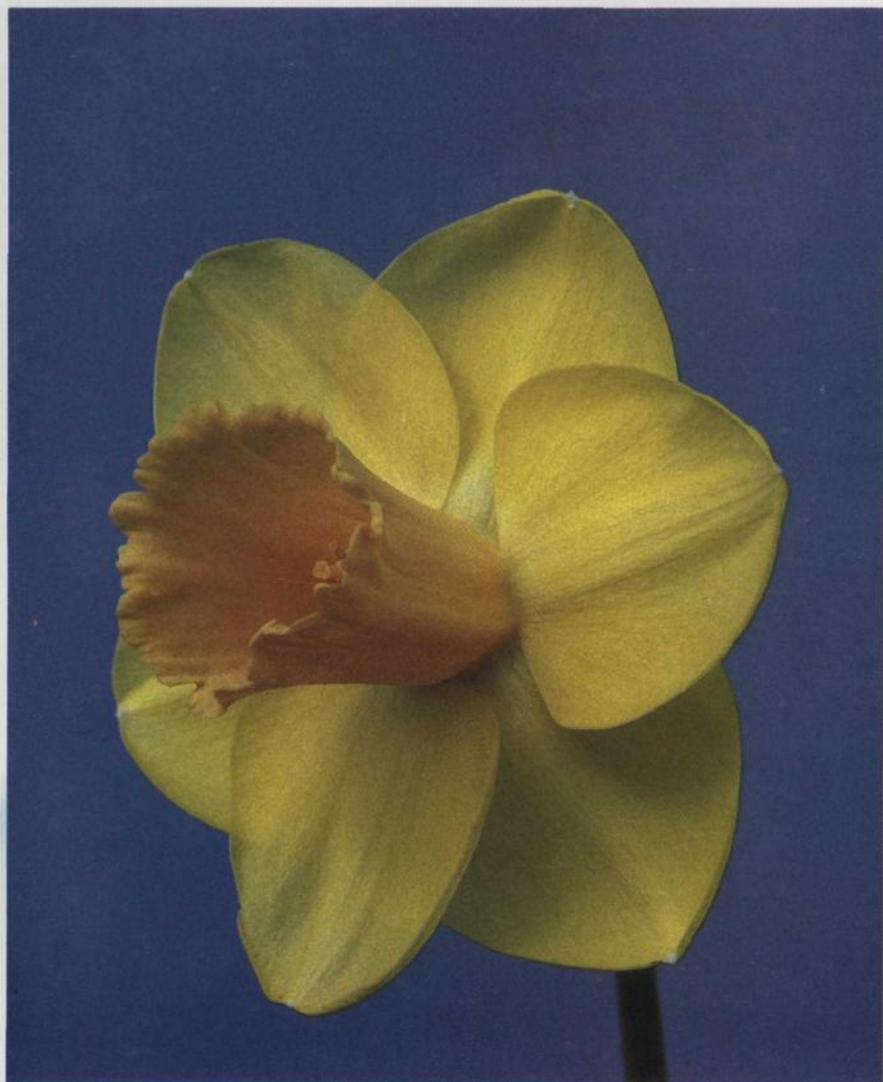


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Articles and photographs (glossy finish for black and white, transparency for color) on daffodil culture and related subjects are invited from members of the Society. Manuscripts should be typewritten double-spaced, and all material should be addressed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

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COVER

Mitsch seedling #SEH21/5 (Memento × Lorikeet) shown by Elise Havens Friday night as part of her program at the Convention. (Mitsch - Havens photo)

GRANT MITSCH: HIS GOALS FOR THE DAFFODIL

ELISE HAVENS, *Hubbard, Oregon*

(from a talk prepared for the ADS Convention, Columbus, Ohio, 1987)

Fifty-three years ago a young man with a dream and love for daffodils as grown in their natural environment equipped with King Alfred and Tresserve made his first crosses. In the near future his correspondence led to a friendship with another man 6000 miles away with a similar passion for beauty. Thus began Grant Mitsch's career to span half a century and introduce 441 cultivars to date. Guy Wilson's encouragement and advise over the next few years was the reason for a dream to meet him during his lifetime—enough of a dream to convince the Mitschs to take their first plane trip to go to Washington, D.C., to the first ADS Convention to make this dream materialize.

In 1934 the first Mitsch crosses were made, and in 1938 he used his first

MITSCH - HAVENS



MITSCH - HAVENS



Upper left, Hillstar (7 YW-YWW). Upper right, Carib (6 W-P). Lower left, Culmination (2 W-P). Lower right, Seedling # UU26 (Glisten \times cyclamineus).

seedling in a subsequent cross. He was a strong believer in building and made optimum use of his seedlings to do so.

I'm sure a computer will greatly enhance instant recall of information, but perhaps having been forced to study old crossing records to extract special pieces of information, has given a better understanding of the goals and philosophies for the beginning years. A man of few words, even at home, my father occasionally has given some treasured words of wisdom and triggers the study of a given area. Probably his earliest crosses reflect searching for and finding goals which in some cases were later attained.

There were three areas of special interest to him, classes 5-12, reverse bicolors, and pinks. These goals appear very early in his hybridizing program. The hybridizing attempt in classes 5-12 was to produce various colors with proper form in nearly all of the classes with the foresight that a broad scope of endeavor was vital not only for personal challenge, but to interest others. Among the species, those which interested him most were triandrus, cyclamineus and jonquils. In the former two, his first crosses were made in 1940; the first named were Lemon Drops (class 5) and Estrellita (class 6). Tremendous improvements and additions have been made in the last 30 years, using direct crosses with the species and intercrossing. A number of class 6's and some class 5's are fertile and greatly expedite improvement.



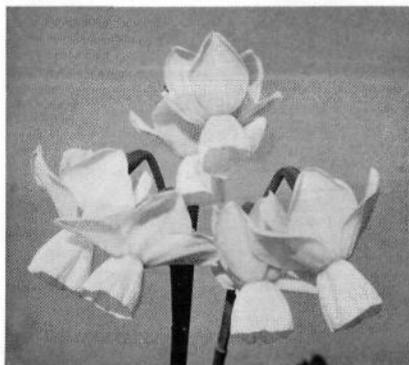
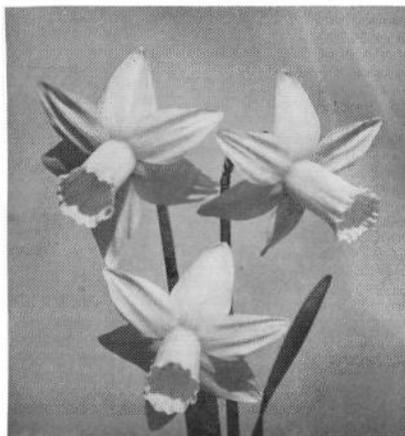
MITSCH · HAVENS

Mr. Grant Mitsch with his flowers.

Estrellita was introduced in 1954, a rather small flower of less than excellent form but still graceful and early. It was followed by Preface in 1956 and then in 1966 by the ever popular Jetfire, a fine red-cupped cyclamineus which is not only very healthy, but an excellent increaser. In 1972 came Surfside, larger than most Division 6 flowers, with broad perianth segments but retaining the grace of its class. Cotinga, Mitsch's first pink cyclamineus, appeared in 1976, a well-formed characteristic flower. Also that year came Rapture, one of my personal favorites, and Rival. Nineteen seventy-nine brought Carib, the best pink cyclamineus to date and Wheatear, the first reverse bicolor in the division. Chaffinch a very long lasting flower appeared in 1980, but Ocean Breeze arrived in 1979, the first white in this class, a small and perfectly formed cyclamineus. The last five years have brought Cazique and Inca, another reverse but early blooming, as well as Phararope, a consistent winner. Warbler, Plumeleteer, Ouzel, and Sparrow appeared this year.

Mitsch's steady aim for quality and faithfulness to characteristics of the division show up again in his Division 5 introductions, even though the quantity of 5's doesn't equal that of either the 6's or 7's. Yellow Warbler appeared in 1954 and was followed by the old favorite, Lemon Drops. More than ten years passed before Piculet (1969) and Petrel were introduced. Petrel came from a Quick Step \times *triandrus albus* cross which produced many flowers, a few of which were subsequently introduced. Lapwing was introduced in 1975, a good increaser with marked contrast. Akepe, a much-talked about flower, was introduced in 1979, one of the nicest pinks with pure clear color. In the same year Lavalier, a reverse, appeared followed by Mission Bells in 1984. From the latter came Silver Bells which is not a good increaser and lacks good health, but produced seed from which came Mission Bells with more desirable characteristics, and will set seed. His best triandrus to date is Sunday Chimes, introduced this year.

MITSCHE - HAVENS



Left: Ocean Breeze (7 W-W), and right, Sunday Chimes (5 W-W).

Jonquils also have many lovely colors and forms, but of course are more difficult in that the hybrids bear little or no seed, making line breeding virtually non-existent. However, there have been two breakthroughs. I am sure many of you have heard the story my father told of when he was cultivating after flowering season and noticed swelled pods on Quick Step and getting off the tractor to examine them, found viable seed. Some years later I was collecting seed about the first week of June. Many times jonquil pods swell and collapse, so I did not think much of it when there were many pods on Hillstar, but upon closer examination I was delighted to find those pods filled to overflowing with seed. Needless to say, the following year nearly every bloom of Hillstar was crossed. The seed quantity was amazing and the results of these crosses is being observed with great interest. One with as much appeal as any is the cross between Quick Step and Hillstar. Perhaps a whole new line is opened to us if the progeny of this cross produces seed as readily as their parents.

Beginning in 1962 with Vireo, there has been a steady progression of quality Division 7 cultivars. In 1965 came Quick Step which shows some pink in Oregon, but is not as colorful as more recent introductions. However, it is useful for breeding. The late-blooming Stratosphere came in 1968, and Oryx in 1969 which inherited its round perianth from its pollen parent, Aircastle. Step Forward (1970) is a second generation jonquil coming from Quick Step. Flycatcher came in 1970, a shorter flower good for the rockery, and the floriferous Quail appeared in 1974. Hillstar, Triller, the pink-rimmed Pink Angel, and Life, a good reverse, have followed in the long line of Mitsch 7's. The fact that we now have a pink and a reverse bicolor for development is a most welcome factor.

In the late 1930's and early 1940's, reverse bicolors were just beginning to appear and his quest for them began with Guy Wilson's King of the North \times Content cross which gave Spellbinder. My father repeated the cross and produced some lemons and some reverse bicolors. Luna Moth, Lemon Meringue, Lunar Sea, Entrancement and many others resulted. He then crossed Binkie by this series of seedlings and produced Bethany. It is an exceptionally good show flower, which was introduced in 1958, as was Nazareth, from the same cross, and has proven to be a good parent for Divisions 5 and 6. Daydream, also from the same cross, came along in 1960 and has dominated this class ever since not only in shows, but also as a parent. Attainment of reverse bicolors in classes 5, 6, and 7 has been a challenge and improvements are still being made.

The third area, namely pinks has been of very special interest to nearly everyone in hybridizing daffodils. I remember as a young teenager hearing my father say that his aim was to produce a red daffodil from pink breeding as opposed to orange. When he began, most of the pinks were of very poor form, so when he received Green Island, it seemed logical to cross it into the pink line which provided much superior perianths and from there work began to intensify color.

Radiation appeared in 1954, the first Mitsch pink, followed by Accent (1960) an excellent parent, Audubon (1965), a division 3 flower, Rubythroat (1969) the first pink/red, and At Dawning (1975) a small but well-formed trumpet. The Precedent \times Eclat cross produced the G13 series, including Meditation, and Precocious, all highly colored, decorative blooms with very white perianths.

In the last several years we began to see a pink flush in a number of perianths and at first everyone wondered if it was a reflection from the intense cup color, but upon closer examination over a number of seasons, it was substantiated that the perianth did indeed contain pink pigmentation. Some years back, color of intensity was found in perianths of poorly formed flowers such as one we call Riot. However, Culmination (1982), the first of the Romance \times Cool Flame seedlings to be introduced, noted for its smooth, perfect form and clean color, also shows a pink hue in its perianth.

Planned for future introduction is Music, a perfectly formed flower consistently giving an intense pink cast. Of course these flowers have been used to intensify the color further and progress is being made. Pink doubles have shown immense improvement as well.

Combining the above two areas (pinks and reverse bicolors) opened another very unusual area, the pink and yellow, beginning with Milestone, a color class which has shown a great deal of improvement for a number of years. His opinion about collecting open pollinated seed was particularly successful in this color class, for Milestone as well as others have come from this means.

Mention should be made of several other areas of interest which my father pursued as well. The round flowers of excellent form were very impressive to him and from this interest came Aircastle and Old Satin (toned flowers) as well as a number of division 3's such as Cool Crystal, Crystal River and Dreamcastle.

In his earliest days of hybridizing, white trumpets were a favorite. Upon seeing Guy Wilson's work in this area, he opted to work primarily in others, but in the last 20 years some high quality flowers have been produced among which are Whetstone and Chaste.

At a convention a few years back, someone introduced John Lea to me as my "competitor". His ready reply was we are allies. He was emphasizing the comradery and cooperation which exists between growers. It was this kind of loyalty which was a special boon to my father in his correspondence with Guy Wilson and Lionel Richardson. Competitive spirit was replaced with cooperation. The same attitude prevailed when my parents met Murray and Estella Evans. Their ready help, exchange of ideas, and constant cooperation was always evident. In fact, I think Murray needled me into taking a more active interest in learning varieties when I was about 11 or 12 years old and they worked with us digging bulbs. They came to be very special people to us and I think of them as family.

In 1984, my father was deeply gratified when Marie Bozievich and

Gene Bauer presented him with paintings which they had done. I cannot tell you how much we have appreciated these and how many hours of enjoyment they have given him. They both hang on his living room wall.

In conclusion I would like to join my father in expressing our deep appreciation to the ADS for all of kindness you have show to my parents and to my family. There is a strong bond of kinship and love of the daffodil where lifetime friendships have been formed.

LAND OF THE WILD DAFFODIL

JOHN W. BLANCHARD, *Dorset, England*

There is nowhere in the world where daffodils grow in such profusion and in such variety as in Spain and Portugal. It would be an exaggeration to say that they are everywhere, but I doubt if there is a mountain range which has more to be found (and both are mountainous countries) and they inhabit many other parts as well. Different species are to be found around the coast both on rocky cliffs and more level ground, along river valleys from the coast to far inland and on some parts of the plains. The daffodil family is divided into ten sections (some authorities say nine but I don't agree) and the only one not to be seen in Spain is Section Aurelia, which contains only a single species *Narcissus broussonetii*. Portugal, a much smaller country, is not quite so rich, but still has representatives of six of the ten sections. It also has two species, *N. calcicola* and *N. scaberulus*, one sub-species *N. bulbocodium ssp. obesus* and a few botanical varieties which are not found in Spain.

The most ubiquitous group is the Bulbocodium Section, which

SPAIN and PORTUGAL



Mountain Ranges

1. Pyrenees
2. Asturias
3. Asturias
4. Gredos
5. Guadarramas
6. Teledo
7. Cazorla
8. Alcaraz
9. Ronda
10. Nevada
11. Filabres

*N. gaditanus*

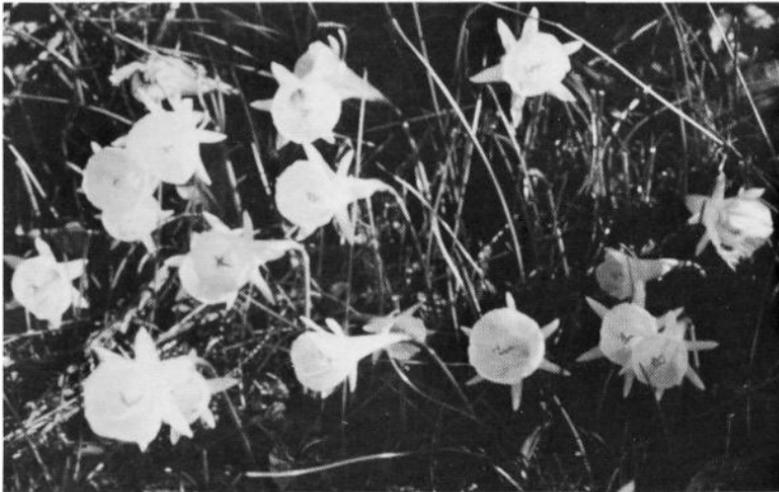
stretches from the Asturias, the mountain range along the north coast of Spain, to Algeciras on the south coast. Much the most common is the type of the species the yellow *N. bulbocodium* itself. As might be expected, the ones from the lower altitudes are larger and those from higher up are smaller, but whether the name *nivalis* is appropriate to the tiny mountain forms from Asturias, the Sierra de Evedos and the Sierra de Estrella in Portugal is open to doubt. They are not the same as the ones Maire calls *nivalis* from Morocco. *N. bulbocodium* var. *citrinus* is a small flower from the Asturias and the Sierra de Guadarrama north of Madrid, where it merges with the greeny-white var. *graellsii*. I think the large citron-coloured bulbocodium which often merge with deep yellow ones should not be called *citrinus* but are just a colour form of the type. As far as I know there are no bulbocodiums in north eastern and central Spain, but further south there is the tiny *N. hedraeanthus* in the Sierra de Cazorla and adjacent ranges, and southwards from the Montes de Toledo in the centre to the Sierra de los Filabres in the southeast corner there are forms of the white *N. cantabricus*.

N. triandrus is the next most widespread stretching right from the north coast to the Sierra Nevada only 50 miles or so from the south coast, and in most of Portugal from high up in the Sierra de Estrella very nearly down to sea level at Oporto. I have not seen or heard of it further east than the Sierra de Alcaraz, east of Cazorla. At high levels it grows among rocks in the open, but lower down it usually appreciates the shelter of scrub or the edge of woodlands, and always in acid soil.

The trumpets are also widespread, but much more scattered and some are quite difficult to find. The white *N. alpestris* comes only from high up in the Pyrenees. Further west we get *N. asturiensis* at heights of 4000 to 6000 feet, and continuing down into central Portugal. *N. nobilis*,

the bicolor trumpet, goes quite high but the larger *N. var. leonensis* which grows in quite fantastic quantities around Riano and elsewhere, with flowers up to five inches diameter, prefers level ground near the river valleys a little lower down. The pale *N. pallidiflorus* and various forms of *N. pseudo-narcissus* are also found around here. Much further south we have some interesting and little known plants, all growing at high altitudes in mountain areas. Among these are two multi-headed trumpets. The pale bicoloured *N. neradensis*, endemic to Sierra Nevada, has up to four flowers on a stem. The yellow *N. longispathus* also has up to four flowers in the wild, and I suspect may be a different coloured form or a very close relative of the same thing. It comes from a little further north, Sierra de Cazorla and nearby ranges. It is so variable that it has been recorded with stems as little as four inches and as much as six feet (in two feet of water)! In cultivation it is usually much nearer the lower. In the Sierra de Cabra near Cordoba, is a yellow trumpet on stems about a foot high which Fernandez-Casas has described as *N. hispanicus var. bujei*, but other botanists would treat as being a variety of *N. major*. Much further east in the mountains east of Teruel, is another trumpet described by Fernandez-Casas as *N. eugeniae* but which seems to me to be a form of *N. pseudo-narcissus*. It grows abundantly on open mountain slopes and its full-sized bicoloured flowers (up to three inches diameter) open on very short stems indeed, sometimes as little as an inch and a half, giving it a very distinctive appearance.

N. poeticus is found only in the Pyrenees where it is less common in Spain than on the French side but there are some good fields of it to be seen in the Val de Aran and elsewhere. There are also jonquils in the Pyrenees, represented by *N. requienii*, the name we must now use for the erstwhile *n. juncifolius* (I am not yet convinced that we must accept the further re-naming to *N. assoanus*.) Here it grows at heights up to 6000 feet



BLANCHARD

N. cantabricus monophyllus

BLANCHARD



N. triandrus pallidulus

BLANCHARD



N. munozii garmandiae and *N. eugeniae*

and more, where it can be seen in flower as late as early July. It continues down the eastern side of Spain where it flowers lower and earlier. Across the south it becomes abundant on limestone, but here Fernandez-Casas calls it *N. baeticus*. I don't think the differences justify separating it into a separate species, and I would prefer that *baeticus* be regarded as a subspecies or just a variety of *N. requienii*. The other little jonquil of rocky places in southern Spain is another limestone plant, *N. gaditanus*. This is very variable in height, from an inch and a half to eight inches or more, and with one to three flowers on a stem ranging in diameter from just over half an inch to rather more than three quarters of an inch. This goes as far up the east coast as Tarragona, and is abundant in the southeast. Further west it becomes much less common, but continues along into southern Portugal. The larger jonquils, *N. jonquilla* and *N. fernandesii*, are both river valley plants which cross the border from Portugal into Spain, and *N. cordubensis* (the plant from Andalusia which Stocken provisionally identified as *N. Jonquilla* var. *henriquesii* and which has been sold as such) comes from the Serrania de Ronda and further north. The true var. *henriquesii* is known only from isolated stations in central Portugal.

Jonquils of the Apodenthae Section includes the beautiful *N. rupicola* which spreads across central Spain from the Sierra de Guadarramas, where the best forms can be seen, though the Sierra de Gredos to Portugal. As I have said, *N. scaberulus*, from the Mondego basin where it grows among granite boulders and *N. calcicola* from around Porto de Mos and the Sierra de Arrabida, are endemic to Portugal. The Spanish counterpart is *N. cuatrecasasii* from the Serrania de Ronda and mountains to the north. It is difficult to differentiate botanically but is attractive to gardeners because of its well-formed broad petals and, unlike the others, it is a limestone plant. The more easterly forms from around Cazorla are var. *segimonensis*, distinguished by its slightly hooding habit, especially when the flowers are young, and are a little more apt to carry two flowers on a stem.

Tazettas are only found in southern Spain as far up as Cordoba and in the southern half of Portugal, except for the little white *N. dubius* which inhabits the eastern coastal belt from the French border down to Alicante. All the others are also white—*N. tortifolius*, *N. papyraceus*, and var. *panizzianus*. The bicoloured *N. tazetta* of Italy and Eastern Europe is not found here at all. The fall flowering species, *N. viridiflorus* of the jonquil section, *N. serotinus* (the only one in section Serotini) and *N. humilis* (formerly known as *tapeinanthus humilis* and again forming a section of its own) are all to be seen on the south coast of Spain and around Gibraltar. Of these, only *N. serotinus* extends any distance inland.

This is only the briefest summary of the daffodil riches to be found in the Iberian Penninsular, but I must count myself very fortunate to have seen so many of them flowering in their beautiful wild setting.



CITATION FOR THE GOLD MEDAL

Among the many credits of the 1987 Gold Medal recipient is a ten-year-stint as Editor of *The Daffodil Journal* beginning with the June 1968 *Journal* and continuing through the June 1978 *Journal*. However, it is not this tenure of service which makes our recipient of this year's Gold Medal so outstanding. Rather, it is this individual's work with miniature daffodils which is so very significant. Of this person one member of the Nominating Committee said, "There is no doubt in my mind that no one in the world since Alec Gray has contributed more to the miniature daffodil." Another Honors Committee member described our recipient as "the originator of the miniatures in the ADS." Because of this individual, the ADS Miniature List originated. Our recipient is also the originator of a number of miniature daffodils including Flyaway, Wideawake, Kibitzer, Curlylocks, and Cricket. This year's recipient of the Gold Medal is our own "mother of miniatures", Roberta C. Watrous.



CITATION FOR THE SILVER MEDAL

The 1987 recipient of the Silver Medal is a long-time member of the American Daffodil Society who is an accredited judge and who has served in a number of capacities including Regional Director, First Vice-President, and President. Over the years, our recipient has been a grower, hybridizer, and exhibitor of award-winning daffodils. Furthermore, our recipient has been a source of enthusiasm and encouragement to other daffodil growers. As a consequence, not only has interest in the daffodil in our recipient's native California grown, it has also increased throughout the U.S. This year's recipient of the Silver Medal, a former Los Angeles County Fire Captain, is William H. "Bill" Roese.

(Upon accepting this award Bill was heard to say, "I approve of your taste, but I doubt your sanity.")

DISCOVERING COLUMBUS—1987

RICHARD EZELL, *Chambersburg, Pennsylvania*

The American Daffodil Society really discovered Columbus, Ohio, back in 1978, when one of the great Conventions was held there. Many who enjoyed that one have been hounding Central Ohio Daffodil Society members ever since to "Please, do that again." At last they agreed to try, with Naomi Liggett as Chairman, Tag Bourne to count heads, and Grace Baird to count the money. But could those Central Ohioans really pull it off again in 1987? They could, they did, and another of the all-time great ones was enjoyed by the well over 200 ADS members who gathered at the Hyatt on Capitol Square for the 32nd annual Convention held April 23rd through 25th.

Highlight of the first day's activities was the largest national daffodil show ever, with a total of 3,180 blooms in competition, high quality flowers with keen contests for almost every award. Why, there were more entries in both the Quinn and Watrous classes than there are Democratic Party candidates for President! Throughout the show blooms that would have taken firsts in most competitions languished behind Honorable Mention ribbons or sulked at receiving no notice at all. Details of awards will be revealed in the September *Journal*, but here it should be said that we all marvelled yet again at the wizardry and showmanship of Bill Pannill, and those not already familiar with the skill of Handy Hatfield had a perfect opportunity to see demonstrated the prowess that has been winning for him Gold Ribbons and Silver Quinns by the fistfuls.

And when one tired of the competitive exhibits, there were visions of the new and the "different" in the commercial displays brought by Kate Reade, Barbara Abel Smith, Wim Lemmers, Elise Havens, John Reed, and sent by Brent Heath.

This big, colorful circus of a show was ringmastered with just the right blend of firmness and humor, patience and energy, by Show Chairman, Nancy Gill, who nevertheless relied heavily on her team of workers who has such a lot of entries to get properly staged, judged, tallied, and finally, taken down.

Friday morning opened with a breakfast attended by 130 growers of miniature daffodils. Discussion centered upon the definition of a "miniature candidate," and upon requirements for inclusion in the ADS Approved List of Miniature Daffodils. As a result, after a motion was proposed and accepted by the Board of Directors the next day, it should now be easier for a hybridizer of miniatures to exhibit flowers—either numbered or named—and to get them admitted to the Approved List—provided she or he can build up enough stock to share with four other growers who will recommend inclusion of the new cultivar. Nothing that came out of the

breakfast discussion, alas, is going to make it any easier for you to get hold of a bulb of Raindrop or Junior Miss.

In the first of his two programs John Blanchard, Shillingstone, England, a leading British hybridizer and grower of miniatures, and one of the world's great observers of daffodils in their natural habitats, set forth the many problems of distinguishing, classifying, and naming wild daffodils. Illustrating his points with pictures from Portugal, Spain, and Morocco, he scanned all the sections of daffodils in the wild, pointing out the tremendous diversity to be found among specimens of a given species. Added to this inherent diversity is the penchant among botanists for changing names, so that it takes a bold judge indeed to stand in front of a tiny flower and proclaim, "That could not possibly be *N. juncifolius*, uh... I mean *N. requenii*."

From daffodils in the wild to those in the tame, from the peaks and valleys of the Asturias to the meticulously mulched and weeded beds of the Whetstone Display Garden, by bus, of course. (Although it has been only nine years since last the ADS convened in Columbus, the buses—like some of the rest of us—seemed to have aged at least twenty years.) Whetstone, with its carefully labelled collection of 1200 varieties of daffodils, is the most glorious ongoing project of the Central Ohio Daffodil Society, and surely the handsomest such enterprise in the U.S. A popular scene for outdoor weddings, Whetstone is viewed by up to ten thousand people annually. C.O.D.S.'s Whetstone Chairman, Ruth Pardue, reports that although maintaining the large planting is sometimes a daunting task, and not all members are able to pitch in with an equal effort, the garden serves as a unifying project for the group, and they have been able to supply test gardens all over the country with surplus bulbs from their increase. It would have been pleasant to have seen Whetstone in the sunshine, but such was not to be.

The rain preceded us to Hatfield Gardens, but there was so much to see (and lots to eat and drink) that it didn't matter ... much. There were two large canvas marquees for shelter, each pegged down by bunches of daffodils, a stream flowing merrily behind a hammock chair that had been wreathed in daffodils threaded all round its rim. And Handy's is a garden for all seasons and all weathers, with its hundreds of varieties of hostas, even more hemerocallis, dozens of magnolias, dwarf evergreens, decorative grasses, and in a shaded corner where a wooden bridge spans the stream, a natural wildflower garden where such familiar lovely things as bloodroot, violets, and mertensia share space with such an oddity as variegated Lily of the Valley. New in recent years is Handy's planting of his commercial stocks of daffodils in regular beds on leased ground across the road from his garden proper.

Though the rain was unrelenting ... and cold ... good humor was the rule of the day. And there were such inspirational sights as that of John

Blanchard loping happily about the grounds bareheaded, apparently as comfortable as if he were in England in June ... maybe it *was* just like England in June.

%—%—%—%—%—%—%—%—%—%

At Friday evening's Annual Meeting, presided over by President Ted Snazelle, two of the American Daffodil Society's favorite people were honored: the presentation of the Silver Medal for service to the Society went to former President, Bill Roesse, who is valued for his wit and good humor, always present whether in triumph or adversity; and then the award of the Gold Medal for preeminent creative work in the advancement of the daffodil to Roberta Watrous, who began hybridizing miniatures way back in 1944, and has scarcely let a year go by since without winning miniature rose ribbons for her creations. (What's she done for us lately? Just took *both* the miniature rose and the Larus award at this National Show.) And Roberta is one who is as unfailingly generous with her bulbs and her knowledge as she is modest regarding her long list of accomplishments and honors. A Gold Medal person if ever there was one.

A less formal tribute to two more of our favorite people came when Executive Director Leslie Anderson introduced two old friends, Nel and Matthew Zandbergen, evoking a spontaneous standing ovation from the room.

The evening concluded with a slide-illustrated presentation from Elise Havens on the Grant Mitsch hybridizing goals. Elise, who with her husband, Dick now operates the business her father, Grant, founded some sixty years ago, showed how his long years of hybridizing worked toward goals clearly envisioned almost from the beginning of his attempts. She entertainingly documented his dramatic developments in such areas as cyclamineus and triandrus hybrids, and in the improvements in color and form he has brought to pink-cupped daffodils.

Saturday began with the Hybridizer's Breakfast, an event which has grown since its beginning seven years ago as an informal gathering of about fifteen enthusiasts into an annual institution attended by half the Convention—still presided over, if not exactly "hosted" by Bill Bender in his role as ADS Breeding and Selection Chairman. He started discussion this day by describing the gardening methods of the Brodie of Brodie, who planted his daffodil seed in the open "with military precision three inches apart in rows one foot apart," a practice which allowed him to leave the resulting bulblets in place until after their first bloom. "But, my gorsh," said Bill, "if I planted mine like that, I'd need twenty acres." This led to a discussion of various methods of seed handling, the group seeming about evenly divided between those who plant in the open and those who plant in

boxes or pots. It was agreed that mulch is a friend to seeds and seedlings and that weeds are not.

On a different topic, our California contingent brought word of that state's Manuel Lima's crosses involving the autumn flowering *N. viridiflorous* and a broad range of hybrids from Jet Fire through Bythinia to Gay Time. A new race of multi-headed, greenish, fragrant flowers may well be in the offing. We shall all want to know about their hardiness and season of bloom.

Breakfast talk over, the buses set out under a bright and cloudless sky for Kingwood Center, spirits high in spite of delays in arriving there. (Those buses seemed to have aged yet another twenty years overnight.) After the imposing brick entrance and long driveway through manicured lawns dotted with brilliant beds of tulips and daffodils, we found a large French Provincial house filled with beautiful dried and fresh flower arrangements, and a library and reading room reflective of the late owner's interest in horticulture, nature, and birds. After lunch in Kingwood Hall, eaten somewhat hastily in order to have time to enjoy the gardens, there were thousands of daffodils to see outdoors, as well as the greenhouses and orangery still lush with the Easter display of hydrangeas, stocks, delphiniums, lilies, amaryllis, and hyacinths.

Meanwhile, in the Judges' Refresher session, many interesting questions were raised, though few were definitively answered: what about the judging of tazettas and other multi-headed blooms? (It seems some judges are inclined to be much more severe than others upon an unopened bud or two, or upon a last bloom in a big group opening to reveal only four or five petals instead of the officially sanctioned six.) How much grooming is too much grooming? (Will workshops on exhibiting daffodils be permitted to offer courses in plastic surgery on the blooms?) Or how about this one: the only seedling in a show exhibited by its hybridizer wins a blue ribbon, but is not awarded the rose ribbon ... can this be right?

Off to Inniswood, the Columbus area's developing Botanical Garden and Nature Preserve, with its attractive mixture of wildflower trail, of cultivated garden areas, and the Innis house, with its library and meeting rooms. Hostas, tulips, and daffodils mingled with pink dogwood in the cultivated area, while those who chose the woodland walk were rewarded by the sight of claytonia, viola, ranunculus, mertensia, blue phlox, and trillium, covering the floor of the wooded areas in lightly dappled shade. We left reluctantly, our time there too brief, but knowing that lovely as it now was, Inniswood likely be even better the next time we were invited to Columbus.

We learned from Naomi Liggett, who introduced him Saturday evening, that the proper pronunciation of John Blanchard's last name requires equal stress on each of its two syllables. Then John himself took us, through his descriptions and his illustrations, to what he called "the Country of the Daffodils"—Spain and Portugal—where nine of the ten daffodil families may be found in the wild. He showed us wonderful sights,

from a single jonquil plant growing almost fully submerged in a Spanish river, to hundreds of acres covered with millions of daffodils in bloom. It was a presentation of this primal, basic story of the daffodil: the snows melt, buds rise from the earth, bloom, set seed, die down, and begin again the long cycle of life. An appropriate note on which to conclude our meeting.

But there was still that welcome reminder that when the buds rise in our gardens next spring we will be looking forward to another ADS Convention, as Delia Bankhead extended the invitation of the Washington Daffodil Society to join them in the Nation's capitol on April 22, 1988.

Finally, what must have been the bravest—or most foolhardy—act of the Columbus Convention ... as Ruth Pardue invited all two hundred plus of us to her house for breakfast the next morning. Eggs “over easy” for two hundred?

BULLETIN BOARD

FROM THE PRESIDENT'S DESK

As you read this column, another phase in the life cycle of the Narcissophile begins to unfold...digging bulbs. I must admit that I enjoy planting bulbs better than I do digging them; however, there is much to be learned by looking at the bulbs as you dig them. If they are undersized, perhaps you have left them down for too many years, and they have become tightly compacted thereby preventing good growth. Or, perhaps a few of the bulbs are soft and beginning to decay. A closer examination might reveal basal rot or some other malady. Unless the diseased bulb was an expensive one, there is no reason to despair for you may have learned what cultivar may not be suitable for your environment. Also, a decaying bulb may reflect something about the growing conditions in the bed...poor drainage, etc. All-in-all, it is a pleasurable experience to dig bulbs, cut off any remaining foliage, wash them, and hang them in mesh bags in the garden shed to dry and cure. Then, after a few months, it is time...

My experience teaching about daffodils in the Elderhostel program this past March was really a thrilling one as most of the students were from New York, Pennsylvania, Wisconsin, and other cold-weather states; they came to Mississippi College to participate in and to enjoy an early spring. It was particularly thrilling to me to see one of the participants folding a perianth segment over onto the corona of a daffodil and say, “This is a 2 Y-Y!” Also, there were some funny things which happened as I explained daffodil classification and color coding. Using numerous daffodils from the college garden, the participants classified and color coded a number of daffodils. I went on to say that it was my opinion that some daffodils were

not classified correctly, e.g. Shah, 7 Y-Y, which they had all classified and color coded correctly (I think) as 2 Y-Y. As a consequence, one man wrote the following little poem:

“Each daffodil should have a name
So in each division, they’re all the same
and fool proof, so no tempers flame.

Perianth to corona, in right ratio
Color coding makes a name more so,

So fine a system - holds us in awe
Exception please, one named SHAH
- OH PSHAH!”

TED SNAZELLE

POPULARITY POLL

Do you remember when you first started growing daffodils? Do you remember having to read those first catalogues? Did you understand them? Did you wish some kind soul would come along and give advice? Or were you the brave type who was willing to appear “pushy” and ask for help? Maybe you were able to spend a whole day at the show looking over all the flowers so that you knew what you intended to order. Of course, when you got home, if you were anything like most of us, you discovered that either the bulbs were too expensive or they were no longer available! Well, now is the chance you have been waiting for, an opportunity to help all the new people. FILL OUT THE POPULARITY POLL—NOW. Please mail it tomorrow at the latest.

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FROM THE EDITOR'S DESK

My high school and college English instructors made many points, from time to time, about the importance of knowing the author. It gave a clue to the quality and area to be discussed. For example, Elizabeth Capen can be depended upon to discuss plantings of daffodils that have a free, relaxed attitude just as her style has a freshness that is striking and comfortable. Dr. Tom has a direct, exacting approach that shows careful thought and thorough examination. Richard Ezell has a way with words that do make a picture. Then there is Helen Link who calmly takes much hassle out of many daffodil activities making them appear pleasing, easy, and reasonable. And this is the lady that is starting a new column in the *Journal*. Not just for beginners, but for anyone who needs to know, needs to be reminded, needs to improve, or like many, many of us enjoy reading good things about our favorite—the daffodil.

Speaking of reminders, your editor is reminded of a lapse in the last issue. There was a good article from the *New Zealand Daffodil Annual*, 1986, by Peter Ramsey and Max Hamilton. The editor forgot to tell you about the original source. My apologies. Of course, our overseas friends supply a lot of material for this quarterly just as they supply a large number of cultivars for our gardens. As you may have noticed all of the overseas publications have been a source of ideas and issues for all of us to enjoy. A classic example of "two heads are better than one." More is even better!

COMING EVENTS

April 22-24, 1988	ADS Convention, Washington, D.C.
* April 29 - May 1, 1988	National Garden Festival, Glasgow
September 6-21, 1988	"Tasvention", Tasmania, Australia
March 1989	ADS Convention, San Francisco, California
March 1990	ADS Convention, Calloway Gardens, Georgia

From *Daffodil Society Journal*, February 1987

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Sale of Books, Supplies, etc.:	Income	Expenses	
R.H.S. Yearbooks	\$ 865.59	\$1,073.99	
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Daffodils to Show and Grow	930.03	—	
Handbook for Judges	343.06	—	
Daffodils in Ireland	30.00	—	
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Binders for Journal	152.50	—	
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Data Bank Printouts, Binders & Stud Bks.	1,245.00	1,152.58	
Show Entry Cards	447.76	—	
Medals and Ribbons	58.50	643.48	
Miscellaneous Sales	<u>652.45</u>	<u>—</u>	
	\$5,528.89	\$3,431.07	2,097.82
Advertising in Journal			765.00
Judges and Refresher Fees			659.45
Slide Rentals			292.50
Dividends and Interest Received			6,386.48
Registrations			90.00
Herbert A. Fischer Bequest			5,000.00
Convention Surplus			916.46
Contributions			162.00
Miscellaneous			<u>50.00</u>
TOTAL INCOME			\$32,795.21

EXPENSES:

Daffodil Journal—Printing and Mailing			\$14,147.70
Roster			1,645.74
Office Expense:			
Printing, Postage, Tel. and Supplies	\$3,261.80		
Executive Director and Clerical	5,800.00		
Social Security Tax	413.27		
Computer Printouts, Lists and Labels	<u>633.40</u>		
Officers			10,108.47
Regional Vice-Presidents (Newletters)			247.49
Committees			899.15
Trophy Insurance and Bond			246.82
Grant from Education and Research Fund			338.00
Convention Advance			130.65
Dues—National Council of State Garden Clubs			1000.00
Miscellaneous, Refund, etc.			15.00
			<u>70.08</u>
TOTAL EXPENSES			\$28,849.10



Up to three books may be borrowed at one time from the ADS Library. Please do not attempt to copy from them using a copy machine. Laying the book flat enough breaks the spine of the book, making it unavailable for loan in the future.

AMERICAN DAFFODIL SOCIETY, INC.
BALANCE SHEET — DECEMBER 31, 1986

ASSETS:

Cash in Bank - Bank of Mississippi		\$ 4,148.08
C.D. Bank of Mississippi, due 5-28-87		4,360.39
C.D. Bank of Mississippi, due 12-1-87		12,000.00
Savings Account - Bank of Mississippi		540.15
C.D. Homestead S&L. MPRG, 13.15% due 5-30-89		11,000.00
Prudential-Bache Government Plus Fund		32,323.03
Prudential-Bache Moneymarket Assets		3,151.00
Inventory of Publications, etc.:		
RHS Yearbooks (100)	\$ 500.00	
Old RHS Yearbooks (180)	720.00	
AHS Handbooks (455)	455.00	
Daffodils to Show and Grow (600)	780.00	
Handbook for Judges (250)	250.00	
ADS Membership Pins (113)	593.25	
Show Entry Cards (18M)	222.75	
Data Bank Printout (1)	15.00	
Stud Books (4)	200.00	
Brief Guide to Growing Daffodils (400)	240.00	3,976.00
Inventory of Medals and Trophies:		
Medal Dies	15.00	
Gold and Silver Medals	591.60	
Larry Mains Silver Trays (min.) (5)	225.00	831.60
		<u>72,330.25</u>

TOTAL ASSETS

LIABILITIES:

Dues Paid in Advance (in whole or in part)		\$ 8,707.72
Life Memberships		22,150.00
Memorial Fund		3,012.00
Herbert A. Fischer Bequest		5,000.00
Education and Research Fund:		
John Larus Memorial	10,000.00	
Other Contributions	160.28	
Convention Surpluses Added	7,228.02	
Interest on Fund Assets	15,185.71	
Less Grants, 1981 to 1985	- 6,928.46	
Less Grants in 1986	- 130.65	25,514.90
Research Endowment Fund:		
1985 Convention Surplus	3,367.39	
Interest on Fund Assets	347.51	3,714.90
Escrow Account (Editor of Journal)		2,400.00
Net Worth		1,830.73
		<u>\$72,330.25</u>

TOTAL LIABILITIES

Jane Moore, Treas.

AUDIT STATEMENT

The above statement and balance sheets for the year 1986 were prepared using the cash receipts and disbursement records maintained by the Executive Director. The balances were verified with the bank statement and account statements of the financial institutions indicated. The inventory of publications is shown at cost except that no value is included for surplus ADS publications. In addition to the assets shown, the Society has a substantial library of books on daffodil culture, many of which are rare and valuable, and several colored slide collections. It also has a number of memorial silver trophies awarded at convention shows. The slides, books and trophies were mostly contributed and no value is included.

Dues received in the current year, covering periods beyond the end of the year, were prorated and amounts covering such future periods are shown as a liability as are life memberships.

Receipts for dues and other income were verified with deposit slips and disbursements were checked with suppliers' invoices and cancelled checks signed by the Executive Secretary and Treasurer when required.

Based on this review, it is my opinion that this report presents an accurate statement of the financial condition of the Society and that the records are being maintained in a sound and orderly manner.

LUCY F. KING, Auditor

SECTION	DIVISION	CLASS	ENTRIES	BLUE	RED	YELLOW	WHITE	EXHIBITOR

AT LAST, A CLERK'S RECORD SHEET

MARY S. CARTWRIGHT, *Nashville, Tennessee*

For years, before each show, we've talked about improving the clerk's record sheets and for years we've procrastinated, ending up taking the expedient way of writing out all the sections and classes, page after page of them. These, the Judges' Chairman and Clerks' Chairman would have to laboriously arrange according to panel.

Towards the end of the judging period Panel III would be running behind whereas Panel I was long since through with their assignment, but willing to help finish up. With much ado, the proper clerk's sheets from Panel III had to be found and transferred to Panel I. Surely there was a better way.

This year, again, we talked about better records and did nothing. A week before our show, I was invited to judge in Atlanta. There I caught sight of a printed sheet with lines, boxes and columns, prepared, I believe, by David Cook and perhaps some others. In the rush of the day a copy of this sheet was left behind but the inspiration was there. Roughing out, then, a copy was not difficult since the basic concept had been formed.

The next step was to ask my secretary—who also happens to be my retired husband, and a whiz on the typewriter—to work up a neat sheet with room for EVERYTHING. This done, with his improvement of angling the headings for easier reading, it was rushed to the cut-rate printer.

The morning of the show each team of clerks was handed a list of the classes to be judged by their panel as well as the awards to be given, and a stack of the new forms. All the time there was that nagging question in my mind—will this work or will it just be chaos? Could a novice clerk at her first show understand she needed to fill in only those sections and classes with entries, check the proper column for 1st, 2nd, 3rd and 4th, and so on.

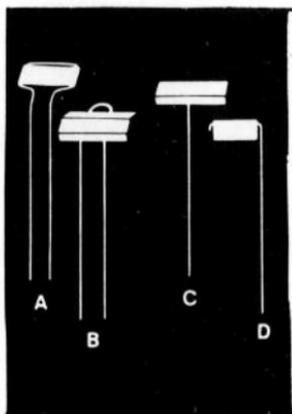
FLOWER OR FLOWERS	SPECIAL AWARD

Believing in safety first, I not only explained the sheets to the clerks, but also to the judges, in case someone got into trouble.

Luck would have it, all went well. The clerks filled in the forms, or to be truthful, almost all. Someone forgot to list the cultivar names in two collections, but this was easily discovered by the Awards Chairman, who then filled it in.

You will notice I said "cultivar", but on the form it says "flower". This was written on purpose, thinking a novice clerk might not know the meaning of cultivar.

Now, to all men (or women), success is a heady matter. One of the judges asked for a sheet to take back to their group and the Award Chairman said it was the easiest and greatest way to count ribbons and entries. And so, basking in an atmosphere of goodwill, I offer the form to you, gentle reader.



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G—Tall Single Staff Markers	30 for \$7.45
H—Flag Style Markers	30 for \$6.25
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DAFFODILS IN THE SHENANDOAH VALLEY

MRS. W. J. PERRY, *Staunton, Virginia*

My part of the Shenandoah Valley of Virginia is Staunton, a small county seat lying between the Allegheny Mountains on the west and the Blue Ridge on the east. It is what we call the upper part of the valley (the southern end) as the headwaters of the Shenandoah River are due west and the Shenandoah flows into the Potomac or "down" into the Potomac. We say we are going "down" to Winchester. We are part of the Great Valley of Virginia which extends below Roanoke. All the waters south go into the James. Just a bit of geography but it gives you the sense of place.

For forty years I have been growing daffodils. For more than the last thirty years I have been testing for the Garden Club of Virginia, in the words of Edith Walker, "to try out some of the best and most highly recommended of the many new varieties from breeders in various parts of the world, to see if they are desirable and adaptable to growing conditions and climate in Virginia" (1958). The Garden Club of Virginia pioneered in daffodil culture in the 1930's and the state itself, at one time, had as a main industry the production of daffodils as cut flowers for the eastern market. There is in Tidewater the Daffodil Mart, started by George Heath and now run by his son Brent Heath, a major source of bulbs for the garden. There are many daffodil growers in Virginia. This area has the most members of the American Daffodil Society.

My first Test Collection arrived in the fall of 1946 (blooming in '47): Christian, Columbine, Gulliver, Kilsheelan, Mulberry, Thomas Hardy, and Rose of Tralee. These were planted on the property where we were to build our house. It was too soon after the war to obtain materials for building but not too soon for planting. My husband had the two and a half acres graded and we started the garden leaving a place for the house. We moved in in February, 1949, with trees, shrubs, and flower beds already planted. When I won my first blue ribbon with Kansas in 1950 I was committed for the duration.

I became a Test Chairman in 1954 and was a member of Edith Walker's GCV Committee with some of the horticultural and daffodil world "Greats": Kate Bloomer, Leta Gibbs, Misty Seipp, and Margaret Wheat. The Test Collections were made up of bulbs from Irish and English growers and hybridizers, as well as American. These included Guy L. Wilson and Lionel Richardson of Ireland, Alec Gray and the Williamses of Cornwall, and of course our own Grant Mitsch. My collection grew over the years but I was unable to add the expensive bulbs at this time because we were paying for the house and educating two sons.

In my later years I have been able to indulge myself. I did not have raised beds until the late '60's. Every year I divided and shared my bulbs with others as a part of my job as Test Chairman. I did not become active in the ADS until my GCV obligations were taken over by younger members. There are now in the garden approximately 800 cultivars, the best planted in some 11 test beds, the rest scattered in various parts of the

garden. In the past I have tried planting according to color, or grower, or year; now it is largely by division.

While I rejoice in the newer perfection of form, color, and texture produced by current marvellous hybridizers, it may be valuable to know what cultivars have been survivors in this area which does not provide the best growing conditions. We are colder than Washington, nearer the weather zone of Cleveland, and semi-arid. Drought is normal with extreme heat in summer. "April is the cruelest month"—this is why our orchardists are now cattlemen or cattlemen. My beds are in the open with no protection. The wind sweeps down from what we used to call the SMA hill. (Staunton Military Academy now is the property of Mary Baldwin College.) The following are examples of my survivors, veteran cultivars which may be shown with pride on the show bench. Division 1 Y-Y: Arctic Gold, Slieveboy, Viking; Division 1 W-Y: Ballygarvey, Downpatrick, New Castle, (it's hard to beat Willie Dunlop); Division 1 Y-W: Spellbinder; Division 1 W-W: Empress of Ireland, Rashee, Vigil, (it's hard to beat Guy L. Wilson too). Ormeau, Division 2 Y-Y, still wins prizes, and Galway and St. Keveverne are still in my garden. From Division 2 W-Y what could exceed Festivity for showmanship at its best. Division 2 Y-W has Binkie still blooming, as well as Lemon Doric and Nazareth still of show quality. In Division 2, with color in the cup, the Richardsons led the way with Kilworth, Lorenzo, and Signal Light. In Division 3 they added Limerick and Mahmoud among many others, and don't forget Snow Gem from our own C.W. Culpepper. The pink cups have improved immeasurably in recent years, but the survivors I treasure are Accent, Romance, and Rose Royale. From Division 2, yellow perianth with orange or red in the cup, outstanding cultivars have been Foxhunter, Court Martial, Paricutin, and Ceylon. The newest of all these cultivars is Accent, introduced in 1960.

There are so many more that have stood the test of time particularly among the other divisions. One thinks of a favorite poeticus, or cyclamineus, say Ace of Diamonds or Charity May. These do not take away the thrill of the newer flowers, but it is very reassuring, when one finds that a new and expensive bulb has disappeared, to know that there are some very good survivors.

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DAFFODIL PRIMER

CHOOSING THE SHOW ENTRIES

HELEN K. LINK, *Brooklyn, Indiana*

The novice has little experience in choosing blooms for the show table. Most of the blooms appear beautiful, but without close scrutiny and grooming from the exhibitor the blooms may not have a chance to win an award. For some cultivars no amount of grooming will help because the cultivar is not one with show qualities. As the old saying goes, "You can't make a silk purse out of a pig's ear".

The exhibitor should look for the very best blooms from the garden; but what does "very best" mean? First, not all cultivars produce show flowers; they may have been introduced because of their good growing qualities as well as color for landscaping purposes. Form may be lacking which is one of the most important qualities of a good show flower; therefore, it is well for the inexperienced exhibitor to attend shows, read up on show winners, and study catalogues. Much knowledge can be gained from attending judging school courses. Although the novice may not want to be a judge, the schools teach the exhibitor what the judges look for when making their decisions on placing the awards.

The cost of good show flowers can range from minimal to very expensive, but some of the older cultivars are still good and can win awards on the show table. The novice with a little study can hunt out those cultivars which have show potential and are nominal in cost. For instance, Viking a 1 Y-Y (Richardson) is more than 30 years old and still can win a blue ribbon. Viking can be purchased for under \$2.00, or better yet, join a local daffodil society and purchase through their society bulb orders. Some societies have bulb exchanges where one can pick up cultivars of merit. Make a list and look for those items.

Many of the older cultivars are good growers and multiply well, otherwise, they would not be available after 25 years. Hardiness also makes them good for naturalizing purposes.

There are qualities other than form which need to be considered when choosing blooms for the show table. The exhibitor should look for clear, clean color, no streaking. The stem should be in proportion to size of flower, and for those cultivars with ridged stems, the ridges should run down the sides of the stem, no twisting. The texture should be smooth, like satin. Substance should be thick, like velvet. The pose should be according to what is considered perfection for the cultivar and division. Size is hard to determine if the exhibitor has not grown or seen the cultivar previously. Condition ranks in importance along with form. The bloom/s should be free from dirt, rain spots, bruising, cuts, pollen loose in cup, and be sure to look at the back of flowers. Look at the tips of the petals as old

age begins with loss of substance at petal tips. Any browning at tip of petals indicates bloom is not fresh and may not hold up until judges have a chance to evaluate the exhibit.

When the novice looks at a show, careful examination of a cultivar should take place. Perhaps there will be no immediate agreement with the judges' selection for the blue ribbon, but continued study will undoubtedly show why that decision was made. Color is often an attention getter, but other factors which are not so prominent may overcome bright color.

WHERE, OH, WHERE, ARE ALL THE TRIANDRUS?

MRS. HERMAN MCKENZIE, *Madison, Mississippi*

The one-year-old Division 5-9 Robin began as the creation of a pair of "monomaniacs." Donald Sauvain and I, over the past ten years, had insisted to Otis Etheridge that there should be a jonquil Robin. Failing to find others of like mind, Otis suggested we simply continue to write to each other.

Within the past few years, however, enough people had expressed an interest in the later divisions, especially the 6's, to indicate a need for a Division 5-9 Round Robin. That this was a superb idea is shown by the fact that scarcely one year after its beginning, we have eighteen members, an overseas prospect, and are in the process of "splitting," which I understand, on the Stock Market at least, signifies progress.

Devotees of the cyclamineus were abundant, coast to coast. Donald and I continue to try to grow every jonquil in commerce, and all the others, too. What Bill Welch doesn't know about tazettas, native and hybrid, probably isn't worth knowing. And although the poet specialists have their own Robin, Libby Frey insists that we at least mention them, for those of us with slightly more variable emphases; though we do intend to request a letter from the dean of poet growers, Meg Yerger, some two rounds hence.

Andy Moore searches endlessly for fragrant daffodils, which abound in these divisions. James Wells persists diligently on his crusade for absolutely correct identification of the species. Many of our members use the 5-9 bulbs extensively in show entries, defying the old logic that small flowers, along with doubles and split coronas, automatically doom a Quinn. Everyone has his own division favorite, but all of us care deeply about these smaller, graceful, often-overlooked flowers.

Except, so it seemed, for the triandrus.

When the first Robin was about to fly, I could not think of a single person, within the realm of ADS membership, who put Division 5 first on his or her list. The closest to this category I could come was our then-president, Helen Link, who has done some quite successful hybridizing within Division 5. Helen graciously wrote our first guest letter, which

appeared in the *Journal* a year ago; and when the chores of the presidency passed on to Ted Snazelle, she became one of us.

So it only seemed fitting that our first "assignment" (see what happens when you put a school teacher in charge of anything!) was to report on the Division 5 daffodils we grew, those which did best for us in our gardens, and those which did best for serious exhibitors.

By and large, the triandrus is a garden flower of superb stamina from coast to coast. Barbara Tate, in the humidity of South Carolina, reports good luck with every one of the 5's she grows, as a preamble to a elegy over her hybrid 6's which disappeared this year.

Across the country, in her mountainous Southern California garden, Gene Bauer plants by the thousands, so for her a "good dooer" must also be readily available in quantity. Thalia and Tresamble fill the bill here for her best of all. Liberty Bells is just as successful naturalized, but much harder to find in quantity, she reports. (You can well imagine how a grower whose entire stock of something is sixty-five bulbs might be astounded at Gene's order).

Bill Welch also grows Thalia, though he "doesn't like its looks too much, with narrow petals," and so does Billie Stone, in her desert California garden. I, too, in muggy central Mississippi, have good luck with Thalia and also with Tresamble, which seem to be the sum and substance of the stock of Dutch bulb growers who sell to every local nursery on the same order-trip.

Tresamble is a favorite in Ohio gardens of Evadene Holyoke and Cecile Spitz, but I was disappointed to note that no one mentioned my other garden naturalizing favorite, Rippling Waters, which I think better than the other two.

An old, old triandrus, Engleheart's Dawn, survives in coast-to-coast gardens on the sheer strength of its charm. Helen Link keeps it, amid such new favorites as Akepa. Libby Frey, also from Indiana, continues to grow both Dawn and Sidhe, ancient beauties, because ". . . it is one of the rites of spring to place them on the show table just for the public to enjoy—they must be shared." The third of our Indiana trio also praises Dawn, calling it "full of character and modestly viable." Donald has another old favorite triandrus, Acolyte, which gives fine bloom in his new garden. Cecile Spitz, in the Ohio Valley, agrees, as she concludes her list of fifteen from Division 5, "more triandrus than I'd thought," with the notation, "and, of course, Dawn."

Other garden triandrus which were mentioned as doing well were Harmony Bells, Longspur, Waxwing, Silver Bells, Ruth Haller, Moonshine, Horn of Plenty, Merry Bells, Silver Bells, Lemon Drops, and Stint.

Bill Welch singles out White Owl, of New Zealand origin, as the best he grows for garden, naturalizing, or show, and prizes the fact that it will set seed. Libby Frey also prizes White Owl in her garden. All of the growers spoke up for April Tears and Hawera, if they grow miniatures at all, one

favoring one, another the second; but all agreeing they are valuable in the garden.

On the list of impressive Division 5 show entries are Arish Mell, listed by Welch, Frey, Sauvain, and Holyoke. Tuesday's Child also received top billing. Spitz says Kite, lost, alas, in the hard winter of 1983-84, was her favorite among the fifteen she grew from Division 5. Bauer and Link like the reverse 5, Lavalier, as well as Jovial, and Honey Guide. Link spotlights Akepa, which is a true favorite, but won't multiply and therefore remains quite expensive. Also Jingle Bells, Merry Bells, Petrel, and Piculet seem to show well.

In an easy-to-grow division, Saberwing has proved difficult. Only Helen Link and Delia Bankhead, in Washington, D.C., have had good luck with it. I lost it immediately when I first had it, and in my present garden it just sits there, two years without a bloom, but at least alive. Donald Sauvain agrees that in a show, Saberwing is "most elegant," but Libby Frey despairs of getting it established.

Ice Wings receives high praise from all who grow it. It opened in my own garden this morning, and I have to say it is the prettiest triandrus I have ever seen (though not quite as graceful as Saberwing.) I first saw Ice Wings in Philadelphia, after midnight in the staging room, and knew at once I had to grow it. Cecile Spitz echoes my praise. "Ice Wings grows and blooms with a happy carefree attitude; it has multiplied rapidly, and opens mostly with 4 blooms, growing beside my one stately Niveth with two blooms." Cecile plants her fives on the south side of the house, on a slight slope with lots of sand. Delia Bankhead echoes this planting tip, saying that when she re-did her beds last spring, she added "Granny Grit," a large-sized poultry grit, generously, at Jim Wells' suggestion.

Jim Wells' notes on hybridizing with the species triandrus would fill a book, and in fact, are doing just that. Helen Link also uses the species in her breeding program, and although she has no luck so far with her goal of a pink-cupped triandrus, Libby and Donald compliment highly Helen's new 6 Y-Y, Whip-poor-will, as especially good, good in pose, with heavy substance, and Libby had from one bulb, down two years, six show blooms.

Division 5 fanciers encounter judging problems. I found this true, sixteen years ago, when a National Council of State Garden Clubs judge disqualified the whole group of triandrus entries (all four of them!) because their "heads hung down." I was a docile clerk then; at this stage in my gardening life I'd have had to interrupt.

Helen Link says that Lapwing fits into a Quinn nicely because of its larger size. Donald Sauvain notes another frequent triandrus problem: the turned perianths, especially in the newer varieties with heavy substance such as Tuesday's Child. Missing perianth segments of later blooms is also troublesome, according to Donald, and means instant disqualification. This leads to a showing of only those triandrus with a few large flowers. Delia hasn't encountered this particular judging problem on the East

Coast, but we wonder if it happens in many places.

Libby Frey adds a footnote: "Whisper is exquisite and prolific, but doesn't look like a triandrus. Could anything be done?" I don't know the answer to this question, but it will probably arise time after time, as inter-division breeding goes on, and much of the species' character is lost.

POSTSCRIPT TO "IN SEARCH OF BANJO PATERSON—HINSBY'S POET"

MEG YERGER, *Princess Anne, Maryland*

An almost immediate response to this article was a gift of a book with the inscription "To Meg for telling the world about an Australian daffodil". This a 1985 reprint of *The Man From Snowy River and Other Verses* written by Paterson and the introduction gives quite a complete description of his background and work.

Julianne and Harold Cross of Geilston Bay in Tasmania photo-copied extracts from *A Dictionary of Australian Folklore* by W. Fearn Wonan with a likely explanation of the term "Waltzing Matilda" which became the title of the famous ballad written by Banjo Paterson. It seems the bush tramp in Western Queensland rolled his possessions in a blanket or a greatcoat tied at both ends so material stuck out the way party snappers or salt water taffy is customarily wrapped. When he took to the road, or "went on the waltz", as 19th Century German settlers termed it, he carried this bundle over his shoulder. Facetious friends referred to it as his dancing partner whom they named Matilda—hence "Waltzing Matilda."

Fred Silcock of Mt. Macedon in Victoria wrote that he has never heard a variation of the story that Matilda was the nickname given by swagsmen (tramps) to the bundle they carried. The term "waltzing with Matilda" or "waltzing Matilda" was coined at a time when Australia teemed with itinerant workers, mostly men who went there at the time of the great gold rushes. Many of them found little or no gold and to earn a living followed harvesting and sheep-shearing and did all kinds of other work. These men carried with them only a roll of blankets and whatever could be placed inside. Usually the roll was tied at both ends and slung over the shoulder. The roll was known as a swag and the men were called swagmen or swaggies. To go waltzing with Matilda meant to pick up the swag and set out. The song "Waltzing Matilda" was about one such swagsman who stole a sheep and was confronted by the sheep's owner and a law officer.

Silcock also clarified the reference in the *Journal* article regarding the obscure nurseryman from near Melbourne who persuaded George Titheradge to become involved with daffodils. He was named Walter Smith and his nursery was at the foot of the Macedon Ranges at Ridell's Creek. The remnants of the nursery are still there including what was once an ornate gateway. It's now part of a farm and most of the daffodils have been stolen with those remaining overcrowded in lengthy rows and deficient in blooms.

ADS APPROVED LIST OF MINIATURES

APRIL 1987

DIVISIONS 1 - 9, AND 12

Agnes Harvey 5 W-W

Angie 8 W-W

April Tears 5 Y-Y

Arctic Morn 5 W-W

Atom 6 Y-Y

Baby Moon 7 Y-Y

Baby Star 7 Y-Y

Bagatelle 1 Y-Y

Bebop 7 W-Y

Bobbysoxer 7 Y-YYO

Bowles's Bounty 1 Y-Y

Candlepower 1 W-W

Charles Warren 1 Y-Y

Chit Chat 7 Y-Y

Clare 7 Y-Y

Cobweb 5 W-Y

Cricket 7 Y-Y

Curlylocks 7 Y-Y

Cyclataz 8 Y-O

Demure 7 W-Y

Doublebois 5 W-W

Elfhorn 12 Y-Y

Fairy Chimes 5 Y-Y

Flomay 7 W-WPP

Flute 6 Y-Y

Flyaway 6 Y-Y

Frosty Morn 5 W-W

Gambas 1 Y-Y

Gipsy Queen 1 Y-WWY

Greenshank 6 Y-Y

Halingy 8 W-Y

Hawera 5 Y-Y

Heidi 6 Y-Y

Hifi 7 Y-Y

Hors d'Oeuvre 8 Y-Y

Hummingbird 6 Y-Y

Icicle 5 W-W

Jessamy 12 W-W

Jetage 6 Y-Y

Jumblie 6 Y-O

Junior Miss 6 W-W

Kehelland 4 Y-Y

Kenellis 12 W-Y

Kibitzer 6 Y-Y

Kidling 7 Y-Y

Laura 5 W-W

Likely Lad 1 Y-Y

Lilliput 1 W-Y

Little Beauty 1 W-Y

Little Gem 1 Y-Y

Little Prince 7 Y-O

Lively Lady 5 W-W

Marionette 2 Y-YYR

Marychild 12 Y-Y

Mary Plumstead 5 Y-Y

Mini-cycla 6 Y-Y

Minidaf 1 Y-Y

Minnow 8 W-Y

Mite 6 Y-Y

Mitzy 6 W-W

Morwenna 2 Y-Y

Muslin 12 W-W

Mustard Seed 2 Y-Y

Nylon 12 W-W

Opening Bid 6 Y-Y

Pango 8 W-Y

Paula Cottell 3 W-WWY

Pease-blossom 7 Y-Y

Pencrebar 4 Y-Y

Pequenita 7 Y-Y

Petit Buerre 1 Y-Y

Picarillo 2 Y-Y

Piccolo 1 Y-Y

Picoblanco 3 W-W

Pixie 7 Y-Y

Pixie's Sister 7 Y-Y

Pledge 1 W-W

Poplin 12 Y-Y

Poppet 5 W-W

Quince 6 Y-Y

Raindrop 5 W-W

Rikki 7 W-Y

Rockery Beauty 1 W-Y

Rockery Gem 1 W-W
 Rockery White 1 W-W
 Rosaline Murphy 2 Y-Y
 Rupert 1 W-Y
 Sea Gift 7 Y-Y
 Segovia 3 W-Y
 Sennocke 5 Y-Y
 Shrew 8 W-Y
 Shrimp 5 Y-Y
 Sir Echo 1 Y-W
 Skelmersdale Gold 1 Y-Y
 Skiffle 7 Y-Y
 Small Talk 1 Y-Y
 Sneexy 1 Y-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



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
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
requienii syn. *juncifolius* Y-Y
 ** × *macleayii* W-Y =
 × *incomparabilis*
 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

MY MEMORIAL DAFFODIL PATCH

RONALD MANSBRIDGE, *Weston, Connecticut*

It was about ten years ago that I was walking in the Lake District in England. Quite unexpectedly I came across the field of daffodils about which Wordsworth had written:

...all at once I saw a crowd,
A host, of golden daffodils...
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

I sat on a boulder and looked at them, long and long. After a few minutes, being a numerary kind of person, I started counting. One, two, three, four...ten. Twenty. Fifty. A hundred. Five hundred. A thousand. Ten thousand. Thirty thousand. You've probably counted this way, taking a little group, then doubling it, and so on. To count the first ten or twenty, I would make a little circle with my thumb and fore-finger at arm's length. I did this two or three times, each time starting with a different little group. Each time it came out at thirty thousand, or perhaps a few thousand more.

Wordsworth had said, 'ten thousand'. 'Ten thousand saw I at a glance.' Maybe Wordsworth, being a literary sort of person, wasn't as good a counter as I was. After all, I couldn't write as good poetry as he did. And he arrived at his figure 'at a glance'.

But perhaps there was another explanation. To write, 'Thirty thousand saw I at a glance' might get top marks for accuracy, but it wouldn't do so well in the poetry department. It just doesn't read properly. It doesn't scan.

Then again, there might be a third explanation. More than a century and a half had passed since Wordsworth wrote his poem. Perhaps the daffodils had increased in number, from 10,000 to 30,000 over the years. (Since I first wrote this article, I have heard from Dr. Robert Woof, Secretary to the Trustees of Dove Cottage, that what I saw was in fact Dora's Garden, which Wordsworth gave to his daughter. The daffodils that he and his sister Dorothy saw in April 1802 were, and still are, on the banks of Ullswater, a few miles away. Dr. Woof also tells me that Wordsworth was actually an excellent mathematician.)

This idea appealed to me, the more so when I heard that the daffodils had originally been planted by some monks in the fourteenth century, I was told that these were the original wild English daffodil, *Narcissus pseudo-narcissus*, and that, since they were a species, and not a cultivated hybrid, they would more readily reproduce themselves from seed, as well as by division or cloning.

I started pondering about all this. Six hundred years. A long time. Longer than most tombstones would last. And much prettier than a tombstone. And probably less expensive than a tombstone. After a while, I made up my mind. I would have a patch of daffodils instead of a tombstone: The Mansbridge Memorial Daffodil Patch. And I would have

the fun of getting it started myself.

I already had about fifty bulbs of *Narcissus pseudo-narcissus* growing in Weston, just inside the row of maples along Lyons Plain Road. I bought fifty more, and another fifty the next year. Then it occurred to me to help Mother Nature with the seeding business. I got a little paint-brush, and in April went from flower to flower, supplementing the bees' work in transferring pollen from one blossom to another. Then in June I sowed the seeds that resulted.

No normally sane gardener grows daffodils from seed. It's a slow process, taking at least seven years before you get your first bloom. But I was only in my early seventies, and a born optimist. So in 1978 I put in about a hundred seeds. I saw no point in sowing them in pots or flats for their infancy. If they were to endure the hard winters and dry summers of Connecticut, the sooner they got used to it the better, and I hoped that the fittest would survive. I prepared the ground below the maples by mixing in a liberal sprinkling of bone-meal. Then I pressed a wooden yardstick into the soil, to make a trench three feet long and about two inches deep. Along this I put a layer of white sand, partly for drainage and partly to help me see the seeds as I dropped them in, one inch apart. I'm an utter tyro at this kind of thing, but I have recently had valuable advice from Helen Link, whose article, "Colonization of Daffodils" in the *Daffodil Journal* last year has proved a real inspiration.

At any rate, in 1979 I was rewarded by the appearance of about sixty tiny green needles. The following year they looked more like sixty darning



Parents and offspring. Five rows towards back show blooms from seedlings sown in 1978.

needles. Then, after another year, knitting needles, and then, slowly, year by year, appeared the recognizable flat leaves of a daffodil.

In 1985 I finally had the enormous satisfaction of seeing my first bloom. Just a single bloom, but after seven years of waiting it gave me as much pleasure as if it had been a most rare and striking cultivar. Last year, 1986, there were 29 blooms from the seedlings, bravely flowering alongside their parents. And now, this year, there are 65.

Meanwhile, each year I have been sowing an increasing number of seeds. Last June I put in about three thousand. Wordsworth, here I come!

If Megalopolis continues its urban sprawl, someone may want to build a house or an office or a factory between our house and our neighbors'. The Post Office has evidently anticipated this, having assigned number 302 to their house, and 306 to ours. If this happens, I hope there will be a fine battle in Weston, between the *Party of Progress* and the *Save the Daffodils Party*. But the Emmanuel Church has kindly agreed to get there ahead of the bulldozers and transplant at least some of the bulbs to the cemetery across the road.

Sooner or later, my ashes will be scattered over my daffodil patch. Daffodils love bone-meal.

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THE MERITS OF CULTIVAR CLASSIFICATION AT FLOWER SHOWS

JULIUS WADEKAMPER, *Faribault, Minnesota*

Commendation must be given to the specialty groups that promote cultivar class shows over color class shows.

What are the advantages?

1. It is horticulturally correct to judge an individual plant against perfection for the particular cultivar that it is and not against all other plants because they have one common factor i.e. they are 12" tall, or blue in color, or bloom on June 16.
2. It helps educate the public to the correct names of the cultivars since each one is labeled specifically according to its kind.
3. It simplifies the task of making out a show schedule, where, instead of listing innumerable classes under each section, only a simple statement is needed: "classes according to cultivar".
4. It simplifies setting up the show. Instead of many classes needing special space, some of which is used and some not, the classes are simply printed on 3 × 5 cards as the entries come in and placed alphabetically on the tables.
5. It guarantees that a cultivar which merits a ribbon gets it. On the other hand, if it does not merit one, the judges should withhold ribbons.

What are the disadvantages?

First of all, the judges must be knowledgeable. They must know what constitutes a good stem of each particular cultivar. This should be an advantage if the judges are well trained. Flower judges should make every attempt possible to attend numerous plant specialty judging schools and courses.

Cultivar classes cannot be used for sections of seedling classes. In most cases these class entries are simply numbered selections. This is as it should be, however, since in seedling classes only the best should be selected as winners.

Some complaint has been made that there are too many ribbons given. There are more classes and it is true there may be more ribbons. Judges should be cautious, however. If an entry deserves a ribbon it should receive it. If it does not deserve a ribbon it is poor judging to give it one. Ribbons never discourage participants from entering shows and is not that the whole idea?

WHO ARE WE—AND WHY?

RICHARD FRANK, JR., *Nashville, Tennessee*

Why do otherwise normal human beings raise and show daffodils? Those of us who are infected with the “yellow fever virus” not only spend our summers in digging, dipping, and drying, but also our autumns in planting, our winters in record-keeping and discussion of the relative merits of various cultivars, until finally Spring arrives. The anticipation of the last ten months becomes reality as we watch the blooms of our new cultivars and greet the reappearance of old friends.

The culmination of all of this, for many of us, is the Daffodil Show Season during which we enter the fruits of our efforts, and of the hybridizer, in competition with blooms entered by our friends throughout our region.

To again state my original question: Why do otherwise normal human beings raise and show daffodils? Those of us who have been involved in the exhibition of horses or other livestock appreciate the comfort of knowing that on the cold winter's day no ice need be broken on water trough to succor the daffodils. No veterinarian need be called to treat a triandrus, nor a farrier to shoe, at a price worthy of Neiman-Marcus, a cyclaminus. Those who have raised and shown dogs and cats find neither fleas nor distemper in their jonquils. A daffodil does not have to be taken to a boarding kennel to allow the family to travel.

Spring is the visible rebirth of a cold, drear, wintry world. From ancient days, the peoples of earth have celebrated the coming of Spring in rites religious and secular. What more than our daffodil is the harbinger of Spring! That, I believe, is the initial impetus to a grower of daffodils.

The human animal is a competitive one. We not only gain pleasure from the beauty of our flowers; we also are motivated to strive for excellence and continued improvement. The daffodil show not only provides us with the pleasure of the company of like-minded friends but also is the measure by which the excellence of breeding, care and culture, and judgment of selection and display may determine the relative merit of the competing blooms and their exhibitors. Nothing is more satisfying to an exhibitor than to attain an award in a large and hotly contested class.

Of late, much has been said, in meeting and in print, on these closely intertwined subjects: (1) cultivar versus color shows; (2) the attraction of new and/or younger growers; and (3) the cost of “new introductions” of daffodil bulbs.

It is said that a cultivar show encourages the beginning daffodil grower since each cultivar competes separately resulting in a multiplication of ribbons and equalizing the old “garden center” variety with the newest introductions since they do not have to compete each against the other.

As a wise old Southern politician is credited to have said, “If it ain’t

broke, hit it with a hammer and it darned well will be.”

I would respectfully submit that the sanctioned shows of the American Daffodil Society aren't broken and, in fact, admirably promote the development and improvement of *s. narcissus*, the education and enlightenment of the general public to the beauty of the daffodil and of its desirability as a flower, and the social intercourse of friends from around the world bound together by a common love of the little harbinger of springtime.

We have been active for a number of years as camellia growers and exhibitors, and in the American Camellia Society. The camellia shows are cultivar shows in which each “Lila Naff” is classed only with other Lila Naffs for the award of blue and lesser ribbons. Rarely are there more than two or three blooms in a class and very often only one. The only meaningful competition arises in the awards for “Best Miniature”, “Best Large”, “Best White”, etc. There is little satisfaction in a blue ribbon without competition and no recognition for blues except for sweepstakes. After having won the “Best Novice” award some years ago (in camellia parlance, “losing our virginity”), we were advised by a leading exhibitor to buy little known varieties in order to increase our harvest of blues without the pitfalls of competition.

I truly believe that the satisfication and pride of the competition in a large class of 3 W-ORs far exceeds a market basket of blue ribbons garnered by a half dozen cultivars of the same color code shown separately. For years before her untimely death, Louise Hardison was a leading grower and exhibitor of our local club. She was a dedicated and formidable competitor. The greatest incentive to the other exhibitors in our show was to compete with Louise's blooms, and the greatest satisfaction was, occasionally, to prevail. Competition to the highest degree in the spirit of good sportsmanship is an ultimate aim of a competitive show. Otherwise we shall have an exhibition, not a competition.

More philosophically, our primary purpose as a plant society is the improvement of the bred. The competition is the measure by which that improvement is determined. King Alfred was a wondrous cultivar when hybridized and introduced, as was Viking, as is Gold Convention. Phil Phillip's recent article in the *Journal* set forth succinctly the great investment of time, effort, and emotion in the development of a worthy cultivar from seed to commercial introduction. Without the incentive to market and to compete with the introductions of others, would we have the fantastic quality and variety of daffodils available to us today?

Competition is a two-edged sword. The “newness” or the cost of a cultivar is no guarantee that it surpasses in quality well-established old regulars of the show circuit. A survey of 1986 Gold and White Ribbon winning cultivars in ADS sanctioned shows include: Stratosphere (\$3.00); Arbar (\$0.95); Daydream (\$2.00); Papua (\$2.40); Ceylon (\$2.00); Falstaff (\$4.50); and Chiloquin (\$4.00). Each of these cultivars may be obtained for

less than the price of a pair of hamburgers at the nearest fast food outlet or two drinks at your favorite watering hole. In Nashville last year, a Ceylon from the Small Growers section (growers of less than 75 cultivars) was the winner of the Best Bloom Gold Ribbon while Falstaff captured the White. On the other hand, and in competition, newer tributes to the hybridizers' art such as Purbeck, Ashmore, Gull, Homestead, and Shearwater proved their excellence.

The improvement of the breed cannot be attained by the diminution of competition.



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TOM BLOOMER
WINNER OF THE PETER BARR MEMORIAL CUP 1985

BRIAN DUNCAN, *Omagh, Northern Ireland*

(reprinted from Daffodils 1985-6 with permission of the Royal Horticultural Society, London)

The Peter Barr Memorial Cup is awarded annually by the Council of the Royal Horticultural Society on the recommendation of the Narcissus and Tulip Committee to someone who has done "good work of some kind in connection with daffodils". Great are the names engraved upon that coveted cup since 1912 and it is fitting that the name of Tom Bloomer be added to that illustrious list. I venture to suggest that seldom has the award given greater pleasure to the recipient or to his friends, culminating in a private celebration dinner party, in a most unlikely London basement, at which a few close well wishers paid their tributes. I am honoured to have been invited to write a few words in appreciation of the man who founded Rathowen Daffodils in 1971 and of his work in promoting and breeding daffodils for over forty years.

Tom Bloomer is today probably best known wherever daffodils are grown and exhibited as the raiser of White Star arguably the best white trumpet in existence at this time. Though White Star might be regarded as the pinnacle of his achievements, and the flower to ensure his place in the record books, there is much more that is not so well known.

I first met Mr. Bloomer in 1963 when he honoured my wife and I by coming to tea before giving a talk and demonstration to the Omagh Horticultural Society. I remember that evening well; the 'yellow fever' had taken its first bite shortly before and my thirst for knowledge of daffodils had begun. It was with awe and nervous anticipation that the great man's arrival was awaited. I already knew of him as the man from Ulster who blazed the amateur trail to London with such great success and of his reputation for breeding new daffodils. Would such a man, who was also a noted businessman in Northern Ireland, bother to listen and talk seriously to a young whippersnapper wanting to pepper him with questions and seek the secrets of daffodil exhibiting and hybridizing which had so recently begun to fascinate? My fears and apprehensions were groundless.

Up rolled a snazzy red sports car and out stepped the immaculately dressed, tall, silver haired, modest and friendly gentleman I've come to know so well. That evening set the seal on my fate as a daffodil grower. In his quiet modest way Tom encouraged and inspired me to try my hand at hybridizing and I hung on every word during his lecture/demonstration. The flowers he brought were a revelation—never had the like been seen before in Omagh. The meticulous care with which he demonstrated his art in grooming, selecting and staging blooms was a wonderful illustration of a perfectionist at work. That meeting, in fact, inspired the development of



Mr. Tom Bloomer on the patio at his home with the Peter Barr Memorial Cup, May 1985.

the Omagh Daffodil Show which has since become one of the best in Northern Ireland. In this, and in many other ways, Tom Bloomer has largely been responsible for the revival of interest in daffodils in Northern Ireland, where, I venture to suggest, there are now more daffodil shows than in any comparable area throughout the world.

Appropriately, Tom Bloomer was born at daffodil time, on 17 April

1905. In past years a few 'Happy Birthday' celebrations have upset the decorum of the R.H.S. as the Ulster contingent cut the cake, sipped champagne and broke into sincere if unmusical choral tribute during mid-staging breaks.

In 1932 Tom married Miss Florence (Flo) Cowdy, a kind and gentle lady who was his constant companion and *aide* at daffodil shows everywhere. Mrs. Bloomer was greatly respected and loved by the daffodil fraternity and we all shared Tom's loss when she died in 1979.

Because of ill health and immobility Mrs. Bloomer's mother, who was a keen horticulturist, lived with Tom and his new bride. As a result social activities were somewhat curtailed and Tom found gardening taking the place of rugby 'his first love' as he set about landscaping the 2½ acres around his new home just before the outbreak of War. Tom was in his prime a well built rugby forward for Ballymena. At the Omagh Horticultural Society meeting referred to earlier, the vote of thanks was proposed by an opposing and contemporary light-weight scrum-half who remarked with feeling that he just couldn't believe that Tom Bloomer could possibly have a gentle enough touch to smooth a daffodil petal!

The landscape design included a long border for bulbs and as Tom was acquainted with Guy L. Wilson who lived nearby it was natural to go to him for supplies and advice. When these bulbs flowered a gardening friend suggested that some should be taken to the Ballymena Spring Show. Only modest success was achieved but 'yellow fever' had taken its grip. Tom immediately started to improve his stock of bulbs, to learn about growing, grooming and staging. He recalls with amusement that the following year he gave some of his 'reject' flowers to a friend who, with total disregard for the 'grown by exhibitor' rule, exhibited these rejects beating Tom's first choices in several classes. He also recalls that in those early days he exhibited his first choice flowers in the Novice Section at Coleraine and entered his spare flowers in the Open Section. He won the Open Cup—and very little in the Novice Section! 'That shows you what I knew about daffodils' he laughs when recalling past experiences.

His enthusiasm increased however and he made regular visits to Guy Wilson, who supplied cherry cake to the Bloomer children and was irreverently referred to by them as Mr. Buffin. Mr. J. Dunlop was also a friend and adviser at this time and once remarked during a discussion about the merits and placings of flowers on the show bench, 'Tom Bloomer—you have nicks on the brain'. When it is revealed that Tom examined every flower in minute detail before a 100 watt electric lamp and rejected every flower, however well grown or otherwise perfect, if it had the slightest nick or blemish, then perhaps the remark had some justification. Certainly Tom never forgot it and uses the story to illustrate that in selecting and judging daffodils a balanced approach is necessary and all the faults or merits must be given due consideration and without prejudice.

I doubt if there has ever been a more meticulous stager of daffodils

than Tom Bloomer. Every flower is groomed to perfection and staged to its best advantage. His group classes and trade displays in London were models and examples of how flowers should be exhibited. Every flower perfectly poised, placed and spaced and backed by clean well arranged leaves, uniform coloured and well trimmed moss in polished vases were the hallmark of his exhibits. Many of us try to follow his example but do not seem to have the patience and skill to achieve comparable results.

With such dedication, perseverance and natural aptitude it is not surprising that Tom achieved such outstanding success when, after conquering all within the confines of Northern Ireland, he ventured to London. He became the first person to win the top amateur award, the coveted Bowles Cup, on three successive occasions in 1955, 1956 and 1957. The *R.H.S. Yearbook* report of 1958 is worth quoting: 'The Bowles Cup was won for the third year in succession by Mr. T. Bloomer, a remarkable feat, considering that it is awarded for twenty-four varieties, three stems of each, drawn from not less than four divisions. I believe I am right in saying that Mr. Bloomer has broken all records in achieving this.' The report might also have added that the achievement was all the more remarkable considering the handicap of growing the flowers in the cold north of Ireland, with the resultant difficulties of pot growing, and losses during transit to London.

The measure of Mr. Bloomer's success in overcoming these handicaps is summed up in a quote from the report of the 1956 London Show. 'The entries for many of the single bloom classes were large and of unusually high quality. The biggest aggregate of points won was gained by Mr. Tom Bloomer who carried off the Barr Silver Vase, a remarkable achievement, seeing that he won the Bowles Cup and the Silver Gilt Williams Medal. Mr. Toal ran him close in these classes and actually had more firsts. These Irishmen take a lot of beating!'

After these London successes Mr. Bloomer concentrated primarily on raising his own seedlings. He had made his first crosses in 1950 after Mr. Jim Bankhead encouraged him to do so and gave him pollen of a 3 W-R seedling which had just been awarded Best in Show at Coleraine. Crosses were then made regularly between 1950 and 1973. I am privileged to have copy records of all Mr. Bloomer's daffodil raising activities from which I note that he made 869 crosses and sowed 14,954 seeds averaging 17.2 seeds per cross. Crosses per year and number of seeds sown ranged from 27 to 108 and from 194 to 2,425 respectively. Averages would be about 60 crosses and 1,000 seeds per year which must be quite enough for most amateurs to cope with when the full flood of flowering and the resultant selection and recording processes get under way.

That these hybridizing efforts were attended by considerable success is now well known, though perhaps the best are yet to come. Tom Bloomer would be the first to admit that in naming almost 100 seedlings he may have been unduly ambitious and optimistic about the futures of some of his daffodil children. He was not the first and is certainly not the last, as I

can personally testify, to register too many varieties!

I have the pleasure of growing on and making final selections from the seedlings of the last years of Mr. Bloomer's crosses. There are 110 seedling stocks still under trial and I confidently predict that there are some which will match the standards set by White Star, Midas Touch, Silent Valley, Golden Joy, Lancelot, Silent Cheer, Dress Circle and Poets Way. There are excellent pinks, some brilliant and smooth 2 Y-R's and 3 Y-R's, beautiful yellow/pinks and of course some more really good trumpets. Santoria 1 W-W; Chief Inspector 1 W-Y; Fly Half 2 Y-R; Megalith 2 W-Y; Algarve 2 W-P; and Vernal Prince 3 W-GYY were all London prizewinners in 1985 when Mr. Bloomer made a welcome return to competition. Bulbs of the best of the selected seedlings and named kinds are returned to Ballymena each year, where Tom grows them in pots for fun and for Engleheart Cup entries. If correct timing of a good range of these seedlings as well as his best named varieties can be assembled on the day in London then other breeders will need to be at their best to meet the challenge, as evidence by his second prize in this year's Engleheart Class in which Majestic Star, Golden Joy, his new 2 W-P Mentor and 3 W-YYP Ravensbill were outstanding.

In the space available this pen picture cannot possibly do justice to the man to whom I, and many others off the daffodil fraternity, owe so much. Tom Bloomer is a man well loved, respected and admired by all who have the pleasure of knowing him. I am privileged to regard him as a true and loyal friend, almost indeed like a father. He is modest to a fault, of quiet and even temperament, understanding and slow to criticise and with a sense of humour which endears him to adults and children alike. He will be embarrassed by these remarks and I know I will be chided, but Tom Bloomer is worthy of a tribute by a better scribe. He is also eminently worthy of the great honour which the R.H.S. has bestowed upon him.

THE LATEST AND THE BEST: DIVISION 6

MALCOLM BRADBURY, *Essex, England*

(from the *North Ireland Daffodil Group Newsletter*, October 1986)

Division 6 is dominated by first generation hybrids between standard cultivars from Divisions 1 to 3 and *N. cyclamineus*, a distinctive specie of trumpet character and miniature proportions. Not surprisingly crosses between such dissimilar parents have created hybrids showing a wide range of form, poise and size. The survival of such a diverse group of exhibition flowers reflects the liberal interpretation of registration requirements and lack of consensus amongst judges as to what constitutes a good cyclamineus hybrid. I ought therefore to warn readers about the preferences which underpin my comments.

My attitudes towards mainstream exhibition cultivars in Division 6

have been strongly influenced by starting my collection with the late Cyril Coleman's well-known trio of Charity May, Dove Wings and Jenny (all raised from Mitylene \times *N. cyclamineus*). When such first generation hybrids are crossed with cultivars from Divisions 1 to 3 the characteristics of *N. cyclamineus* often become significantly less predominant. In particular, stem height and flower size increase and the perianth may not reflex very much, if at all. The resulting loss of the 'grace' associated with *N. cyclamineus* can be so extensive that registration in Divisions 1 to 3 would sometimes be more appropriate. At a minimum, whatever their merits as garden and decorative varieties, such large cultivars ought to be penalized at shows for their uncharacteristic form and poise. In this context, I regard Brian Duncan's decisions when registering 1 W-Y Form Master, 2 Y-GYY Joyland and 1 W-GWW Snow Gleam (all raised from Joybell \times Empress of Ireland) as prime examples of good practice.

Other common faults in Division 6 cultivars include lack of balance to over-long trumpets, coronas which are too wide relative to their length, loss of the drooping poise of *N. cyclamineus* and petals which are wide and rounded rather than narrow and pointed. To avoid confusion, I should make it clear that I am not in favour of confining Division 6 to *N. cyclamineus* 'look-alikes' which vary only in size, height and colour. My preferences are, however, biased towards cultivars which can be seen at a glance to meet the registration requirement for Division 6 i.e. 'Characteristics of *Narcissus cyclamineus* predominant'.

At this point, I ought to comment on two groups of attractive cyclamineus hybrids which in my view do not meet the requirements of Division 6. First, there are several cyclamineus hybrids which are similar to cultivars from Divisions 1 to 3 except that they are much smaller. Despite the obvious commercial limitations, I feel that such cultivars ought to be registered in Divisions 1 to 3 and make their mark as miniatures or intermediates where show schedules permit. The present position is unsatisfactory and it is to be hoped that the example set by Grant Mitsch and Brian Duncan with 1 Y-Y Sylph and 2 W-YWP Rimsky will be rewarded by a greater provision of appropriate classes at shows, despite which judged by their appearance do not obviously belong to any which judged by their appearance do not obviously belong to any particular Division (except perhaps Division 12), e.g. Elwing and Foundling. Many such cultivars are good garden plants, attractive for flower arranging and of sufficiently good form to justify a place on the show bench *somewhere*. Hybridizers have created something 'different' which does not easily fit into the classification system and will rightly go on doing so. The present position, whereby such flowers get on to the show bench because the rules are interpreted liberally, is fortuitous for progress in hybridizing, but is not ideal.

The comments which follow on individual cultivars are not comprehensive. Miniatures have been excluded so as to focus on mainstream cultivars and despite having grown over fifty different hybrids during the past decade, there are important gaps in my experience, particularly of varieties raised overseas. Several older cultivars which are now rarely

seen at shows have also been excluded. The framework for my comments is the colour coding now used to distinguish the five single bloom classes for Division 6 at the R.H.S. Show.

ALL YELLOW

Charity May (1948) dominates its class and is, I believe, the only cultivar from Division 6 ever to be considered for the Best Bloom award at the R.H.S. Competition and Show. Despite growing competition from more recent introductions no clearcut successor to Charity May has emerged.

Raised by Grant Mitsch from the same cross as Charity May, Willet (1966) is a little smaller, slightly earlier flowering and smoother. Willet grows better than its sibling for me and is a more delicately balanced and elegant flower.

Other potential challengers raised by Grant Mitsch include Rival (Jenny open pollinated—1976), Rapture (Nazareth \times *N. cyclamineus*—1976), and El Camino (Honey Bells \times *N. cyclamineus*—1978). My first bloom of Rival won its class at the R.H.S. Show in 1980. The bloom was very smooth with substance to spare, had a beautifully serrated rim to its corona and was of clear even glowing yellow colouring. Unfortunately, subsequent blooms have been very large and the shape and balance of the petals most variable. The informal characteristics of the specie are clearly pre-dominant in the rather stiffly poised Rapture. Despite its charm, I suspect that Rapture will be a useful, rather than an outstanding Show flower. I have seen El Camino several times and not bought it because of its excessive height.

I looked carefully at Brian Duncan's winning bloom of Elfin Gold (Golden Joy open pollinated—1983) at the R.H.S. Show in 1983. Strong points included smoothness, substance and clear deep golden yellow colouring. Unfortunately, the bloom was rather large and the shortness of Elfin Gold's cup relative to its width detracted from its elegance by giving a compact and rather heavy impression.

Sir Frank Harrison's Charity Fair (Charity May \times seedling—1983) has an attractive bell-shaped corona. Unfortunately, the perianth does not reflex and the tall stem results in Charity Fair looking like a medium-sized 2 Y-Y. Hence, my use of Charity Fair in attempts to breed distinctive 2 Y-Y's.

Radical (Rosewarne E.H.S. 1985) shows clear evidence of *N. cyclamineus* in its parentage, but unfortunately can grow as large as a standard 1 Y-Y.

YELLOW PERIANTH: ORANGE OR RED CORONA

The class 6 Y-O or R is a weak class.

Beryl (Chaucer \times *N. cyclamineus*—P. D. Williams 1907) has a short bell-shaped cup and long narrow strongly-reflexed petals of dirty white/pale yellow. A useful parent, Beryl is likely to disappear from shows now that classes restricted to shorter cupped cultivars have been abolished.

Andalusia (2 W-R seedling \times *N. cyclamineus*—Cyril Coleman 1961) is a

graceful flower with a longish cup. Though likely to do better than Beryl, I suspect that Anadaluia will also suffer from recent changes in show schedules. Having lost Andalusia three times in a decade, I hesitate to recommend it.

Grant Mitsch's Jetfire (2 Y-R seedling \times *N. cyclamineus*—1966) is one of the first daffodils to flower in my garden. Jetfire has a longish narrow corona, the colour of which intensifies from gold to orange red as the flower ages. Though rarely able to beat a good Charity May, Jetfire is a must for early shows, should do well in the new class for hybrids with orange or red coronas and is an outstanding garden plant with enormous commercial potential. Unfortunately, show blooms of Jetfire are often spoilt by yellow blotches which give the corona a mottled appearance.

Raised by Grant Mitsch from a Vulcan seedling \times *N. cyclamineus*, Itzim (1982) also develops in form and colour as it matures. Itzim has sufficiently strong cyclamineus characteristics to make it worth trying for breeding, but is unlikely to displace Jetfire. Despite occasional blooms of show quality, this conclusion likewise applies to Satellite (1962), and Shimmer (1977), which were also raised by Grant Mitsch.

Quaint (P. and G. Phillips—1975) has broad reflexing petals, a wide shortish expanding cup and strongly contrasting colouring. Blooms as large and tall as standard Division 2 cultivars and uncharacteristic form led me to stop growing Quaint some years ago.

There is considerable scope for hybridizers with 6 Y-O or R, both in terms of general improvement and the breeding of later flowering cultivars than Jetfire.

WHITE PERIANTH: YELLOW CORONA

This is a strong class with a lot of interesting flowers.

Pepys (P. D. Williams—1927) has the most elegant flower of any cyclamineus hybrid I have seen so far; a well-coloured, long, narrow-waisted trumpet is delicately balanced by long narrow petals which reflex so strongly as to almost touch at their tips. Shown with considerable success by John Blanchard, Pepys could perhaps be criticised for a slightly short stem and petals which look difficult to whiten. This said, my only reason for not recommending Pepys is its long absence from commerce. PLEASE will somebody build up a stock and re-introduce Pepys to commerce?

Though the least successful of the Coleman trio as a parent, Dove Wings (1949) has an outstanding show record and is a very good garden plant.

Joybell (Jenny open pollinated—J.L. Richardson 1969) has a most attractive bell-shaped cup and its flat smooth perianth is of very waxy texture. Unfortunately, Joybell is rather tall and its cup is the only obvious characteristic it shares with *N. cyclamineus*. Although Joybell is sometimes successful at shows, I feel that it ought to have been registered in Division 2.

Perky (1970) and Ibis (1972) were both raised from Trousseau \times *N. cyclamineus* and are much closer to the species in form than Dove Wings

and Joybell. Perky has the strongest colouring of any 6 W-Y, whilst Ibis had cleaner but paler colouring. After being unavailable for some years, Perky is again in commerce. Though not a very vigorous plant and despite the time and care needed to whiten its perianth, Perky's success at early shows fully justifies its place in my collection. Conversely, I bought Ibis after seeing Wilson Stewart's superb winning flower in 1979, but my blooms have had a starry perianth and I have yet to grow a flower worth showing.

Surfside (Oratorio \times *N. cyclamineus*—1972) was also raised by Grant Mitsch and has similar form to Dove Wings. Although Surfside has been successful at major shows, its flower is large and heavy relative to the stem height and the petals are rather short and broad for Division 6.

Out of Mavis Verry's famous trio; Tracey, Trena and Tinkerbelle (Assini \times *N. cyclamineus*—1971), only the latter has survived in my garden. Tinkerbelle has produced some attractive, clean, moderately coloured blooms, which though unsuccessful at shows, have been good enough for me to feel justified in exhibiting them. I hope to try again with these famous New Zealand varieties shortly.

Notwithstanding the introduction of Phalarope (Titania \times *N. cyclamineus*) by Grant Mitsch last year, the absence of significant new cultivars since the early 1970's is surprising. This class offers considerable scope for hybridizers both to refine form and colour using line breeding and to create late flowering cultivars.

ALL WHITE

The all whites are a weak class on the verge of major changes.

Jenny (1943) has narrower, longer and more strongly reflexed petals than its siblings. A bicolor on opening, Jenny only becomes all white shortly before the flower dies. The least successful of the Coleman trio at shows, Jenny has been given a new lease of life by the recent creation of the single bloom class for all whites. Though likely to be displaced as a show flower in the near future, Jenny is for hybridizers, Cyril Coleman's most important contribution to Division 6. As a parent Jenny usually passes on some of its cyclamineus character whilst producing seedlings with the colour of its mate. The existence within Division 6 of almost every colour combination available in daffodils is primarily due to Jenny.

Titania (Trousseau \times Jenny—J. L. Richardson 1958) opens white, but has a large flower on a tall stem and shows few of the characteristics of *N. cyclamineus*, I feel that Titania ought to have been registered in Division 2.

Of similar form to its siblings, Grant Mitsch's Ocean Breeze (Trousseau \times *N. cyclamineus*—1069) opens a pale bicolor but fades rapidly to all white. I have used Ocean Breeze several times in collection classes and regard it as a useful but not outstanding cultivar.

Of similar form to Dove Wings, Grant Mitsch's Cazique (1982) opens with a pale yellow corona which fades rapidly to ivory white, has lots of substance and is very smooth. Raised from a pink seedling crossed with *N. cyclamineus*, Cazique is the best 6 W-W I have seen and ought to make a big impact at shows when grown more widely.

Brian Duncan's Elrond, Elwing and Sextant were all raised from

Stainless × 6 W-P Foundling. These very beautiful pure white flowers of intermediate size and proportions have inherited the short expanding cup of their seed parent and have perianths of good form and substance which reflex very little. Readers who do not share my doubts about Division 6 hybrids where few of the characteristics of the specie are evident, will want to evaluate these attractive mid-season flowering cultivars closely, in the expectation that they will do well at shows.

WHITE PERIANTH: PINK CORONA

Unless scientific tests are performed, it is difficult to be confident about the parentage of hybrid daffodils. The practice of basing registration on the raiser's description of the appearance of a cultivar can, therefore, be regarded as a matter of common sense. My doubts, which are at their greatest with the 6 W-P's centre on the practice of registering in Division 6 hybrids where arguably only one characteristic of *N. cyclamineus* is present. Often, the characteristic in question is a reflexing perianth. To me, the short broad petals of many 6 W-P's look much closer to those seen on some cultivars in Division 9 than to the long narrow petals of *N. cyclamineus*. Particularly when combined with a short cup of Division 3 character, the end result can be most attractive, but bears little likeness to the specie. For me, the case for including such flowers in Division 6 seems to rest primarily on the uneasy proposition that these creations of the hybridizer's art have no better slot to occupy. This said, it is time to return to the flowers.

Foundling (Irish Rose × Jenny—Carncairn 1969) has an outstanding exhibition record, particularly at mid and late season shows. Strong points include deep pink colour, intermediate size, good balance between the short cup and short reflexing petals, garden vigour and good seed setting. Despite the drooping poise for much of its life and reflexing petals, I remain unconvinced that the characteristics of *N. cyclamineus* are predominant in Foundling.

Waif and Stray (Foundling × Lilac Charm—1983) have longer coronas than Foundling and look interesting to breed with. However, given the strength of the competition, I do not expect them to make much impact on the show bench.

Of unknown parentage, Little Princess (Mrs. J. L. Richardson 1983) is a large flower with broad moderately reflexing petals on a short stem. Of Division 2 character, Little Princess has a very distinctive pink colouring which it passes on to its progeny, but is unlikely to succeed at shows.

The most prolific breeder of 6 W-Ps to date is Brian Duncan.

Lavender Lass and Lilac Charm [Roseworthy × (R562 × Rose Caprice)—1976 and 1973] cannot prove their descent from the specie, but certainly look like mainstream Division 6 hybrids. Both have pale lilac-pink colouring. Although Lavender Lass is slightly more robust in appearance, it is the delicate looking Lilac Charm which has been most successful at shows. Now that Lilac Charm can be bought on demand again, I expect it to re-establish some of the show bench form it demonstrated in the early 1970's.

I have not grown Delta Wings (Interim × Joybell?—1977) but have noted considerable variation in height in the examples seen at shows. Nymphette (Roseworthy × ?—1978) has an attractive waisted cup, smooth texture, and flowers a little after Foundling. Unfortunately, Nymphette's petals do not reflex very much and are not quite pure white. Though a little smaller, Nymphette often reminds me of what Joybell would look like if it had a pink cup.

I have lost count of Brian Duncan's more recent 6 W-P seedlings, whether named or under number. These seedlings include almost every permutation of characteristics seen in Division 6. Thus coronas range from acorn cups through half-length narrow cylinders to trumpets, in colours from copper-orange through pink to lilac-pink. Likewise, perianths include those which do not reflex at all, through to petals which curl back like a lily. On the whole, these seedlings are of mainstream Division 6 height and size. Apart from the obvious scope for line breeding in the longer term, this seedling explosion offers enormous promise for mainstream 6 W-P's, intermediates and distinctive new cultivars which do not fit easily into the existing classification system. I have found it difficult to decide what to buy, if only for fear that even better flowers may be available shortly. This said, I like the deep pink half-length cylindrical cup of Diane [(Roseworthy × Rosedew) × Foundling—1983.] I also await with interest the introduction of Mary Lou (Lilac Charm × Lavender Lass—1984), a most distinctive cultivar in the something different category.

I much regret not having seen Grant Mitsch's Cotinga (1977) and Carib (1980), or any 6 W-P's from Australia and New Zealand.

OTHER COLOURS

Though not yet in commerce, almost every colour combination known to the daffodil hybridizer exists within Division 6. Unfortunately, I have not yet seen either Grant Mitsch's 6 Y-W's or Ballydorn's 6 W-O Dove of Peace (Buncrana × seedling—1980). Usually, despite a few promising seedlings that have been exhibited, multi-coloured rimmed varieties have still to make a significant impact in Division 6.

CONCLUSION

The Editor's remit asked for four cultivars to be chosen to form the basis of an exhibitor's collection. Those who rely mostly on past show results when choosing cultivars, will have no difficulty in deciding to buy Jetfire for early shows, Charity May and Dove Wings for mid-season shows and Foundling for later shows. As I like them better, I would substitute Willet for Charity May and Lilac Charm for Foundling.

However, four cultivars does not now cover all the single blooms classes at the R.H.S. Show and is restrictive for collection classes. I would therefore add Perky to give distinctiveness to early season choices and Cazique because it has an outstanding future and would make it possible to enter the 6 W-W class.

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