings which I expect to bloom in their third year. Using Paper White pollen, I have even gotten a few seeds (which are now one year old and vigorous) coming from the notoriously "sterile" *Grand Primo*. There has also been good seed set using Scilly White and White Pearl. Hopefully the substance of these, as well as their great vigor, can be bred into the Paper Whites.

I am trying to enlarge my collection of Paper White variations, so readers, if you have some that seem at all different from the common, starry, rapid increasing "Grandiflora" type I would appreciate the opportunity to try samples. I know there are many different strains about, as there is with any other species.

I am always open to suggestions from readers as to which topics in the field of tazettas I should discuss in future installments of "Tazetta Talk." There are so many topics that it can be hard deciding just which to cover. Maybe questions could be submitted direct to me and I could do my best to answer them here. Ideas, anyone?

AN ENGLISH LOOK AT A NEW ZEALAND SHOW

WILSON STEWART, *Co. Durham, England*

The Daffodil Exhibition of The Canterbury Horticultural Society was held at the Horticultural Hall, Christchurch, on September 26th and 27th.

This was my first visit to New Zealand and while I had heard and read that they grow and produce some very fine daffodils I was hardly prepared for the very high standard of lay-out, staging and presentation at what would be known in Britain as a "local" show.

It was not a good flowering season with low temperatures and lack of rain holding the flowers back and very few exhibitors had any need to use their customary refrigeration. In fact, there were some obvious signs that a lot of flowers had been hurried along to make the show on the day. Where this happens there is often a marked improvement in some exhibits on the second day of a show when flowers have had time to fill out. Some cultivars have a remarkably long life and the use of a refrigerator can be overdone unless it is impossible to keep flowers in a cool, dark and humid place.

New Zealand growers have been wise enough over many years to import the best cultivars from the Northern Hemisphere and these with many good ones from Australia and Tasmania have formed the basis of a breeding program which has given them a lot of really first-rate flowers—particularly the all-yellows in Divisions 1 and 2 and also early pinks.

With Open, Amateur and Novice classes the schedule was a very comprehensive one and in the open section alone there were twenty-nine classes for various collections as well as the full range of single bloom classes. Entries in the collection classes were not large but then there are few growers anywhere capable of producing the numbers of flowers needed for most of these classes. They make a very spectacular section of the show and the exhibitors who managed to compete in them are to be congratulated.

Premier blooms in each sub-division are picked out and then displayed on a special table and this adds another dimension to the show. Of the twenty "premiers" picked out, thirteen were Australasian, four British, and three American and this gives a fair idea of the quality of the home product.

Alf Chappell had something of a field day with seven premiers. He had a very good Empress of Ireland; 2 W-W Springston Gem, a very clean-cut flower; 2 Y-W Daydream; 3 Y-R Tia; 3 W-Y Placid; pink Dear Me; and the

Best Bloom 2 Y-R Kasia. It was one of a vase of three and had wonderful smoothness, perfectly adequate coloring and was one of those flowers that sit there demanding recognition. There were others in the show which were excellent, too, so it is obviously an extremely consistent cultivar.

Len Chambers grows some very fine flowers but had problems because so many of them were young. He had premiers with 2 W-R Arndilly; Division 6 Tracey and 2 Y-Y Strines. This was a wonderfully smooth and well-colored flower but needed to mature just a while longer.

David Bell had premiers with 1 Y-Y Temple Gold, a huge but very well balanced flower; 1 Y-W with a very fine seedling of his own which had great size and was well reversed; Division 4 Gay Song and the best seedling in show with a 1 W-W.

Mrs. Speyer had 1 W-Y Descanso, the best of a rather weak lot, and Division 9 Rondo. C. F. Anderson had Division 3 W-OOR Anacapri, a rather small but very striking flower, and Division 8 with the inevitable Highfield Beauty. M. Brown had the best Division 3 W-GWW with Cool Crystal and this young grower dominated the amateur classes and is to be congratulated on staging so many fine flowers. I missed the name of the exhibitor of Division 2 W-Y Cyros. This is a very consistent and well contrasted flower and only one of many good ones in a sub-division which is particularly weak in the Northern Hemisphere.

The only pink flowers I can remember seeing that were not "home-grown" were some very well colored Foundling and a vase of three Salmon Trout. There are three Australian pink cultivars which monopolize the prize cards and these are Dear Me, Vahu and Verran. Dear Me is rather small and short but has perfect form and lovely deep color and frequently comes out on top. Vahu is larger and broader with perhaps less depth of color and seems sometimes to come with a rib but a good one is almost unbeatable. Verran is a paler pink but has excellent form. All these flowers open with their true color and there is no waiting for yellow coloring to fade and change. Liebestraume and Tiare Moana were two New Zealand pinks which impressed me but there are some wonderful seedlings about, too.

There are so many good yellow trumpets about that the choice is bewildering. Viking seems to be the best of the Northerners and Golden Vale looks like making a mark.

Because of the lateness of the season, W-R flowers were very scarce but in Division 2 Matika looked good in several classes. Classes where three blooms of one cultivar are required give one a very fair idea of the reliability of a flower.

The collection classes mainly revolved around Len Chambers, Alf Chappell, and David Bell and without their sterling support the show would have been lacking in impact.

With some very fine exhibits of spring-flowers, shrubs, bulbs, cut-flowers, alpine, vegetables, and flower arrangements there was plenty for even non-daffodil enthusiasts to enjoy; and the variety and quality made one very envious of the growers in this almost frost-free climate.

New Zealand growers are hosting a World Daffodil Convention in 1984 when the North Island National Show will be in Hamilton and the South Island National at Christchurch. If Christchurch can put on such a fine show in a "poor" year there's no knowing what they will come up with for a National Show in Convention Year!

MINIATURE MADNESS—A CRY FOR HELP

JAMES S. WELLS, *Red Bank, New Jersey*

This tale—if it is printed—no doubt belongs in the “Beginners Corner.” Because that indeed is what I am, a beginner trying desperately to make some sense out of the divisions and names applied to the species of miniatures.

In the first place I made the mistake of becoming interested in both the *N. bulbocodium* and *N. triandrus* groups, and as I began to read, it was at once clear that nothing was clear. As Michael Jefferson-Brown puts it in his book *Daffodils, Tulips and Hardy Bulbs*, “The Hoop-Petticoats are great fun if somewhat exasperating to the tidy-minded who wish to have an exact name labelling every variation from the norm.” Well, as a nurseryman, now retired from my work of growing rhododendrons and azaleas, I am used to some sort of order. Not pedantically so I hope, but at least descriptions agree more or less, and if one obtains a plant from a reputable source you can be reasonably sure that what you have is correct. How I wish that this “tidy” state of affairs were true of daffodils. Let me explain what I mean.

I have been dabbling in miniature daffodils for years—I bought some way back in 1962 from Alec Gray—but very spasmodically and even at times indifferently, due to the pressures of running a business. But two years ago that changed. I retired and immediately resurrected my love of miniature daffodils and placed orders with one or two suppliers whom I believed were reputable. So what happened? One batch of *N. cyclamineus* turned out to be pure *N. asturiensis*. Another lot of *N. juncifolius* had three or four different bulbs in it, one of which finally flowered and which was clearly *N. rupicola*. A nice pot of Jenny turned out to be half February Gold, and a group of Beryl had just one Beryl in it and the others—I really do not know what they were. I chose poor sources and clearly that is so. (In passing, is there any check upon the integrity of advertisers in the *Journal* before their adverts are accepted?)
[Ed. Note: No.]

But that is not the end of my story. I have in my library a fair collection of books including a number of the RHS yearbooks and most especially that of 1968 containing that excellent article by Professor Fernandes. I also have the *Daffodil Handbook* of the AHS, Gray's book, *Miniature Daffodils*, and *Collins Guide to Bulbs* by Patrick Synge. I decided to go through all of these and write out on cards their description of each species and found that in general they agree. But when I began to apply these descriptions to my bulbs things came apart rapidly. Take *N. bulbocodium conspicuus*. I have three lots of this from three different sources. Close examination of the bulbs when dry—as suggested by Gray's comments—showed that I had two quite distinct bulbs. The first was more or less white, quite round, and quite different from the others which were dark brown and long. So these were separated, and two other bulbs quite different from either were removed. (These turned out to be our old friend *N. asturiensis* once more.) In habit of growth these stocks were not the same. One was more vigorous than the other (could this be *N. b. genuinus* as described by Jefferson-Brown?) and the remainder were more or less similar in habit of growth and flower form.

But when we came to consider *N. b. tenuifolius* the confusion became even greater, for in order to try to get some order from all this, one has to consider *N. b. obesus* as well. I have purchased three lots of both of these and have kept them all separate. Now everyone says that *N. b. tenuifolius* has narrow,

prostrate, or semi-prostrate foliage but none of my so called *Tenuifolius* has this. The foliage was universally upright or at the most vase shaped. After reading and rereading Gray, Fernandes, Syngé, and the *Handbook*, I came to the conclusion that all that I had purchased and grown as *N. b. Tenuifolius* were in fact *N. b. conspicuus*. But what of my *N. b. obesus*? It had prostrate foliage and so does *Tenuifolius*. I just do not know. And if you read the descriptions, they do not help too much. Gray says of *N. b. Tenuifolius* "resembles *conspicuus*" and then he says of *N. b. obesus* "similar to *Tenuifolius*." Do you wonder that I am confused? But the best is yet to come.

This time last year I decided to order a few bulbs from a firm which imports from Holland. I have had odd items from them over the years and they have been good. Knowing the Dutch passion for order and correctness, I felt fairly certain that I would get what I ordered. One of the items was *N. b. citrinus*—a form of *bulbocodium* that I did not have—and I ordered twenty-five bulbs. When they arrived they were planted together in a large pan in a good mixture of peat, grit, and loam. They looked fine.

But as the bulbs began to grow, I realized once again that I had a horticultural "omelet;" for almost every conceivable type of growth began to emerge as the foliage developed. It really was quite fun. I enjoyed it, and in fact have ordered a fair quantity of the same for this year just for the pleasure of watching the unexpected develop, but with no expectation of getting what the label calls for. When this pan finally developed, I had ten different forms of *N. triandrus*, six different forms of *N. bulbocodium*, and the remainder did not flower. I thought at first that some were *N. cantabricus monophyllus* for they had only one strong leaf. These eventually turned out to be two exceptionally strong forms of *N. triandrus albus*, one with anthers extended, the other with anthers buried well inside the elongated cup. A number had cups of a clear goblet shape. (*N. triandrus concolor*?) While I think of it, what is the difference, if any, between *N. triandrus concolor* and *N. triandrus Aurantiacus*? One of the *bulbocodium* types was, I feel sure, *N. b. nivalis*, with minute rush-like foliage and the smallest, narrow, bright yellow trumpet. It flourished and produced three bulbs from the one planted. But not one *N. b. citrinus* was to be found.

I determined by correspondence later that these bulbs were collected material, presumably obtained direct from some collector in Spain or Portugal, and as such I was delighted to have them. But I still do not have *N. bulbocodium citrinus*.

Something just had to be done about all this, because being one of those more or less tidy-minded people, I want to know what I have. One can accept the fact that most of these species are in a state of flux but fine brains have been working on this problem and have published their findings. Frederick Meyer in the 1966 *Daffodil Handbook*, Professor Fernandes in the 1968 *RHS Daffodil and Tulip Year Book* have to some degree sorted out the confusion. The trouble seems to be that, even now after all these years, what they have said does not seem to have filtered down to the growers and suppliers of bulbs.

So, this September I am going back to England where I hope to meet first with John Blanchard, whom I understand has addressed this whole problem in a recent paper. He surely will know what is what, and I hope that I shall be able to obtain from him a bulb or two which will, I am sure, be true to name and which I can then use as a lodestone to judge all others. Another grower in England, Paul Christian, also has a fine list and he has been recommended by

Mr. Blanchard. Mr. Christian has botanical training and goes to the unusual length of recording in his catalogue the original source of his stock—where collected and by whom. I hope to obtain bulbs from him also and thus to return with a firm yardstick which I shall continue to maintain and develop so that naming of new purchase in the future is not such a hit and miss affair.

I will let you know how things turn out, but in the meantime I would be delighted to hear from anyone else with similar problems.

One last thought. Is anyone growing *N. cantabricus petunioides*? If so I would greatly appreciate a bulb. It seems as elusive as the Holy Grail!

ROCK GARDENS AND DAFFODILS

MARYANN COLLINS, *Apple Valley, Minnesota*

(from the 1981 Yearbook of the Daffodil Society of Minnesota)

A couple of weeks before Christmas I received a letter from Julius Wadekamper asking for an article on a use of daffodils in the landscape, to be used in the *Daffodil Yearbook*. My immediate reaction was: "Oh, Julius, what do I know about landscapes???" You know I'm a rock gardener and landscapes are foreign to my way of thinking. My orientation is nooks and crannies, not sweeping vistas." But the letter was awfully nice and I've always been a pushover for a compliment.

I began to think about the subject of landscaping.... Maybe I could wing it and produce something. I decided to begin at the beginning: A landscape, what is it? *Webster's Dictionary* defines a landscape as "1. a picture representing a section of natural inland scenery, as of prairie, woodland, mountains, etc.... 3. An expanse of natural scenery seen by the eye in one view." *American Heritage Dictionary* defines a landscape as "1. A view or vista of scenery on land, (such as) a desert landscape.... 4. The aspect of the land characteristic of a particular region. To landscape: To adorn (or improve) a section of ground by contouring the land and planting flowers, shrubs, trees." Hmmm.

Slowly, embarrassingly slowly, I began to realize that when I build a rock garden by sculpting the soil, arranging the rocks, and planting small plants, minute shrubs, dwarf trees, I am landscaping; I am trying to create a picture representing a section of natural inland scenery: the mountains. Well, I'm not really trying to create the mountains, though. Most of the classic books on rock gardening claim that a rock garden must be fairly extensive and out of the view of manmade objects. They claim that a garden is properly placed when it achieves surprise, as where you come along a path and round a curve and are suddenly confronted by a clearing containing the rock garden. Upon a small suburban lot the acreage is not available for such an approach. Even if one has enough land and money, the requisite time, or alternatively the English gardener, needed to care for such an undertaking is not available. So, I'm not really trying to create the mountains, not even a small mountain. But I still think I'm landscaping.

Once the appropriate size and varieties are chosen, proper placement is necessary and this is of the utmost importance. Do not just satisfy the cultural needs of what you choose—and these needs do vary—but also consider the effect upon the overall "landscape" of the rock garden. Cut your frame of vision and your mental focus to this tiny area and think: Would these daffodils look most at home high up on that "giant boulder" with their nodding heads peeking over or are they more meadowlike in feeling and best

placed in this slight depression? Once the place is chosen, then the proper placement of the bulbs themselves must be achieved. The old advice of creating drifts is important, even if only a halfdozen bulbs of a three-inch tall species are being used. A useful device to create naturalness is to place the major part of the clump together and then straggle out one or two bulbs to spots where the plants would seed down naturally. I save the smallest bulbs, or even remove a couple of offsets, to use for the stragglers since they simulate seedlings. When the variety is tiny, a few inches away is far enough. Never, never dig a round, flat-bottomed hole and symmetrically arrange the bulbs in a group. Also, try to avoid planting a single bulb. Multiply it first somewhere else and then use it in the rock garden.

My one overriding rule is: think about what you want to create. (I can't stress this enough.) Spend time on this. Take a lawn chair and your favorite cocktail on a nice evening and look at the garden with a critical and imaginative eye. Don't let yourself putter. Just become pensive and ask: How does it make me feel? What spoils the feeling? Then make reasonable and realistic compromises between what is possible and what is not.

To landscape with daffodils in the rock garden requires you to know the feeling you want to create, know the plants that are available, and the proper cues to create the feeling. Not an easy task, but fun.

I am, like most of us, blessed with a small suburban lot, none of which is out of sight of man-made objects. I also lack the time, the money, and the English gardener. I'm reduced to mini-rock-piles near the house. Nonetheless, I sometimes create a *feeling* that transports me to the mountains when I build a rock garden. Assuming that I am not subject to hallucinations, how does this happen?

I think it happens because human nature is very versatile and can be exploited. First, realize that the human eye views things selectively. If you doubt this, come and see my rock garden and then let me show you a photo of it. The camera records what is there—all of it—the water meter, neighbors' homes, wires, pipes, foundation blocks. The effect is devastating. But the human eye blocks out the incongruities and sees what it wants to see. Second, and combining with this editing of the eye, is human emotional suggestibility. It is the emotional response to a scene, or even a few cues, that allows one to feel suddenly transported to a spot in the mountains—or so I like to think! The number of cues needed to transport one is amazingly small, thanks to this selectivity and suggestibility.

When landscaping with daffodils (You thought I'd forgotten, didn't you?) in the rock garden, know about these human traits and exploit them. Realize that a real mountain can't be created, nor even a miniature mountain. That's not what you're doing. You're creating a *feeling* of a bit of mountain slope, or high alpine meadow, or an expanse of tundra. An effective method of achieving this feeling is by the proper use of daffodils in the spring garden. The species and tiny hybrids come in sizes small enough for use in the littlest garden or even in a trough, next to the smallest "boulders" without being out of scale. The slightly larger ones are effective in a moderate-sized garden, and the standard ones can be used if the garden is extensive. So, choose the right size.

Next, choose the right feeling. A flower that is obviously the work of hybridizers will not promote the feeling of wildness desired. That doesn't mean you can't use hybrids. There are many hybrids that exude the proper feeling. Just keep in mind what you're trying to achieve: a feeling.

“JUDGE NOT, LEST . . .”

P. PHILLIPS, *Otorohanga, New Zealand*

The duty of judges is to place exhibits in order of merit according to the guidelines and rules laid down by the properly constituted authorities, usually the local show committee and the ADS.

Some judges appear to be exceeding this authority by withholding awards for trivial and unwarranted reasons. This is not only frustrating and discouraging to exhibitors, but could lead to a decline in future entries. No exhibitor is prepared to do the work necessary to stage an exhibit, only to have it downgraded for some trivial detail which has no bearing on the quality or standard of the flowers. One exhibitor has already declared unwillingness to exhibit at a certain show because of this, and one wonders how many more have been discouraged in this manner.

Many show schedules are a mass of over regulated restrictions that discourage (or prevent) rather than encourage exhibitors to stage as many entries as possible. If some of these restrictions were deleted, it could make for a better show, if the criteria is the number of blooms shown.

Some show schedules do permit the exhibitor to enter more than one exhibit in a class, provided they are of different cultivars, but not all shows are so accommodating. Surely this could make for a better show. The limiting factor as far as most exhibitors is concerned is time, that great enemy of all mankind, more especially now that color coding is required on all entries. The exhibitor can spend more time in writing out tags, looking up the correct color code, and making name tags than is spent in staging and grooming the entry, especially in collection classes. A slight error in recording the color code can lead to the withholding of an award. Perhaps judges should ask themselves, “Are we judging the flowers or the exhibitor?”

Undoubtedly, the most glaring examples of withholding awards, occur in the one entry syndrome. According to the ADS judging handbook, if every flower in an exhibit scores 90 points, then the award should be made, even if there is only the one entry, but unfortunately this is not always so. At one show there was only one entry for the Bronze Ribbon, and honorable mention was awarded. It was my understanding that H.M. could only be given when there had been a third awarded and then only for special merit.

Another glaring case relates to two entries for the Bronze Ribbon, where only a second and third were awarded because bugs were crawling out of the boxwood and onto the flowers. The writer saw these flowers before they were staged and considered them the best twelve vases of three seen in US this season. To learn that they were downgraded because of bugs was almost heartbreaking, especially when the exhibitors often have to use the boxwood provided by the Show Committee.

Other examples worth recording that were noted this season are as follows:

In Division 10, Section B, there were three good *poeticus* Ornatus and three good *intermedius*. One judge, who wanted to award the blue to *intermedius* because “It looks more like a wild one,” had to be reminded that they were being judged as show flowers and not as wild flowers out in the field.

A judge from Kentucky insisted on awarding a blue to a flower because it was called Kentucky Cardinal. This may be parochialism but it certainly is not unbiased judgment.

Another judge wanted to penalize an exhibitor who had misspelled a name (Clair instead of Clare).

Another judge downgraded three very good Clare because the stems were too long. "I have never seen Clare with stems as long as that." The stems were under eight inches long, but were staged in bottles only two inches high that accentuated the stem length.

These may seem trifling instances, but to exhibitors who have tried very hard to grow and show their flowers, such examples can be most discouraging. Are we going to destroy our shows by overemphasizing petty details that have no relevance to the beauty of the flowers? In New Zealand, if a judge makes any glaring mistakes disciplinary action consists of no future requests for his or her services. There is one rule that does not appear in the *Handbook for Exhibiting and Judging Daffodils*—perhaps it should. It starts off like this—

"Do unto others . . ."

SHOW WINNERS, 1981

Which flowers are consistent show winners? In an effort to find the answers to that question, we asked the chairmen of all ADS shows to send us a complete listing of all ribbon-winning flowers. Point values of 4, first; 3, second; 2, third, and 1, honorable mention were given. In addition a five-point bonus was given to the winners of the ADS Gold, Miniature Gold, White, Miniature White, and Purple Ribbons since these are usually selected from a group of blue ribbon winners.

Sincere thanks are due the show chairmen who sent in the reports. Their work load was increased, but without their help this report would not be possible.

The top twenty-five exhibition cultivars for this year, all of which scored over 100 points, are listed below.

—MLG

1. Stratosphere	217	14. Audubon	116
2. Festivity	216	Tahiti	116
3. Pipit	194	16. Chiloquin	110
4. Daydream	179	17. Erlicheer	109
Geranium	179	18. Stainless	108
6. Foundling	157	Bushtit	108
7. Beryl	145	20. Thalia	106
8. Silver Chimes	144	21. Precedent	103
9. Cheerfulness	132	Sweetness	103
10. Golden Dawn	131	Actaea	103
11. Panache	120	24. Dainty Miss	102
12. Charity May	118	25. Cantabile	101
13. Golden Aura	117		

MINIATURES

1. Hawera	204	4. Sundial	143
2. Segovia	149	5. Clare	128
3. Xit	143	6. Minnow	115

The listings below follow the breakdown found in some of the larger shows. The number after the heading indicates the number of different cultivars winning awards. The numbers in front of the cultivar name represents the total points earned, while the first number after the name indicates the number of first place awards. If there is a second number, it indicates the number of special awards (Gold, White, or Purple) won.

Example: Yellow perianth, trumpet colored (71)

65 Slieveboy 9, 1

In the above example, the (71) means that 71 different yellow trumpets won awards in shows this year, either as single stems, vases of three, or part of a collection. The cultivar Slieveboy had 65 total points, with nine firsts and one special award.

DIVISION 1 — TRUMPET DAFFODILS

Yellow perianth, trumpet colored, 1 Y-Y, 1 Y-P, 1 Y-O (71)

77 Arctic Gold, 11	32 Carrickbeg, 5	28 Kingscourt, 3
65 Slieveboy, 9, 1	32 Golden Rapture, 4	21 Viking, 2
44 Aurum, 3, 2	29 Olympic Gold, 4, 1	20 Inca Gold, 3

Y-P Unity and Drama, as well as Y-O Glenfarclas are beginning to appear in shows.

Yellow perianth, trumpet white, 1 Y-W, 1 Y-WWY (14)

110 Chilouin, 16	30 Honeybird, 5	20 Rich Reward, 4
34 Spellbinder, 5	25 Lunar Sea, 4	18 Dawnlight, 1

White perianth, yellow in trumpet, 1 W-Y, 1 W-GYY (38)

61 Ivy League, 9	30 Ballygarvey, 3	24 Downpatrick, 3
35 Peace Pipe, 5	29 Descanso, 5	17 Lenz, 2, 1
30 Prologue, 5	29 Jet Set, 3	

White perianth, pink trumpet, 1 W-P (10)

47 Patricia Reynolds, 7	15 Boudoir, 2
18 Rima, 3	10 Brookdale, 1

White perianth, white trumpet, 1 W-W, 1 W-GWW (48)

120 Panache, 18, 2	49 Empress of Ireland, 6	26 Rashee, 3
63 Mt. Hood, 8	42 Vigil, 7	24 Silent Valley, 4, 1
51 Cantatrice, 4	36 Queenscourt, 5	20 Broughshane, 3

DIVISION 2 — LONG-CUPPED DAFFODILS

Yellow perianth, yellow cup, 2 Y-Y (50)

117 Golden Aura, 22, 1	36 Butterscotch, 6	25 Amberglow, 3
68 Camelot, 8, 2	35 St. Keverne, 5, 1	24 Sunlit Hours, 2
68 Ormeau, 8	34 Euphony, 7	23 Galway, 2
38 Top Notch, 5, 1	29 Strines, 4	21 Patrician, 4

Colored perianth, cup predominantly orange and or red, 2 Y-R, 2 Y-O, 2 Y-YOR, 2 Y-YOO, 2 Y-ORR, 2 O-R (104)

87 Shining Light, 10, 3	38 Revelry, 7	31 Resplendent, 4
67 Bantam, 11	37 Ceylon, 4	27 Rio Rouge, 3, 1
49 Loch Hope, 5, 2	35 Torridon, 8	24 Bunclody, 4
48 Vulcan, 5	31 Flaming Meteor, 2, 1	24 Safari, 4, 1
43 Pinza, 5	31 Court Martial, 5, 1	23 Ambergate, 2
38 Loch Stac, 4, 2		

Colored perianth, cup rimmed orange or red, 2 Y-GYR, -GYO, -YYO, -YYR (7)

23 Ringmaster, 3	17 Park Royal, 2
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Yellow perianth, pink in cup, 2 Y-P, -YYP, -WPP, -PPY, -YPP (7)

24 Bookmark, 1 11 Milestone, 2
16 Amber Castle, 4 11 Pastel Gem, 2
14 Windsong, 3

Yellow perianth, white cup, 2 Y-W, -WWY (35)

179 Daydream, 27, 2 75 Charter, 11, 2 35 Pastorale, 6
89 Binkie, 15 50 Bethany, 7 28 Green Gold, 3, 1
76 Rushlight, 7 47 Suede, 9

White perianth, yellow cup, 2 W-Y, -WWY, -GWY (53)

216 Festivity, 27, 1 64 Chapeau, 9 29 My Love, 5
88 Old Satin, 11, 2 63 Tudor Minstrel, 8, 1 22 Amber Light, 3, 1
68 Wahkeena, 8, 1 42 Pure Joy, 4, 1

White perianth, cup predominantly orange and/or red, 2 W-O, 2 W-R, -GOO, -GRR, -OOY, -YOR, -ORR, -OOR, -GOR (60)

78 Avenger, 9, 2 33 Arapaho, 4 23 Kilworth, 3
56 Rameses, 10 27 Lara, 4, 1 20 Arbar, 2
51 Daviot, 5 26 Irish Rover, 3 20 Hotspur, 3
42 Signal Light, 5, 1 23 Flower Record, 5



Left, Avenger (Knierim); right, Foxfire (Gripshover)

White perianth, cup rimmed orange or red, 2 W-GYR, -GYO, -GWO, -WWO, -YYO, -YYR (22)

45 Foxfire, 4, 1 11 Red Cottage, 1 10 Rubra, 2

White perianth, cup predominantly pink, 2 W-P, -PPW, -PPY, -YPP, -GPP (113)

103 Precedent, 11 42 Rose Royale, 7 28 Chloe, 5
98 Accent, 11 39 Salome, 6 27 Canby, 3
66 Tangent, 9, 1 35 Propriety, 5 20 Simile, 4
60 Saucy, 9 30 Marcola, 3

White perianth, cup rimmed orange or red, 3 W-Y YR, -Y Y O, -G Y R, -G Y O, -W W R, -W W O, -W Y R, -W Y O, -G G R, -G G O (61)

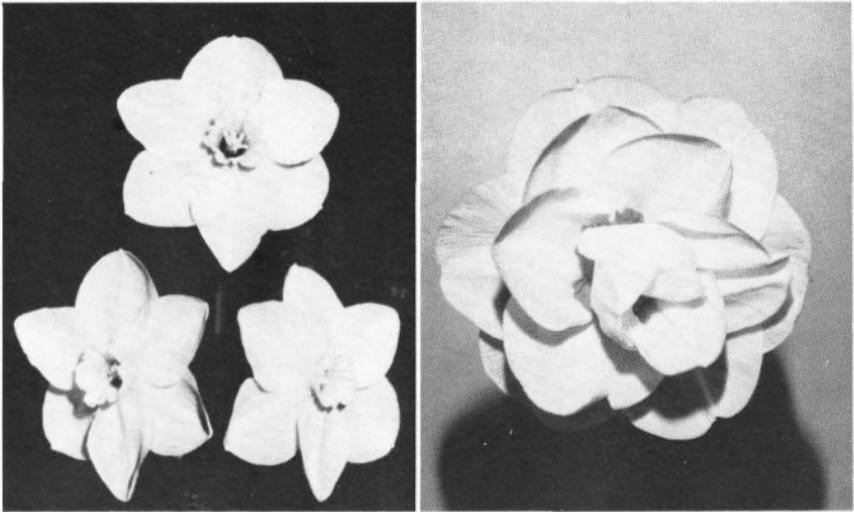
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|------------------|-----------------------|-----------------------|
| 87 Merlin, 10, 1 | 21 Green Linnet, 1 | 19 Kimmeridge, 3 |
| 57 Corofin, 6, 2 | 20 Green Jacket, 3, 1 | 17 Dress Circle, 3, 1 |
| 47 Olathe, 5, 1 | 19 Cave, 3 | 17 Rim Ride, 4 |
| 42 Purbeck, 7, 1 | | |

White perianth, pink in cup, 3 W-Y Y P, -W W P, -P (3)

- | | | |
|--------------------|-----------------|----------------|
| 116 Audubon, 15, 1 | 72 Gossamer, 10 | 3 Fairy Circle |
|--------------------|-----------------|----------------|

White perianth, cup white, 3 W-W, -G W W (28)

- | | | |
|-----------------------|---------------------|------------------------|
| 95 Angel, 15, 2 | 29 Dallas, 4, 1 | 24 Green Quest, 2 |
| 66 Verona, 8 | 25 Chinese White, 4 | 22 Polar Imp, 4 |
| 45 Cool Crystal, 6, 2 | 25 Dream Castle, 5 | 20 Crystal River, 1, 1 |



Left, Angel (Knierim); right, Acropolis (Gripshover)

DIVISION 4 – DOUBLE DAFFODILS

Yellow perianth, one bloom to a stem, 4 Y-Y, -R, -O (27)

- | | | |
|----------------|----------------|----------------------|
| 116 Tahiti, 18 | 41 Fiji, 7, 1 | 25 Chanticleer, 3, 1 |
| 54 Tonga, 8 | 25 Papua, 3, 1 | 21 Golden Ducat, 3 |

White perianth, one bloom to a stem, 4 W-R, -Y, -O, -W (38)

- | | | |
|--------------------|-----------------------|------------------|
| 74 Acropolis, 7, 2 | 35 Double Event, 5, 1 | 25 Candida, 3, 1 |
| 71 White Lion, 9 | 31 Mary Copeland, 4 | 25 Daphne, 3 |
| 56 Unique, 7, 1 | 31 Windblown, 3 | |

Any color, two or more blooms to a stem (7)

- | | | |
|----------------------|---------------------------|-----------------------------|
| 132 Cheerfulness, 17 | 70 Yellow Cheerfulness, 9 | 34 White Marvel, 3 |
| 109 Erlicheer, 16 | 55 Bridal Crown, 9 | 24 Sir Winston Churchill, 3 |

DIVISION 5 — TRIANDRUS DAFFODILS

Yellow perianth, yellow, orange, or red cup, 5 Y-Y, -O, -R (20)

- | | | |
|-----------------------|-----------------|---------------------|
| 87 Harmony Bells, 10, | 27 Sidhe, 5 | 22 Stint, 2 |
| 1 | 26 Piculet, 6 | 21 King's Sutton, 4 |
| 62 Liberty Bells, 6 | 24 Puppet, 2, 1 | |
| 29 Stoke, 2 | | |

Yellow perianth, white cup, 5 Y-W, 5 YW-W (1)

- 11 Lavalier, 2

White perianth, yellow or pink cup, 5 W-Y, W-P (8)

- | | | |
|-----------------------|-------------|--------------------|
| 57 Tuesday's Child, 8 | 19 Akepa, 4 | 18 Pearly Queen, 1 |
| 35 Lapwing, 5 | | |

White perianth, white cup, 5 W-W (22)

- | | | |
|-------------------|-------------------------|---------------------|
| 106 Thalia, 12, 1 | 30 Saberwing, 5 | 23 Rippling Waters, |
| 91 Tresamble, 11 | 30 Shot Silk, 4, 1 | 2 |
| 87 Arish Mell, 13 | 29 Horn of Plenty, 4, 1 | 20 Moonshine, 4 |

DIVISION 6 — CYCLAMINEUS DAFFODILS

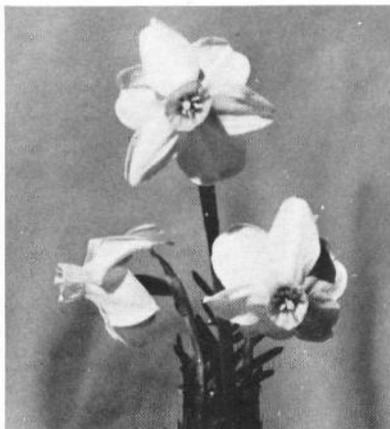
Yellow perianth, cup yellow, 6 Y-Y (17)

- 118 Charity May, 16
 108 Bushtit, 16
 50 Willet, 9
 27 Peeping Tom, 4
 18 Killdeer, 2
 17 Rapture, 3, 1

Yellow perianth, cup orange or red,

6 Y-O, -R, -YRR (12)

- 145 Beryl, 17
 46 Jetfire, 8
 30 Chickadee, 5
 30 Roger, 3
 19 Andalusia, 1
 17 Larkelly, 3



Beryl (Gripshover)

Yellow perianth, cup white,

6 Y-W, -WWY (1)

- 7 Wheatear, 1

White perianth, cup yellow, orange, or red, 6 W-Y, -O, -R, -WYY (13)

- | | | |
|----------------------|---------------|----------------|
| 79 Dove Wings, 10, 3 | 41 Joybell, 5 | 22 Perky, 3, 1 |
| 47 Jack Snipe, 7 | 37 Ibis, 7, 1 | 21 Greenlet, 1 |
| 44 White Caps, 7, 1 | | |

White perianth, pink cup, 6 W-P, -GPP (7)

- | | | |
|----------------------|-------------------|--------------|
| 157 Foundling, 25, 2 | 15 Lilac Charm, 3 | 8 Snoopie, 2 |
| 15 Carib, 3 | | |

White perianth, white cup, 6 W-W (4)

- | | |
|--------------|---------------|
| 85 Jenny, 11 | 16 Titania, 3 |
|--------------|---------------|

DIVISION 7 – JONQUILLA DAFFODILS

Yellow perianth, yellow cup, 7 Y-Y (23)

- | | | |
|-------------------|----------------------|---------------|
| 103 Sweetness, 10 | 68 Quail, 7, 1 | 28 Penpol, 7 |
| 98 Trevithian, 11 | 33 Oregon Gold, 5, 1 | 24 Circuit, 4 |

It's interesting to note that all of Penpol's points came on seven blue ribbons!

Yellow perianth, orange or red in cup, 7 Y-O, -R, -YYR, -YYO (17)

- | | | |
|----------------------|---------------------|----------------|
| 217 Stratosphere, 19 | 27 Kinglet, 3 | 20 Finch, 1 |
| 70 Suzy, 7 | 21 Susan Pearson, 4 | 20 Starfire, 2 |
| 30 Bunting, 3, 1 | | |

Starfire was exhibited in the above class in some shows, although the official classification was changed in December, 1980, to 7 Y-Y. Will the real color code please stand up?

Yellow perianth, white cup, 7 Y-W (11)

- | | | |
|-------------------|--------------------|---------------|
| 194 Pipit, 23 | 43 Verdin, 5 | 29 New Day, 4 |
| 88 Dickcissel, 14 | 34 Step Forward, 5 | 26 Oryx, 2 |
| 82 Chat, 9, 1 | 33 Canary, 8 | |

White perianth, yellow or pink cup, 7 W-Y, 7 W-P (12)

- | | | |
|--------------------|------------------|--------------------|
| 89 Bell Song, 10 | 61 Cherie, 7, 1 | 10 Divertimento, 1 |
| 78 Pretty Miss, 10 | 11 Waterperry, 1 | 6 Dove |

White perianth, white cup, 7 W-W, -GWW (11)

- | | | |
|---------------------|--------------|--------------|
| 102 Dainty Miss, 13 | 69 Pueblo, 7 | 30 Curlew, 1 |
| 76 Eland, 12 | | |

DIVISION 8 – TAZETTA DAFFODILS

Colored perianth, cup colored, 8 Y-O, -GYO, -GOO (16)

- | | | |
|---------------------|-------------------------|------------------|
| 131 Golden Dawn, 15 | 62 Highfield Beauty, 10 | 19 Canarybird, 2 |
|---------------------|-------------------------|------------------|

White perianth, cup colored or white, 8 W-O, -Y, -W, -R (28)

- | | | |
|--------------------------|-----------------------|----------------------|
| 179 Geranium, 19 | 52 Martha Washington, | 43 Early Splendor, 8 |
| 144 Silver Chimes, 20, 1 | 9 | 28 Orange Wonder, |
| 54 Grand Primo | 51 Laurens Koster, 4 | 5 |

Citroniere, 7*

*Includes those exhibited as Grand Primo

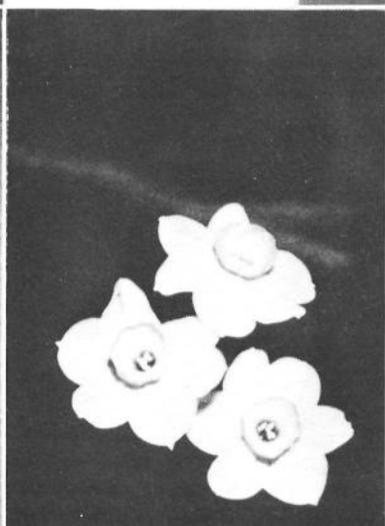
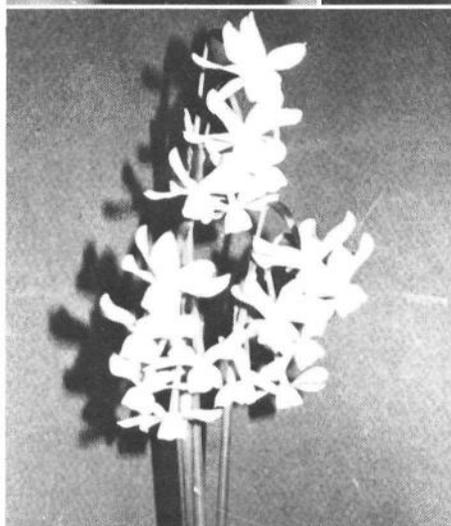
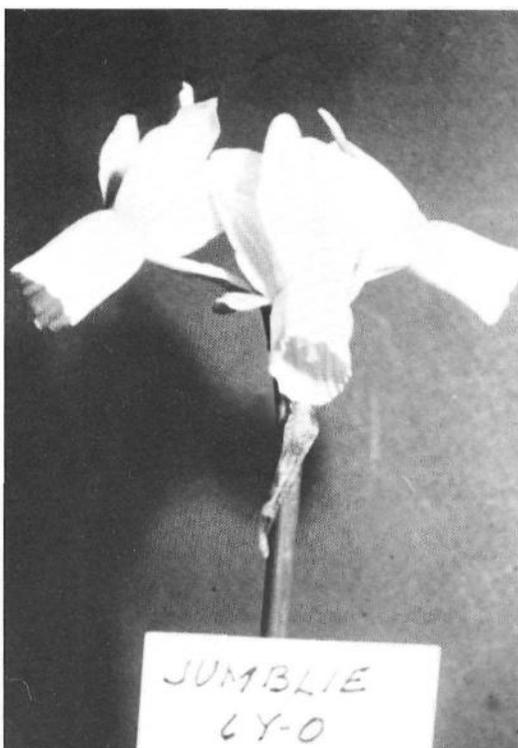
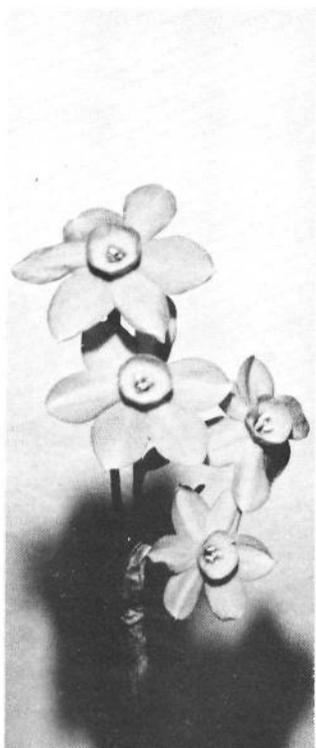
DIVISION 9 – POETICUS DAFFODILS (46)

- | | | |
|----------------------|-------------------------------|-----------------------|
| 103 Actaea, 13 | 42 Poet's Way, 5, 1 | 27 Milan, 3 |
| 101 Cantabile, 12, 2 | 33 Sea Green, 3 | 22 Glory of Lisse, 3, |
| 46 Quetzal, 5 | 30 <i>poeticus</i> Praecox, 5 | 1 |
| 42 Angel Eyes, 6, 1 | | 22 Mega, 3 |

DIVISION 10 – SPECIES WILD FORMS AND WILD HYBRIDS (21)

- | | | |
|--------------------------------|--------------------------|------------------------------|
| 37 x <i>intermedius</i> , 5 | 18 x <i>odorus</i> , 3 | 16 <i>N. p. recurvus</i> , 4 |
| 23 x <i>odorus rugulosus</i> , | 17 <i>Compressus</i> , 3 | |

5



Top left, *N. jonquilla* (Gripshover); right, Jumblie (Knierim); lower left, Hawera (Knierim); right, Minnow (Gripshover)

DIVISION 11 — SPLIT-CORONA DAFFODILS (37)

- | | | |
|----------------|----------------|---------------------|
| 32 Phantom, 4 | 29 Orangery, 5 | 22 Square Dancer, 3 |
| 30 Baccarat, 5 | 23 Canasta, 2 | |

MINIATURES

DIVISION 1

- 27 W. P. Milner, 1
- 11 Little Beauty, 2
- 11 Tosca, 2
- 8 Small Talk, 2

DIVISION 4

- 14 Pencrebar, 2

DIVISION 7

- 143 Sundial, 18, 1
- 128 Clare, 15, 3
- 99 Stafford, 13, 3
- 74 Sun Disc 7, 3
- 56 Bebop, 8, 2
- 45 Pixie's Sister, 3
- 43 Chit Chat, 6, 1
- 40 Demure, 5
- 37 Bobbysoxer, 3, 1
- 36 Rikki, 5
- 23 Flomay, 2, 2

DIVISION 2

- 8 Marionette, 2

DIVISION 5

- 204 Hawera, 21, 3
- 95 April Tears, 13, 5
- 19 Fairy Chimes, 4
- 15 Frosty Morn, 2

DIVISION 8

- 115 Minnow, 17, 1
- 25 Pango, 4

DIVISION 12

- 2 Kenellis

DIVISION 3

- 149 Segovia, 20, 5
- 143 Xit, 20, 7
- 60 Paula Cottell, 7
- 29 Yellow Xit, 4

DIVISION 6

- 89 Jumble, 14, 2
- 75 Tete-a-Tete, 10
- 68 Snipe, 12, 3
- 41 Mite, 7
- 36 Quince, 4
- 21 Flyaway, 3

DIVISION 10

- 92 *jonquilla*, 12
- 78 *triandrus albus*,
12
- 65 *bulbocodium*
conspicuum, 7, 1
- 52 *bulbocodium*, 8
- 39 *scaberula*, 6, 2
- 38 *rupicola*, 7
- 33 *Canaliculatus*, 5
- 20 *juncifolius*, 3

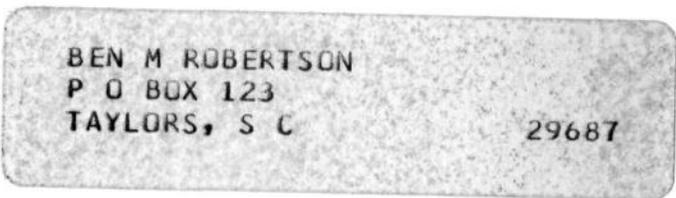
TAZETTAS

(from the Southwest Region Newsletter, September, 1981)

Tazetta is a beautiful word and to daffodil lovers brings a picture of many lovely fragrant flowers. It's difficult to pick a favorite from Division 8 as all are favorites while they're in bloom. They grow so well in my part of Arkansas. They do not require much care and last for years without resetting. These factors make them special for beauty spots in any garden. The season was short but sweet. Grand Primo is a beauty. The flowers are so bunched on a stem that one stem makes a lovely bouquet and a clump in the garden makes a lasting memory. Klondyke, Y-Y, true to its name, makes one think of Klondyke Gold. Silver Chimes, with its heavenly fragrance, is white majestic perfection. Sparkling Eye, W-GOO, is usually early. Three stems staged for a show are a winner every time. Geranium, W-O, is a favorite with its early clusters and sweet fragrance. It multiplies fast and blooms come what may. A late bloomer is beautiful Matador Y-GWO; Canarybird is a gorgeous gold that has been around since 1959 and White Pearl, an old one, is a must!

Two new ones—Explosion, Y-O (Pannill), and Falconet, Y-R (Mitsch), are on my list this year. If you grow tazettas I feel you will agree they are a joy.

ROSALIE DILLARD, *Gurdon, Arkansas*



SERVICES AND SUPPLIES

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- | | |
|--|--|
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| 4. Daffodil Primer (Garden Club Special) | 8. Classification and Color Coding |
| | 9. Poeticus Daffodils in Present Day Gardens |

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Daffodil Pin (tie back, pin back, or ring back)	\$ 7.50
Daffodils to Show and Grow, 1980	4.00
Peter Barr's Catalog, 1884 (Reprint)	2.00
Handbook for Exhibiting and Judging Daffodils, 1974	2.25
Handbook for Growing, Exhibiting, and Judging Daffodils, 1981	3.50
The Daffodil Handbook, 1966	Paper Cover, \$3.40; Cloth 4.90
Print-out of Daffodil Data Bank	\$15.00; with binder \$20.00
Set of at least 15 numbers of Daffodil Journal (no choice)	5.00
Single copies of Daffodil Journal	1.50
Journal Binders, \$7.50 East of the Mississippi, \$8.50 Canada and West of the Mississippi, \$10.00 Overseas	
ADS Approved List of Miniatures, 1981	two 18-cent stamps each.
Show Entry Cards - East of the Mississippi 500 for \$12.00, 1,000 for \$21.50; West of the Mississippi, 500 for \$13.00, 1,000 for \$23.00	
Daffodils in Ireland	\$ 5.00
RHS Yearbook, Daffodils, 1979	4.25
RHS Yearbook, Daffodils, 1980-81	5.00
RHS Yearbook, Daffodils, 1981-82	5.00
Older RHS Yearbooks on Daffodils (as copies become available).	

Write for years on hand with prices.

Make checks payable to American Daffodil Society, Inc. Prices include postage. Correspondence is invited concerning out-of-print publications on daffodils. Copies of these are sometimes available or names will be placed on want list.

AMERICAN DAFFODIL SOCIETY, Inc.