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Number 3

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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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1987 POPULARITY POLL

1. Print or Type Alphabetically Please
2. Vote For Up to, But Not More Than, 25 Cultivars
3. Select Your Favorites considering the following:
 - a. introduced, well-established varieties (no seedlings).
 - b. observed in your garden or your immediate area.
 - c. early and late varieties, good plant performance, distinctiveness and/or abundance of bloom, reliability.

Price Should Not Be Considered

This survey is made to determine the cultivars best liked by the membership of our Society, and to supply a list of varieties useful to beginning growers.

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NOTE: Second Member of Family Membership Should Use This Side.

IN THIS ISSUE

<i>Breezand Spectacular</i>	<i>Betty & Brian Duncan</i>	133
<i>Cultivate New Members</i>	<i>Donna Dietsch</i>	144
<i>Gentlemen's Challenge Class</i>	<i>Susan K. Barker</i>	146
<i>Judging Daffodils</i>	<i>Peter Ramsey & Max Hamilton</i>	147
<i>Orange Perianth Daffodils</i>	<i>Leone Low</i>	150
<i>How I Started Hybridizing</i>	<i>John A. Hunter</i>	152
<i>What About Foliage?</i>	<i>Sir Frank Harrison</i>	155
<i>Daffodil Show Dates</i>	<i>Mrs. Hubert Bourne</i>	158
<i>Amy Cole Anthony</i>		162
<i>Bulletin Board</i>		163
<i>What's In A Name</i>	<i>Brian Duncan</i>	165
<i>Beginner's Corner</i>		166
<i>Narcissus Mosaic</i>	<i>Tom D. Throckmorton</i>	168
<i>Net For A Fly</i>	<i>Cathy Riley</i>	171
<i>Here and There</i>		171
<i>Picoblanco?</i>	<i>Alice Wray Taylor</i>	172
<i>Growing Double Daffodils in the Deep South</i>	<i>Theodore E. Snazelle Ph.D</i>	173
<i>About Kingwood Center</i>	<i>Charles Applegate</i>	177
<i>All Around Columbus in 1978</i>	<i>Kate Reade</i>	178
<i>Elise Havens</i>	<i>Rosemary & Bill Roes</i>	180
<i>John Blanchard</i>	<i>Noel A. Burr</i>	182
<i>Growing & Showing A New Daffodil Society</i>	<i>Glenda Ross-Smith</i>	186
<i>Convention Registration Form</i>		190

COVER

John A. Hunter won the Grand Champion at the South Island
New Zealand Show with this Air Marshall x Torridon cross.
(His photo)

BREEZAND SPECTACULAR

BETTY AND BRIAN DUNCAN, *Omagh, Northern Ireland*

In the middle of February a letter from Jan Pennings of Breezand, Holland, arrived through our letter-box which contained a kindly and often repeated invitation to visit the Netherlands.

Considering that we were in the midst of what turned out to be the coldest and the driest February since the turn of the century it was an almost incredible suggestion that "a good time to visit is the end of this month for we have at that time our Flower Show and if you came on Friday or Saturday you could see the Breezand Show and on Monday morning we can go to the world's biggest auction of flowers in Aalsmeer". Such an invitation could not be ignored. To visit Holland and see the bulbs in flower had long been an ambition but our own daffodil growing, showing, and hybridising activities seemed always to take precedence. Though we found it difficult to imagine that there would be much to see at a Flower

Show in late February, especially with this year's record low temperatures, the invitation really was all the more intriguing and we just could not resist, especially when it was found we were only 1½ hours from Amsterdam by direct economy flight from Belfast Airport.

On arrival at Schiphol we discovered that Holland was in the midst of an even deeper dry freeze-up than at home and that there was widespread concern about "root-pull" damage to bulbs in the fields. All canals were frozen with the ducks and water fowl congregating en masse in the occasional little oasis of liquid water.

To our expressed fears about the show in such cold conditions we were assured that the show would be on and that we would be surprised. More of that later!

Though we were aware of the reputation of the people of Holland for decorating their houses with plants, we were not quite prepared for the amazingly verdant scene which greeted us on entering the Pennings' home. In the entrance hall were numerous foliage plants, a flowering orchid, a pot of the delightful pink and white blend tulip Dreamland and several large pots of daffodils including two particular personal friends Limehurst and Camowen. The rest of the house was the same, only more so! Veritably, the Pennings—Jan, Ans, their delightful and (thankfully) English speaking children live in a garden. I was so intrigued and full of admiration because the whole layout seemed to be entirely natural and did not encroach on living space, that we enquired (much to the amusement of our hosts) if we might do a count! In summary this considerable effort provided the following information:

Flowering Pots	7 daffodils: 5 orchids: 4 hyacinths: 2 tulips: 2 cyclamen	Total 20
Foliage Plants	66 in living/dining room: 26 in kitchen: 15 in hall	Total 107
Vases Cut Flowers	1 daffodils: 2 tulips: 1 nerines	Total 4
Bedroom plants, also plentiful, were not counted!		

In addition there were four expertly designed living floral arrangements including hyacinths, nerines and daffodils in which Foresight, Golden Amber and Festivity featured strongly. There were also 29 dried flower arrangements in a wide range of beautiful shapes, forms and colours. Ans Pennings is obviously a very talented and a very prolific flower arranger and we discovered that she feeds the plants on left over tea!

We make no apology for these initial, personal notes and impressions in a report which really ought to be dealing more specifically with horticultural aspects of the visit. Let it be said that impressions of the Dutch as a nation of single-minded, hard-headed businessmen has softened. Yes, they are thoroughly professional in everything they do—but they also have time to enjoy their flowers; they have a true love of plants and the beauty they see must not always have a D.fl. sign.

The ominous speed of the Pennings power generating windmill was enough to prompt the donning of coats and scarves on departure for the



show—and how they were needed! Temperature about 10°C and a chill factor certainly never experienced in Northern Ireland. To step from this Arctic chill into the magnificent exhibition hall ablaze with the vibrant colours of tulips, hyacinths, daffodils, crocus, amaryllis, and the full range of miscellaneous spring flowering bulbs all laid out in deeply concentrated landscape fashion was an experience never to be forgotten. After the first stunned admiration the questions began churning in the mind—how can it be done? Who is responsible for such a display? Where did all these

flowers come from at this time of year? Why is a Show held at such an early and seemingly inconvenient time of year? Answers could come in more detailed examination and discussion.

In a report of this type it is not possible to describe in detail the various individual exhibits. Within the overall "curved" theme which had been determined by the organisers, each exhibitor was free to display his artistic skill and the particular plants in which he specialised to best advantage. As would be expected and as seems appropriate to bulbous plants, most were displayed at ground level, albeit well contoured. The bulbs were growing in pots which were buried in masses of peat. Shrubs, floral arrangements, hard surface features, fountains, and even a pond with ducks, swans and cygnets were all there to add greenery, light, architectural background, tinkling sounds, and animation. Such was the Breezand Spectacular. Jan Pennings was right—we were surprised and delighted to find such beauty at a time when at home the snowdrops had hardly dared to peer through the chilled and hardened earth of Northern Ireland.

On the daffodil exhibit of Mr. Karel van de Veek comprising more than 150 daffodil varieties we were pleased to see some of our own. Violin was just opening but its short stem, which has been a concern for exhibition purposes, is a decided advantage for pot forcing and seemingly it attracted some interest as a deeply coloured pink. We thought the pot of Tom Bloomer's Standfast was magnificent but despite its deep colour and good form seemingly its parent Camelot is preferred because of its larger size. Others to catch the eye were Shining Light, Jetfire, lovely Lunar Sea, Rosy Wonder (2W-WWP), little Bantam (2Y-YYR) and the delightful Coleman triandrus Ice Wings which I remember coveting about 10-12 years ago and hadn't seen since! Now I know the answer—it's been hiding in Holland and I predict it will sooner or later land back on the exhibition benches with the same sort of dramatic impact as the now ubiquitous Unique. Mr. Van de Veek also had the award for the best "Narcis" in the show for a pot of White Ideal which was stately, pure white and of attractive form and style but hardly of exhibition quality. Rather more garish and flamboyant amongst the 150 varieties shown were Berlin, Colororange and Big Chief—all of these would certainly provide colour impact in the garden and it had to be admitted that the pot of smallish, if perfect, Broomhill in their midst was likely to pass unnoticed! Seemingly, however, there is a tremendous market in Germany and elsewhere for varieties which we, who favour exhibition types, would consider over-cupped, big mouthed, or simply out of proportion. In Holland bulb growing is a business; the customer is yet regarded as being right. So, such varieties still predominate, but it was gratifying to find that Mr. Van de Veek has an eye for our kind of flower, grows them in his trial grounds and presents some of them to the public at shows such as Breezand.

Also, with an eye for real quality is Mr. J. W. A. van de Wereld who was awarded "de Gouden Bolbloem"—the golden bulbflower—which is regarded

as the premier award of the show. His display was truly magnificent both in artistic layout and in the quality of flowers which included over 50 varieties of daffodils (many from Grant Mitsch), tulips and miscellaneous bulbs. Under seedling number were two pots of what we think is perhaps the best exhibition reverse bicolor trumpet yet seen. It certainly had the best, deepest and cleanest contrast; the really pure white trumpet is beautifully and generously rolled and serrated, the perianth was really deep luminous lemon yellow, flat, smooth and there was hardly a nick in the 30-40 flowers on display. I predict a happy future for this flower when it is allowed access to a wider world. It has that extra style and character in addition to the more easily defined qualities which tempts the suggestion that it could some day be as common as Carlton—subject to considerations of health, multiplication rate and plant habit.

Also in Mr. de Wereld's display were lovely pots of brilliant Cool Flame, 2W-P; lively looking Surfside and Swift, 6W-Y's; deep golden Reliance, 6Y-Y, and Quince which looks like the best exhibition bet of the trio which includes Tete-a-Tete and Jumble.

Dwarf species, species hybrids and a full range of standard sized tulips also abounded on this exhibit, each flower in each pot standing straight and strong and to an incredible standard of unblemished uniformity in height and colour. Nature does not provide such unvaried perfection without help—even in Holland exhibitors have their little tricks, some of which ultimately emerged on repeated enquiry!

Our host, J. S. Pennings, selected a stepped and tiered ground level layout for his first prize exhibit which included the largest selection of hyacinths in the show. Mr. Pennings is perhaps Holland's best known specialist in hyacinths and there was no doubt even to our untutored eyes that he fully merited the awards for best hyacinth—Jan Bos—a lovely, full, deep red, and reserve best hyacinth—Blue Jacket—a beautiful, tall, stately and massive flower of lovely form and colour. Pink Pearl and the white Carnegie were also in lovely form.

Mr. Pennings used Birch, Cupressus, Spruce, and several of his wife's floral arrangements to add impact and height to his exhibit and, as he also explained, to demonstrate the many uses of flowers in the home.

Tulips and daffodils (15 varieties) added variety and it was pleasing to see a pot of Camowen and some pots of numbered seedlings with B. and D. prefixes looking well. Johann Strauss, 2W-R, is a particular favourite of Mr. Pennings and though not of show form it is a bright and cheerful large 2W-R which forces well and makes good bulbs.

It was interesting to meet some of the personalities of the bulb growing industry in Holland and to learn something about the scope and scale of their operation and the structure of the industry.

Mr. Cees Breed, Chairman of the seven member Dutch Daffodil Committee, is the specialist in new varieties for HOBHO—one of two major bulb buying and selling offices for growers and exporters. It is generally accepted that Mr. Breed probably knows more about the whole

range of flower bulbs "Bloembollan" than anyone else in Holland and he has an incredible reputation for identification of varieties. He regularly wins the annual Silver Windmill Cup which is awarded to the person who can recognise and correctly name the highest number of varieties out of a total of 275 varieties (100 tulips, 50 narcissi, 25 hyacinths, 50 small bulbs, 50 species). Entrants number between 50 and 100 per year which indicates wide interest and provides yet another useful P.R. exercise for the bulb industry, together with some light-hearted fun for those involved. Mr. Breed is a brother-in-law of Wim Lemmers who is well known in the U.K. and U.S.A.

Mr. Karel van der Veek is the daffodil specialist of the other major bulb growers buying and selling organisation C.N.B. (Co-operative of Netherlands Bulbgrowers) and is also a member of the Dutch Daffodil Committee.

C.N.B. has 1,500 members who have combined with the object of marketing their bulbs to best advantage. Annual turnover is D.fl. 300 million, operating on a buying and selling commission of 2½% or 6% through the Auction.

C.N.B. produces a booklet containing over 1,500 cultivars of daffodils which are grown on the show garden of Karl van der Veek. Many of these are more modern kinds imported from England, Northern Ireland, and the U.S.A. It is gratifying that there is now some interest in examining the new varieties which we exhibitor/hybridists have been producing but we also need to be aware of the qualities required by our friends in Holland if we wish to have our cultivars taken on and made available to a wider public. In the past the mass bulb growers have been slow to take on new varieties but modern rapid propagation methods seem to be giving impetus to greater interest in new varieties. It is reported that there is a society in Holland devoted entirely to the study of rapid propagation techniques which already has more than 100 members. Holland obviously does not intend to give up its lead in the production of bulbs!

The facts that there are over 4,000 bulb growers in Holland, 500 to 600 exporters, and the business is worth over £250M per year clearly illustrates the need for organizations like C.N.B. and HOBAGO to provide professional marketing services. Each organization has its Bulb Auction similar to the Aalsmeer Flower Auction "clocks"; each has its sourcing specialists organized on regional and bulb genus basis. Each organization produces regular magazines packed with topical information and advice on market, technical and cultural methods, show reports, opinions on new varieties of bulbs, modern rapid propagation methods, and indeed, all matters of interest to bulb growers. As an example, the following is a loosely translated extract "Get rid of all Mosaic Virus infected plants before the greenfly flies. When the temperature reaches 16°C we must expect the greenfly and weekly spraying with a systematic or pyrethrum based insecticide should commence".

It was a pleasure to meet again another member of the Dutch Daffodil

Committee who is a regular at the R.H.S. Daffodil Show—Mr. J. W. A. v. de Wereld whose exhibit was praised above. He is generally regarded as a man with a “good nose” for finding good new varieties and giving them a trial. He knows what the market wants and I suspect he might even be influencing the future market. It was pleasing to note that many of the new flowers he is introducing to the public come nearer to our ideas of exhibition refinement than most of those seen.

Mr. H. Huyg is a jovial gentleman who has been breeding tulips since 1946 and is famous for that beautiful pink/white single late tulip Dreamland which is of such lasting quality that we were still enjoying his gift of blooms in our hall two weeks after our return. Selecting tulips is an even more arduous task than for daffodils; they also have to be tested for forcing qualities as well as basic form, colour, growth, etc. Mr. Huyg was not to be outdone by the press publicity about the “Black” tulip. He

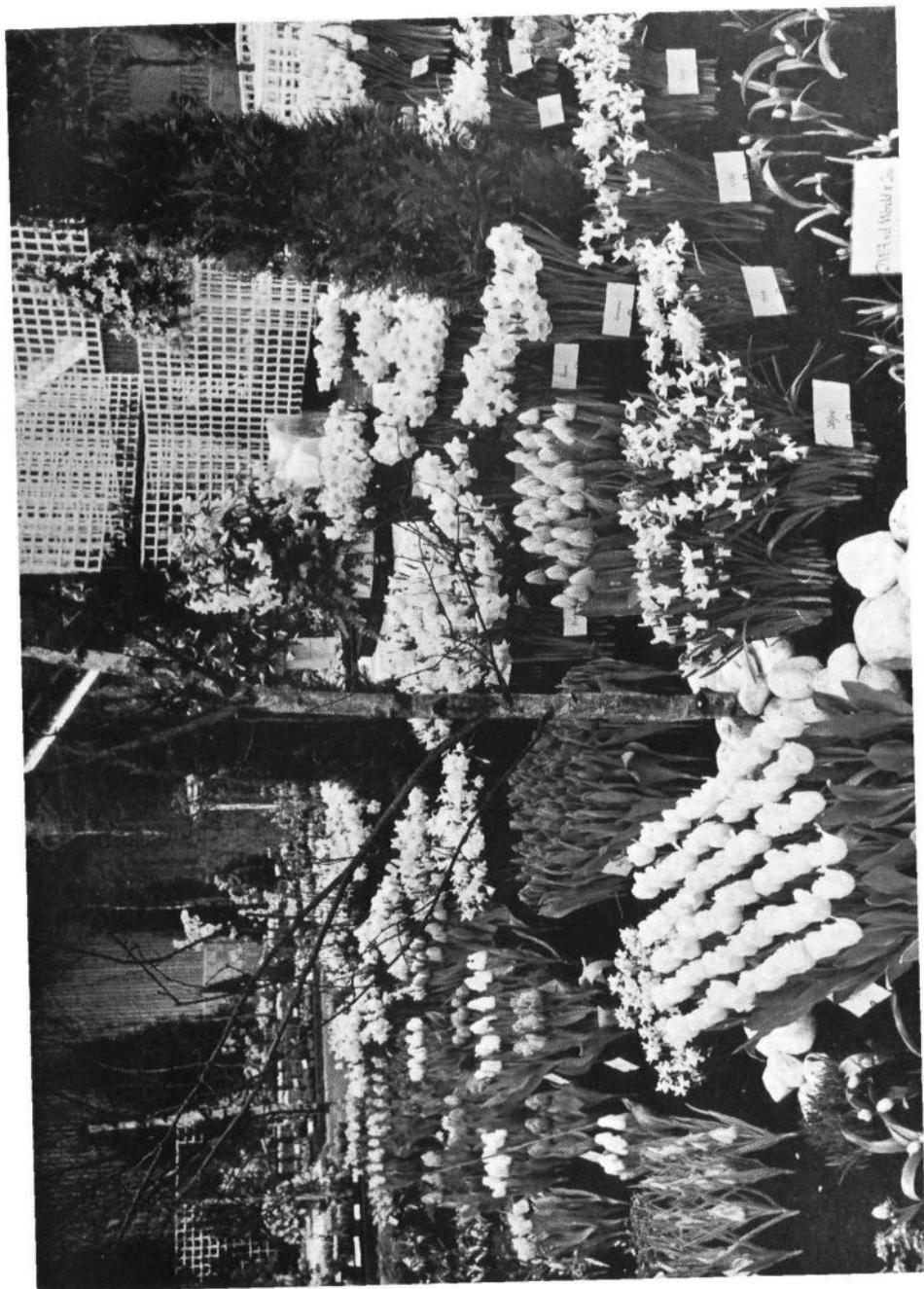


produced his own version and only a single Irishman was fooled! A subsequent visit to his greenhouse and finding a can of black spray paint showed how it was done!! Seemingly after 400 years of trying since Tulipmania the Dutch are no longer very optimistic about the breeding of a truly black tulip and must resort to other means! Mr. Huyg sows about 1,000 seeds every third year and reckons that this is all he can reasonably cope with, considering that each selection must be forced. Burning Love—a red single early—and Early Glory—a pink single early—are amongst his successes. Future breeding aims include the production of a range of fringed tulips, a new range of forcing tulips and also flowers for garden display and floral art. It is interesting that exhibition qualities are never mentioned and yet there must be great potential for enthusiastic hobbyists. I found myself being “hooked” by the classic beauties of many varieties and seedlings.

Kapiteyn is a well known name on bulb packs throughout the U.K. and elsewhere throughout the world. The family company headed by Mr. Leo is one of the few to combine growing with exporting. They had a wonderful exhibit at the Breezand Show dominated by new Amaryllis varieties and we had an opportunity to see their sheds, packing houses, and offices. Everything was neat, tidy, clean, and well organized. Jan Kapiteyn was Chairman of the Breezand Show which was started six years ago by a group of young bulb growers, similar to our Young Farmers' Clubs. A committee of five was responsible and they organized their various voluntary work teams including Design, Construction, Promotional and Take Down. Hans Kapiteyn was our genial escort around their bulb sheds. He has lived and worked in U.S.A. for the Company and is now U.K. director. The Company employs 27 people and they produce a magnificent wholesale colour catalogue with a very wide range of beautifully presented bulbs for despatch all the year round.

Mr. G. M. F. Brouwer, another regular to the R.H.S. Halls, is Chairman of the five member board of C.N.B. and together with his brother grows 25 hectares of bulbs including hyacinths, narcissi, iris, small gladioli and lilies. In his C.N.B. capacity he is reputed to be one of the most influential personalities in the bulb growing industry and in true co-operative spirit has a special interest in publicising the industry for the good of all.

Wim Lemmers is perhaps better known to exhibitors and the world's hybridists than any other grower in Holland, with the possible exception of the genial Matthew Zandbergen. He has been coming to the London Shows for years both as exhibitor and visitor. He has also developed a love for American Daffodil Society Conventions and has a keen eye for something special in daffodils. He bought the Jack Gerritsen stocks of split coronas and has purchased many Division 4, 5, 6, and 7 varieties for rapid propagation. He has developed bulb chipping to a high degree in his secret kitchen and is also experimenting with changing the flowering season of some varieties such as Soleil D'or and Erlicheer. In addition to



his work with daffodils Mr. Lemmers is an acknowledged authority on tulips and is currently Chairman of the Tulip Committee. In every walk of life there are those with vision, the trendsetters in more modern parlance—despite the calm and modest personality it certainly would seem that Wim Lemmers is such a one, and is respected as such in his own country.

Our host, Jan Pennings is no slouch in bulb growing matters either. In fact he is steeped in bulb growing; his father was one of the largest growers in Holland and he succeeded in his aim to set up his six sons in the same line of business. Jan is the eldest son operating independently with about 17 hectares and his five brothers farm 125 hectares as a family concern—Th. H. Pennings & Sons B.V. growing mainly popular varieties. Jan is also a bit of an international traveller regularly attending American Daffodil Society Conventions, the R.H.S. Daffodil Shows and has even been to Ireland—on at least three occasions. He is currently Chairman of the Dutch Hyacinth Committee, a member of the Dutch Daffodil Committee and on the official Plant Breeders Rights Committee. He is involved with the hyacinth breeding activities of the Plant Breeding Institute of Wageningen. Incidentally this Institute also breeds tulips, iris and other bulbous plants but unfortunately time and season did not permit a visit.

During a cold, well wrapped-up walk on the frozen canals of the Pennings property we learned that he grows four and one half hectares of hyacinths, three and one half hectares of narcissi, three hectares of tulips—the remainder being miscellaneous bulbs including crocus species, sparaxis, oxalis, etc. We wondered how we would ever find and extract crocus and sparaxis bulbs from our stony heavy clay—that sandy soil of the Anna Paulowna polder was envied—how it must drop from the roots of daffodils during digging!

Jan Pennings is supported by the Ministry of Economic Affairs in conducting experiments on wind energy for agricultural purposes. The tall, slender, steel stemmed windmill ensures that the Pennings homestead can be located from miles around. What a contrast with the ancient and beautifully thatched and timber trussed original bulb shed adjoining more modern massive bulb sheds and temperature controlled stores.

Jan Pennings is one of many growers who has a direct computer link-up with the brokerage organizations and can immediately check prices, supply and demand of almost any bulb variety. Business sophistication has arrived in the bulb growing areas of Holland.

At £23,000 per acre, it is no wonder that they are making more bulb land in Holland by importing sand from the sea. Good polder land should yield about £10-12,000 from the 90-100,000 saleable daffodil bulbs produced.

Many other pleasant memories and impressions linger which are beyond the scope of these notes. Friendliness, good humour, excellent hospitality, and a brief call with our old friends, Matthew and Nell Zandbergen, all left us with very warm feelings for the people of Holland. We may also have contracted a little Tulipmania as a further complication to the already acute yellow fever.



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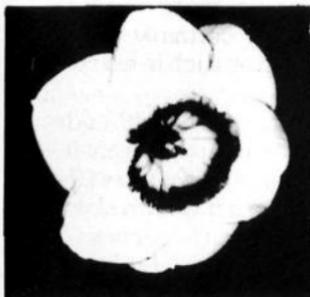
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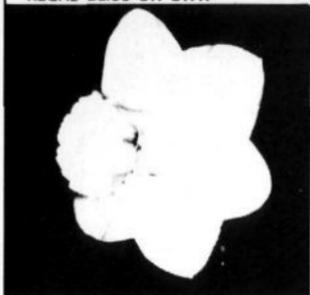
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CULTIVATE NEW MEMBERS

DONNA DIETSCH, *Columbus, Ohio*

The continuing controversy about color versus cultivar shows has been every interesting. There are certainly some vehement opinions on both sides! I don't want to enter that fracas, but I would like to make an observation about one of the arguments frequently advanced in favor of cultivar shows. It has been said by a goodly number of people that having a cultivar show encourages new members because they can win blue ribbons. Blaming the type of show that is held for a group's failure to obtain and retain new members seems to me to be a rather feeble excuse.

The Central Ohio Daffodil Society does not have many problems getting new members. Our club has fifty-nine members, fourteen new this year. Eight of these new people have had no previous experience with exhibition daffodils. We encourage membership in the ADS, and forty-two of our members belong to it. Thirteen of these are accredited judges. Seven are, or have been, on the ADS Board of Directors or chaired ADS committees. Of the total membership, thirty-eight are very active, attending several functions each year, even though thirty-two live outside Columbus. Illness and distance are about the only things that keep people away.

In order to have a record like this, you must have enthusiastic members who attract new members. One of the most important things you can do is to let people know you are there. Our publicity chairmen over the years have kept in close contact with the garden editor of the local paper. We've had some nice articles written about us. Several members have given talks to garden clubs and for the local park system, and our club participated, with others, at an exhibit of horticulture clubs at the conservatory. Public plantings are emphasized. Along with our display garden, we have contributed to the landscaping of the governor's mansion and were the first club invited to do a planting for the re-landscaping of the state house grounds. This effort was photographed by two newspapers and a picture was published by a downtown weekly paper. Of course, bulb sales to the public and to friends and neighbors will interest new people. Most of all, we attract new members because while we are doing all of this, we stop to talk to anyone who asks a question and we let them know that we are enjoying ourselves. If they show any interest, we invite them to be our guest at a meeting.

Long before I joined, by-laws were written which say that the purpose of our society is to stimulate interest through education. You must have people who spend time with new members, teaching them. Our new members are given information sheets covering all aspects of culture and exhibition. They are shown how to start their collection with lower priced cultivars. We hold a sale of excess bulbs from our own gardens and offer them at reduced prices. There is always someone to help select good varieties. We help new people to get catalogues and to place their orders.

Our club maintains its display garden at one of the Columbus city parks. More than a dozen members show up, usually on a Saturday

morning, to dig bulbs and then to replant in the fall. A number of members have accepted the responsibility of each keeping one of the beds weedfree. Whenever we are there, someone will stop to ask what we are doing. We always talk, since this person could be a potential member.

We hold one fall meeting and four in the spring. An educational program is presented at all meetings. We have had the ADS slide programs, noted daffodil people from around the country have given talks about hybridizing, diseases, their growing methods and gardens, and shows and gardens overseas. Since our members are also knowledgeable, they have given programs on the ADS conventions, trumpets, Y/R's, personal favorites, favorite white daffodils and, about every other year, a workshop on exhibiting is presented.

The Columbus show offers a small growers competition for people growing less than one hundred varieties. Two special awards are given, one, which includes a year's membership in the ADS, for best bloom in that section, and the Novice award, for best flower shown by a person who has never won a blue ribbon in an ADS show. There are always people around to offer help, encouragement, and advice to new exhibitors.

Socializing is also an important facet of our group. If you want people to keep coming back, they have to get to know everyone. We provide more than a dozen opportunities each year to do something together. Our quarterly newsletter makes sure they know what is going on. At our members' bulb sale this year, the Ways and Means Chairman turned to me and said, "Was it just me, or was this more like a party?"

My observation is that the success of any organization does not depend upon the type of show presented, but upon the type of organization that exists. If producing an exhibition is only one of various projects in which your members are involved during the year, then the type of show that is held diminishes in importance. I am not suggesting that it is easy. Dedication, enthusiasm, friendliness, and respect take time and effort. But we in Columbus enjoy our effort.

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GENTLEMEN'S CHALLENGE CLASS

SUSAN K. BARKER, *Dublin, New Hampshire*

As co-chairman of The Northern New England Daffodil Show in 1985 I spent a great deal of time at the Show and talked to many of the visitors. I noticed that there were a lot of men who were looking at the daffodils. Many of them were asking questions about the different divisions, where to buy bulbs, could they enter, and if so how did they go about it?

After the show, while resting my feet, I was thumbing through my catalogues trying to decide which new cultivars to purchase for myself, when I thought how would those men I talked to know what to buy? I had better choose for them. I would create a Challenge Class for men only. I would choose three each of three different cultivars, a total of nine bulbs. Stainless, Salome, and Trousseau were the cultivars that I chose. I sent out 20 letters and 17 men put in their orders. In the fall when the bulbs arrived I put them in labeled bags and told them how to plant the bulbs. Their wives could watch the planting and labeling, but this was their project to be done by themselves, and not to worry, I would be at the Show next spring to help them enter. Thirty-five specimens were entered in the Gentlemen's Challenge Class that spring. The new class was a success and would continue again.

This year I have 26 men who signed up for bulbs. I chose for the 1987 Show, Accent, Festivity, and Daydream. I included a note with their bulbs this fall that stated that the bulbs from the previous year I wished to see entered in the classes for those who grow under 50 cultivars, and the new bulbs would be the ones in the Challenge Class of 1987. In a few years time some of these men will have a fine collection of their own, and might branch out and purchase more now that they see how easy it is to enter.

So why not try this Gentlemen's Challenge Class at your next Show? Choose cultivars that will do well in your region, that have good form and substance, and are predictable. The Northern New England Daffodil Show is having a great deal of success with this class.

At a gathering one evening I overheard two men say, "Great bulbs we received this year. Did you plant yours all in the same area or did you plant them in three different areas?" "Not going to tell you Tom, sorry; but I did hear that Bill found an old refrigerator. Wonder if he will share the space with us."

A NOTE OF THANKS

We wish to thank all of our A.D.S. friends for their phone calls, letters, cards, gifts and well wishes during and after our illnesses last fall. It is comforting and encouraging to know there are so many who care. Our heartfelt thanks, and we wish the best for all of you.

Murray W. and Estella L. Evans

JUDGING DAFFODILS

PETER RAMSAY AND MAX HAMILTON, *Hamilton, New Zealand*

It is often said that a policeman's lot is not a happy one. Much the same can be said about daffodil judges, especially when exhibitors go about their favourite job—judging the judges! Thus the characteristics a good judge must possess include not only aesthetic appreciation, knowledge of the flowers and a keen eye, but also skin as thick as a rhino's hide. A good memory also helps—is Delightful division 3 or 9? Is Galway a large cup or the trumpet it often measure? And so on ad infinitum. Being a bush lawyer is also necessary. You can guarantee that the exhibitors have read all the rules—indeed occasionally they have written them as well. And they're as slippery as a bagful of monkeys and will undoubtedly go as close to breaking the aforesaid rules as they dare.

So, judges face a daunting task, and they can rest assured they'll never please everyone. But they are a necessary group of people, and they also need to be well prepared for their difficult task. These notes are designed to help aspirant judges, and will also raise some points designed to be provocative, especially to overseas readers.

JUDGING CRITERIA

It is not well known, but New Zealand does in fact have a pointing system for the judging of daffodils. It is not unlike many overseas systems and is as follows:

Single Blooms

Condition	16	Texture	12
Form	20	Poise	12
Colour	20	Stem	8
Size for cultivar	12		

Vase of three or more

Condition	16	Texture	12
Form	16	Poise	12
Colour	16	Stems	8
Size	12	Uniformity	8

(Source: R.N.Z.I.H. "Flowers for Show")

We have never seen this system operated at any show in New Zealand, and if it was we'd raise some objections. There are, for example, no points for presentation, nor in collection classes is there allowance for balance of colour and shape. Moreover, there is that controversial clause "size for cultivar". This is in our view one of the silliest rules about. What would the situation be, for example, if a "full sized" (whatever that might be) Loch

Stac, which rarely exceeds three inches in diameter, came up against a Loch Hope a millimetre below its "full size" of four inches. Providing both flowers were otherwise equal we would not hesitate—the Loch Hope would win! Another problem arises with seedlings. Who, other than the raiser and only then if the cultivar has flowered more than once, knows what the "full size" is? Finally, given the huge number of daffodils currently available for exhibition, no judge, no matter how experienced, knows the "full size" of all the flowers he or she will be called on to consider at any show. The answer is clear to us—a flower should be judged against the other flowers in that class, not against some imagined or real standard of size for cultivar.

These points aside, the R.N.Z.I.H. points have some merit. We are all looking for well-grown, clean flowers with bright colours and free from faults. Fortunately in most instances winners stand out clearly from losers. It is usually easy enough to get the placed entries by a process of elimination. Both of the present writers begin their assessment by checking that the entries meet the schedule requirements. This may mean measuring seedlings and checking country of origin. Accordingly, judges should carry a recognised measure as well as the official list of names. Once assured that all is in order the next step is to eliminate poorer entries until four are left. These are then scrutinised back and front, bearing the following points in mind:

1 **Condition.** The chief factor here is age. Is the flower fully developed? The anthers give a good indication; in a very fresh bloom they won't be properly open, in an old flower the pollen will be absent. The first stage of a bloom decaying is visible at the outer edges of the perianth segments, while the edge of the cup can also show similar symptoms. Sunburn on coloured cups, weather tears in perianths and cups, and pest damage are all demerit points. Splits caused by exhibitors dressing their flowers must also be taken into account here.

2 **Form.** This section is where an exhibitor must be well-versed with the relative characteristics of the twelve divisions. Points which should be looked for include the relationship of the perianth to the neck. In divisions 1 to 4 this must be at right angles, while in other divisions, characteristics of the species must be taken into account. Reflexing or hooding of the petals cost points, and the minor petals must balance the majors. Often one of the minors is not fully developed and doesn't measure the same as the other petals. The petals should have good overlap, and their points should be in strict alignment with their partners. A flyaway bottom petal destroying symmetry is one of the most overlooked faults.

Cups are half the flower but are seldom treated equally with the perianth. Judges who penalise petal nicks frequently ignore splits in the cup. This is particularly the case in the U.K. where some judges appear to be "cup blind". Make sure that the cup is in proportion to the petals, that is, is nicely circular, and that any serrations or scollops are neatly spaced. Rolls and flanges are also important—watch out for the pouting bottom lip. Turn the bloom sideways to check for this fault. Another useful tip is to study the back of the flower. Unequal gaps between the petals indicate

that something is amiss.

3 Colour. Check the schedule requirements—in some classes colour is determined as the main characteristic. Whatever the colour called for, clarity is important. Blotchiness in the corona or muddy petals must be penalised heavily. White flecking in the yellows indicates virus, a very serious malady. Cup colour running into the perianth is also not desirable, and nor are flecks on the rim of the cup, whether even-spread or not. Some judges remove one point per fleck!

4 Texture. There are three main factors to be considered here. First, some varieties possess marvellous substance with petals as thick as flax. However climatic conditions are crucial. A warm dry season creates conditions under which flowers come with wafer-thin petals. The third factor is the grower's skill. He or she may recognize when to water and when to desist. Texture is a real indication of the exhibitor's skill. Demerits under this category include ribbiness (although our old friend, Jim O'More has said that ribs are needed to hold the petals together!) and wale bones are horrid. As a flower ages, substance disappears.

5 Poise. Again this depends on the division—in 1 to 4 the flower should be a right angles. A hemispheric difference appears here again—many of our friends in the U.K. and the U.S.A. have their flowers looking slightly upwards. All a matter of taste but we prefer Brogden-style staging. Watch out for twisted necks, especially some of the small cups which appear to have been to a Western necktie party.

6 Stems. Phil Phillips once wrote, "no hoof, no horse; no stem, no flower". Stems should be straight and clean. Watch out for cunning exhibitors who cover distorted stems with foliage. Check for stem length—carefully as there are some clever dodges here too.

SUMMARY

One of the best tips we can give to aspirant judges is to get alongside the experienced and to open your ears! Don't be backward in asking why certain decisions are made. And if the above sounds too easy, rest assured it isn't. Judges find classes where the competition is very close and where desperate measures are called for. Last year one of the writers found himself in a very tight situation, when he was unable to split the two top entries in the Clark Trophy at Timaru. In desperation the judge decided to point the entries—not by the established system but by giving ten points to the best flower, and between one and nine to the rest in descending order. So the Clapham's Dailmanach (eventually best bloom in show) got ten points, and so on down the field. When the calculations ceased the two entries were still tied! However, Russell Jackson's entry had the better balance—six whites and six yellows against a five - seven combination, so it was placed first. Phew!

For all that, judging is fun. It brings a new dimension to involvement with flowers, and as good judges are scarce why not give it a try. We especially recommend, though, that your life insurance is in order before embarking on your first adventure into the unknown.

ORANGE PERIANTH DAFFODILS

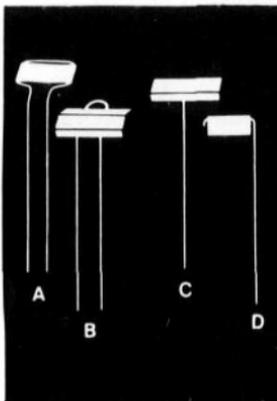
LEONE LOW, *Yellow Springs, Ohio*

Orange daffodils have been gracing gardens for decades, but have been gracing the winners' table at shows only in recent years.

The gold ribbon winner at the 1985 national convention, Creag Dubh, 2 O-R, graced the cover of this *Journal*. It also won awards in the London shows for its hybridizer, the late John Lea. Vulcan, 2 Y-O, RHS Best Bloom in 1950 and 1958, is its pollen parent. In fact, Vulcan appears in the pedigree of most of John Lea's spectacular yellow perianth flowers.

Vulcan is also the parent of Kate Reade's Fire Raiser and Fireman, both 2 O-O, and the Richardsons' red-orange Fire Flash, 2 Y-O, and Fiery Flame, 2 O-R, which do well in collections.

Brian Duncan's recent Engleheart Cup and other major winning collections have included Bossa Nova, 3 O-R, and Limbo, 2 O-R, both from Altruist \times Ulster Bank. Ambergate, 2 O-R, and Sabine Hay, 3 O-R, were hybridized by Dennis P. Milne. Indian Maid, 7 O-R, from the 'wingy' Jezebel, is one of Bill Pannill's contributions. Rio Rouge, 2 O-R, was introduced by Ballydorn.



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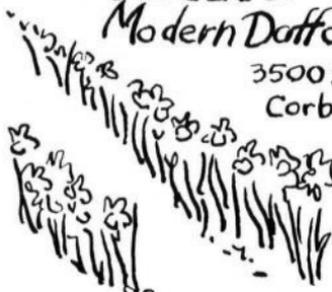
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MURRAY W. EVANS

Modern Daffodils - GROWER - HYBRIDIZER

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ductions.

The shades of orange range from the soft pinkish orange of Altruist through brilliant brownish red cups. If "orange" means pumpkins and halloween to you, these will seem too red. However, since orange and red colors in daffodils are most brilliant in cooler seasons, the color may not be fully expressed if there's a heat wave at bloom time.

Most of the brilliant cups will burn after a few days in the sun. Carbineer, which burns quickly, occurs at least once in the pedigrees of most of the orange perianth cultivars. For example, it occurs three times in the pedigree of Torridon, 2 Y-R, and Fire Flash. Armada, Ceylon, and many other Richardson Y-O or Y-R introductions also appear in pedigrees.

Possibly the intense orange perianth color, which is due to many genes acting simultaneously, was expressed when a larger number of color intensity genes were brought together by the genetic selection process. Most of the earlier orange perianth cultivars sacrificed perfect form for the sake of brilliant color (which fades in some cultivars). Newer introductions such as Creag Dubh and Fire Raiser have precise form and eye-catching color, but are expensive and difficult to obtain.

English and Irish sources for many of the bulbs include hybridizers Clive Postle, Kate Reade of Carncairn Daffodils, and Brian Duncan of Rathowen. Midwestern growers Handy Hatfield and John Reed have most of those mentioned, and more.

Daffodil growers who would become breeders, and who have the patience to wait five years for their first blooms, would find orange perianth daffodils an interesting way to begin hybridizing. Consider using Altruist (seed or pollen), Ambergate (pollen), Rio Rouge (unknown), Vulcan (seed or pollen), and Loch Hope (pollen), RHS best bloom in 1970 and 1980, all of which have been available for under \$5. Or consider Torridon (seed or pollen) which is a little more expensive and less certain to give orange perianths. The first three would pass on color to some of their seedlings and the latter three their superior form. More experienced hybridizers might use newer cultivars such as Fire Flash with them.

This *Journal* has had excellent articles on the mechanics of hybridizing, so this is primarily about strategy. The first step in developing a hybridizing strategy is obtaining complete pedigrees from *The Daffodil Databank of the ADS* of potential parents. These could include daffodils you or a friend own, or plan to purchase. For example, if your pedigree checking leads you to believe that seven Y-R cultivars and four O-O cultivars are appropriate, there are $(7 + 4) \times (7 + 4) = 121$ possible ways to attempt crosses, including $Y \times Y$, $Y \times O$, and $O \times O$ perianths, both ways. Even the 56 $Y \times O$ or $O \times Y$ are too many. $Y \times Y$ crosses may produce some O-O's if they have O-O relatives, as did the Vulcan crosses mentioned earlier. Brian Duncan says that form is difficult to obtain, so O-O to O-O crosses should be carefully considered. Plan the crosses that you most prefer to make. However, Clive Postle says when in the garden, make the crosses (from the 121) which "look right".

Helen Link suggests that saving pollen to repeat the cross a day or so later will result in better seed count. Crossing one cultivar to "everything

in bloom" is a feast or famine technique. Daffodils are temperamental. Last year's hero(ine) may be this year's disaster, and vice versa. Torridon has been a reliable seed parent in my garden, but Vulcan has not been generous with seeds.

The *Databank* has an S or P in the record of cultivars that have producing progeny that have been introduced. A missing S or P does not guarantee infertility. Make lots of crosses. Many will not produce seeds. If you are attempting to improve color, substance, pose, stem, form, and size simultaneously, a thousand seedlings may not be enough to give a high probability of success. Line breeding (crossing related cultivars) will achieve goals with fewer seeds. Unfortunately many pedigrees are not complete, and this should be a consideration when bulbs are purchased.

Two exquisite 2 Y-Y's which have pleasant paler orange colors are Mitch's Copperfield and Evan's Ginger. They both have Seraglio, 3 Y-YYO, in their pedigree, as do many of thos listed above. I plan to cross them to O-O's, but am not confident that they'll produce progeny which are a deep reddish orange. But wait until the next generation!

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Put your favorites on the Popularity Poll
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HOW I STARTED HYBRIDIZING

JOHN A. HUNTER, *Nelson, New Zealand*

My interest in daffodils started in 1947 with a small collection given to me by my late uncle, R.P. Cook. Some of the varieties that I recall were Cornish Fire, Porthilly, Mogul, Royalist, Hades, Varna and Rewa. In my parents' flower garden were some older varieties—amongst these were White Nile, Hospoder, Kantara, Golden Glory and Sir Watkin.

On the 26th September 1949, at the age of 13, I made my first crosses using varieties such as Carbineer, Market Merry, Diolite, Varna, Flamenco, Nanking, Helvick and Hades. I used to spend what pocket money I had on bulbs, but this was limited at that stage, so I decided to try and raise my own. The inspiration to do this came from H. Pooles and Gibsons Nurseries' catalogues where much information on pedigrees was given. In my ignorance I thought this must be so easy—why pay for them, when it appeared they could be raised so readily. By 1956 one or two seedlings were starting to appear of reasonable quality but nothing too outstanding. About this time I started to receive catalogues from the late Guy L. Wilson. In these was a feast of information on daffodil breeding and pedigrees. At that stage my ideas of what a good exhibition daffodil should be was influenced by that grower more than any other, as Wilson's flowers were renowned for their geometrical perfection and smoothness.

In 1959 my records show three crosses that produced flowers that have affected my breeding programme through to the present time:

- (1) Marksman × Narvik which produced Swordsman. This had been a cornerstone in the breeding of my red and yellows, although superseded now. It was a tall-stemmed, very vigorous flower after style of a larger Marksman. Swordsman × Air Marshal (plus the reverse cross) gave a good range of seedlings. A newer series (Air Marshal × Swordsman) × Torridon produced flowers this season with a reasonable degree of sunproofing.
- (2) Trousseau × Karanja gave me my first Pink Trumpet—although not named, has been used in breeding. (Trousseau × Karanja) × Rima—a very bright pink trumpet, slightly out of proportion. A (Trousseau × Karanja) × Vahu cross gave paler pink trumpets. These flowers still have the disadvantage of being smaller than I would like.
- (3) Royalist × Ulster Prince gave a large batch of seedlings one of which was named Moon Dream. The seedlings from this cross, when only one year old and still in boxes, showed great vigour.

In a letter from Guy Wilson in 1960 he mentioned that I may well get some really good things from this batch, as he said Royalist was a very good parent for quality while Ulster Prince was one of the tallest, most vigorous yellow trumpets that he grew.

This last season, 1986, a batch of seedlings from Moon Dream × Kings Ransom flowered. These showed a great range of colour from pale cream to deep yellow, some of very good quality, size and form. The dominant features from this cross are the very tall stems and trumpets true to type for this division.

Now, after 37 years of hybridizing, I am beginning to realize that good daffodils can be raised easily providing one uses the really consistent parents. What I find amazing is that, out of all the thousands of daffodils that have been registered, the really good flowers in each division trace their ancestry back to one or two good varieties. Red and yellows are a good example. Two varieties that have consistently thrown good seedlings are Air Marshal and Vulcan. These two flowers both have behind them probably the greatest breeding flower raised so far this century—Carbineer.

Easter Moon and Canisp are both good breeding flowers. In 1979 I crossed these two together and, when the seedlings flowered, the difficulty was to sort out what to keep as they were virtually all good. The colour of these was intensely pure white.

So many of our yellow trumpets these days have been bred from that excellent flower Kingscourt. Royalist, one of its parents, is no doubt responsible for most of its good points. Crocus, the other parent, was responsible for colour but also two inherently bad characteristics: short stems and straight-sided trumpets. This last point is showing up in so many flowers at the present time. Where have all the flanged and notched

trumpets gone? We appear to be in danger of loosing the characteristics of a trumpet daffodil.

As for Pinks, we in New Zealand seem to have an advantage in raising these as we have the best of the Tasmanian, English, Irish, and American varieties. Some of these I found a bit weak in constitution and short of stem but of very good form due, no doubt, to their inbreeding to White Sentinel.

A pink cross which for me has eliminated a few defects is (Lingering Light × Gisella) × Earlirose. This produced the tallest stemmed pinks that I have grown with good vigour although the colour could be stronger. This involved Irish, Australian, and American varieties. Tangent × Vasculé has produced for me possibly my best pink. Tangent imparts vigour and colour to the cross but unfortunately a certain amount of roughness.

In one endeavour to raise some good pink and yellows a cross was made with Daydream and Fintona. From a large number of seeds that flowered, only a few have been kept as these generally lacked substance. However, one in particular, with a buffy pink crown and a good yellow back, has all the substance one would desire. Yellow and pink trumpets have proved a bit more difficult, although a good one has appeared this last season from Vital × Hicol.

Two red and yellow-rimmed varieties with good substance and vigour have come from (Crescendo × 2A RPC) × (Wexford × Kings Ransom) and Checkmate × [(Crescendo × 2A RPC) × Hot Stuff]. Cressella × Lock Hope produced a flower with an orange coloured, bowl-shaped crown and unusual apricot coloured petals. This is not the red flush as some are. Some other crosses that have produced good flowers for me are:

Killaloe × Castle of Mey - tall-stemmed whites of good form.

Fiji × Vulcan has given one or two interesting doubles.

Tropic Isle × Fair Prospect - pink and white doubles.

Easter Moon × (Green Island × Personality) good whites and bicolors.

(Greenland × Glendermott) × Kotuku - very broad smooth white petals; petal width due to Kanchenjunga coming in on both sides of the pedigree.

Cascade × (Lingering Light × Gisella) - white with pink rims.

Glendermott × Kotuku - broad white petals, some buff and some white crowns.

Moon River × Camelot - bright yellow, good substance, but stems only average length.

My Love × Centaurus - white with pale lemon crown rather straight-sided.

Temple Gold × Kings Ransom - yellows of good substance and colour.

Olympic Gold × Temple Gold - well-formed yellows, average stem length.

Rawene × Loch Hope - good substance and colour.

Air Marshal × Torridon - well formed red and yellows. One from this cross was Grand Champion at the South Island New Zealand Daffodil Society Show 1986.

Of the two Lea varieties, Torrison and Loch Hope, that I have used for hybridizing, Torrison seems slightly the more reliable breeder.

My advice to anyone starting off hybridizing would be to make full use of the Daffodil Data Bank on pedigrees, and to keep full records of the crosses one does, as these are not only useful to you but also in years to come will be of interest to others. Just to grow seeds of unknown parentage and wait five years is a gamble one need not take.

One final example of how easy it is to breed with good parents showed in my patch this season. The last flower to open was a 2 W-W bred from Glendermott × (Easter Moon × Empress of Ireland). Only one seed grew from this cross to flower. This would certainly be one of the best whites that I have ever grown.

We are indeed fortunate that the raisers of years ago documented our favourite flower—The Daffodil—with such accuracy. Fitting together the jigsaw of pedigrees to give nature a nudge in the direction we intend is an interesting and enthralling hobby.

● ● ●
Put your favorites on Popularity Poll
● ● ●

WHAT ABOUT THE FOLIAGE?

SIR FRANK HARRISON, *Killinchy, Northern Ireland*

Some day an inspired scientific observer of the genus *Narcissus* will write a much-needed treatise on the relationship of leaf character and structure to plant vigour and bulb formation. But now that we are impatiently waiting for the first few spears to appear above the ground heralding the 1987 flower crop, it seems a good time for less well-informed hybridists and bulb growers to consider what practical lessons are to be had from close examination of the emerging leaf tips, and their subsequent development.

Peter Barr's 1884 treatise entitled "Ye *Narcissus* or Daffodyl Flowre,

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and hys Roots” reminds us that early authorities regarded classification of the genus as involving consideration of leaf form; whether the plant had leaves which were flat, rushlike, or tubular in shape.

All leaves have their origin in the primary meristem, and all seedling narcissus start their first year with a tubular single leaf, but all will, by the third year of growth, have developed a distinctive final type. That definitive leaf type, whatever its form, contains the vascular bundles, and chloroplasts which by photosynthesis will feed the bulb and establish a particular degree of plant vigour.

It is not clear whether leaf type is determined through the pollen, or by the seed parent, but our tentative view is that hybrids bred from the seed of cultivars, whether with flat or twisted, broad or narrow foliage which are soft and lack rigidity, tend to have weak leaves which bruise or break easily. Whereas cultivars with rigid upright foliage, like Viking, may acquire that characteristic through the seed parent.

Apart from leaf type, leaf substance may be so soft that, for a cultivar like Fortune, a strong wind can break off many leaves and flower stalks, (or like Broughshane with the added disadvantage of a heavy flower head and a ‘sword’ stem). While neighboring plants of similar colouring and flower form, like Redman, and Churchman, are not laid low.

The degree of substance in the leaf which is covered with cutin, a wax-like water repellent material, seems to be associated with its texture which can vary between a smooth flat surface, or ribbed and perhaps heavily so, and a rather rough, slightly gritty or sandy feeling when drawn through the fingers. This less-smooth quality can raise the suspicion that there may be a non-specific virus involved, or in a more extreme degree, that the plant is being colonised by bulb scale mite (*stereotarsonemus laticeps*). Examination of the leaf colour will help the diagnosis here as healthy foliage colour, and a glaucous bloom over the leaf surfaces is inconsistent with both these troubles. The leaf texture, its substance, and colour, whether deep green, grey-green, or pale yellow-green will speak emphatically as to the health of the bulb below. If foliage develops, and grows rigidly upwards, whether with broad strap leaves, or narrow ribbon, rushlike or tubular in form (as in things like *N. bulbocodium*) all is well with the plant, at least for the time being.

It is no doubt pedantic to say that it offends the eye to see on the exhibition bench a single bloom, or group of one variety, staged with foliage which could not possibly be true to type for that cultivar; as when, for example, a large white trumpet is shown without its broad leek-like foliage, or when a poet has a “back up” of strap leaves. In time gone past people used to grow the old bicolour *Horsfieldii* to provide fine foliage for what we now call Division 1 and Division 2 exhibits, and one of the jonquils like *Trevithian* to “back-up” *poeticus*, and other things with rush-like leaves.

It is always a pleasure to see in the *Daffodil Journal* the drawings provided by Gene Bauer which so faithfully reproduce not only the flower form, but also the appropriate foliage in detail.

To return to the seedling beds, the round leaf of the first year's growth has, by the third year, become at least two and often three leaves. By this time, and certainly in the fourth year, the leaf type will be established. Rightly or wrongly, when lifting at that stage we reject all plants which have sub-standard foliage for the leaf type. On digging we often find that a plant which has produced an early, single, adventitious leaf in that spring, or which had broken leaves during growth, will have a "loose" neck, that is with rough open scales. Those plants which do not make a hard bulb with a "tight" neck are the candidates for fungus troubles like *botrytis cinerea* (grey mould) or *botrytis narcissicola* (smoulder). Foliage of the types associated with Kanchenjunga and Matapan are very vulnerable, as are types with very lax leaves like the little pure white miniature *N. watieri*. Other miniatures with stiff even-textured foliage and good substance, like *N. canaliculatus* and *N. bulbocodium* seem remarkably resistant to fungus invasion.

Also, some of the large white trumpets with broad, otherwise healthy foliage, but loose open-scaled necks are front runners for fungus trouble.

All these disasters can be controlled by regular spraying of the growing plant with a succession of differing fungicides, starting with an early application of Bordeaux mixture, and followed by Zineb, Benlate and Mancozeb or similar things. It is important to vary the range of sprays to avoid the risk of a build-up of chemical resistance in the plant.

We prefer to discard cultivars most vulnerable to fungus trouble as there are plenty of good things which create less anxiety.

It is possible at all stages of growth to identify plants which may carry virus symptoms and this seems especially important in the crosses made with reversed bicolours, such as Binkie, Daydream, etc., which appear to have an over-friendly relationship with mosaic and other virus troubles which have been so well described by Theodore E. Snazelle in his *ADS Journal* Vol. 6, No. 3, pp. 173 *et seq.*

The important thing in recognizing one or other of the virus families which affect flowers and plant vigour is that there must be continuous scrutiny throughout the growing season. In such scrutiny, first rule out all leaf discolouration which cannot possibly be due solely to virus infection. In seedlings and young plants from offsets the presence of a white edge to a leaf tip or two, discrete light and dark areas when the leaf is viewed against the light, chlorotic patches along one, or more sides or leaf parts may, if found in one or more leaves, but not necessarily all leaves, indicate early symptoms of virus. But yellowing of an entire leaf top, or edge, or tips stuck together especially when there is some brown dead tissue probably speak of *Stagnospera Curtesii* (scorch) and not virus. Generalized streaking of leaves may be due to bulb scale mite, and this often also causes curling and distortion of leaves. More generalized yellowing of entire leaves will be due to bad drainage or bulb plate or root defects and not to what might seem at first sight to be frost damage.

Heavy frost does often damage emerging shoots, blanch them, but evenly so over every leaf tip in sight, and this condition disappears with

better growing weather, though physical damage caused by frost or wind to leaf tops may provide an invitation to fungus troubles later.

At the 1983 Williamsburg Convention Phil Phillips gave a really sparkling demonstration how to identify cultivars by closely examining the components of the flowers concerned. One must look critically at not only the major parts, such as the perianth and its segments, the corona form and colour, but also bring into consideration the stem type, and the minor flower parts such as the pistil, the stigma, anthers, and seed pod, and the apposition of those parts to each other and to the whole.

The leaves also carry a message which is there to be read, and the same degree of close critical attention to leaf type, its colour, texture, and degree of substance and poise will lead some day to better knowledge of how to breed a plant, which can not only produce a distinguished flower for the show bench, but which will also prove to be a long-stay resident in the garden, and a pleasure for all to see and acknowledge as a true "Blue".



1987 DAFFODIL SHOW DATES

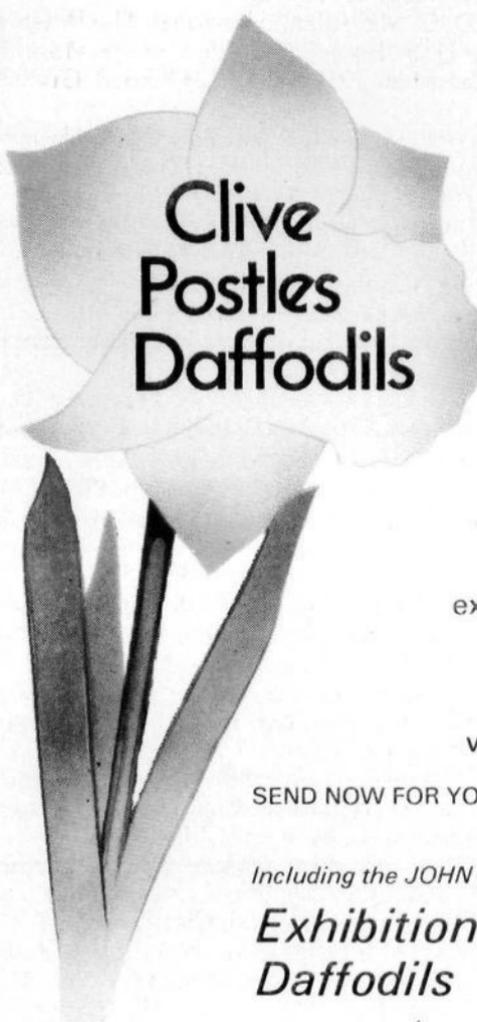
MRS. HUBERT BOURNE, *Awards Chairman*

- March 7-8—Fortuna, California. The Fortuna Garden Club at the Fortuna Monday Club House, Sixth and Main Streets. Information: Mrs. Christine Kemp, P. O. Box 212, Fortuna, CA 95540.
- March 14-15—Clinton, Mississippi. Central Mississippi Daffodil Society at the B. C. Rogers Student Center, Mississippi College. Information: Dr. Ted Snazelle, 418 McDonald Drive, Clinton, MS 39056.
- March 14-15—Dallas, Texas. State Show. Texas Daffodil Society at the Dallas Civic Garden Center, Fair Park. Information: Mrs. James R. Walther, 7244 Ashington, Dallas, TX 75225.
- March 14-15—LaCanada, California. Pacific Regional Southern California Daffodil Society at the Descanso Gardens, 1418 Descanso Drive. Information: Ms. Marilyn J. Howe, 11831 Juniette Street, Culver City, CA 90230.
- March 21-22—Walnut Creek, California. Northern California Daffodil Society at the Heather Farm Garden Center, 1540 Marchbanks Drive. Information: Mr. Jack Romine, 2065 Walnut Blvd., Walnut Creek, CA 94596.
- March 21-22—Hernando, Mississippi. State Show. Garden Study Club of Hernando at the National Guard Armory, McCracken Road. Information: Mrs. Mildred Jean Scott, 3067 Laughter Road, South, Hernando, MS 38632.

- March 21-22—Conway, Arkansas. Southwest Regional. Arkansas Daffodil Society at the Hendrix College. Information: Mrs. T. E. Bentley, P. O. Box 847, Hughes, AR 72348.
- March 26—Oxford, Mississippi. Oxford Garden Club at the Lafayette County - Oxford Public Library. Information: Mrs. Jack Davis Brown, 619 Van Buren, Oxford, MS 38655.
- March 28-29—Atlanta, Georgia. Southeast Regional. Georgia Daffodil Society at the Gardenhouse, The Atlanta Botanical Garden, Piedmont Park at the Prado. Information: Mrs. Jay Dee Ager, Route 1, 115 Chris Drive, Hawkinsville, GA 31036.
- March 28-29—Chapel Hill, North Carolina. Garden Council of Chapel Hill and Carrboro and the North Carolina Botanical Garden, Totten Center, North Carolina Botanical Garden. Information: Dr. Elise Olsen Cheesborough, 109 Carolina Forest, Chapel Hill, NC 27514.
- March 28-29—Memphis, Tennessee. State Show. Mid-South Daffodil Society at the Goldsmiths Civic Garden Center, 750 Cherry Road. Information: Mrs. Glenn L. Millar, 2234 Glenalden West, Germantown, TN 38138.
- April 1—Onancock, Virginia. The Garden Club of the Eastern Shore at the Hermitage. Information: Mrs. Donald F. Fletcher, Jr., Pinecroft, Atlantic, VA 23303.
- April 4—Princess Anne, Maryland. Somerset County Garden Club at the Peninsula Bank of Princess Anne. Information: Ms. Shirley Anderson, P. O. Box 187, Princess Anne, MD 21853.
- April 4-5—Nashville, Tennessee. Southern Regional. Middle Tennessee Daffodil Society at the Botanic Hall, Cheekwood Botanical Gardens, Forrest Park Drive. Information: Mrs. Sue Zapp, 6011 Foxland Drive, Brentwood, TN 37027.
- April 4-5—Newport News, Virginia. Tidewater Virginia Daffodil Society at the Woman's Club of Newport News, 461 J. Clyde Morris Blvd. Information: Mr. M. Stanley Krause, Jr., 310 Riverside Drive, Newport News, VA 23606.
- April 7-8—Louisville, Kentucky. State Show. The Kentucky Daffodil Society at the Oxmoor Center. Information: Mrs. Wynant Dean, 1629 Cowling Avenue, Louisville, KY 40205.
- April 8-9—Martinsville, Virginia. The Garden Club of Virginia Daffodil Show. Information: Mrs. Dwight Pemberton, 1238 Sam Lions Trail, Martinsville, VA 24112.
- April 9-10—Lawrence, Kansas. The Lawrence Daffodil Club and five Garden Clubs of Lawrence at the Arts Center, 9th and Vermont Streets. Information: Ms. Kit Carlsen, 811 Sunset Drive, Lawrence, KS 66044.
- April 10—Scottsburg, Indiana. The Daffodil Growers South and The Garden Club at the Finley Township Firehouse on State Rd. 56. Information: Mrs. Verne Trueblood, R. R. #3, Scottsburg, IN 47170.
- April 11-12—Gloucester, Virginia. Garden Club of Gloucester at the

- Gloucester Intermediate School, Route #17. Information: Mrs. Arthur B. White, Box 95, Ware Neck, VA 23178.
- April 11-12—Washington, D. C. Mid-Atlantic Regional. The Washington Daffodil Society at the U. S. Botanic Garden Conservatory. Information: Mrs. Joel R. Crenshaw, 1047 Walker Mill Road, Great Falls, VA 22066.
- April 11-12—Edgewater, Maryland. The London Town Publik House and Gardens, 839 Londontown Road. Information: Mrs. A. F. Anderson, 2733 Fennel Road, Edgewater, MD 21037.
- April 14—Indianapolis, Indiana. Indiana Daffodil Society at the Meridian St. Methodist Church, 5500 N. Meridian St. Information: Mrs. Douglas R. Clarke, 13905 Allisonville Road, Noblesville, IN 46060.
- April 15—Upperville, Virginia. Upperville Garden Club at Parish House, Trinity Episcopal Church. Information: Mrs. William Tayloe, Rt. 1, Box 205, Middleburg, VA 22117.
- April 17-18—Kennett Square, Pennsylvania. The Delaware Daffodil Society at Longwood Gardens. Information: Mrs. Lee Wiley, Fairville Road, Chadds Ford, PA 19317.
- April 18-19—Cincinnati, Ohio. State Show. Southwest Ohio Daffodil Society at the Cincinnati Zoo, Vine Street. Information: Mrs. Albert Sadler, 667 Stubbs Mill Road, Lebanon, OH 45036.
- April 22-23—Baltimore, Maryland. The Maryland Daffodil Society at the Brown Memorial Woodbrook Presbyterian Church, 6200 N. Charles at Woodbrook Lane. Information: Mrs. Erwin Huber, 620 Chestnut Avenue, Baltimore, MD 21204.
- April 23-24-25—Columbus, Ohio. National Show. The Central Ohio Daffodil Society at the Hyatt on Capitol Square. Information: Mrs. David Gill, 4381 Lyon Drive, Columbus, OH 43220.
- April 26-27—Nantucket, Massachusetts. The Nantucket Garden Club at the "Meeting House", Harbor House. Information: Mrs. Herbert L. Gutterson, Box 106, Siasconset, Nantucket, MA 02564.
- April 28-29—Cleveland, Ohio. Midwest Regional. Western Reserve Daffodil Society, Garden Center of Greater Cleveland. Information: Mr. Wells Knierim, 31090 Providence Road, Cleveland, OH 44124.
- April 28-29—Chambersburg, Pennsylvania. Northeast Regional. Chambersburg Garden Club at the First Lutheran Church, 43 West Washington Street. Information: Mrs. Owen W. Hartman, 105 Farmington Road, Chambersburg, PA 17201.
- April 30—Greenwich, Connecticut. New England Regional. Greenwich Daffodil Society at the Christ Church Parish Hall, Putnam Avenue. Information: Mrs. George S. Mott III, 38 Perkins Road, Greenwich, CT 06830.
- May 2—Akron, Ohio. Northeast Ohio Daffodil Society at the Summit Mall. Information: Mrs. M. E. Hardesty, 4493 Newcomer Road, Stow, OH 44224.

(Continued on page 162)



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- May 2-3—Mansfield, Ohio. Kingwood Daffodil Society at the Exhibit Hall, Kingwood Center, 900 Park Avenue West. Information: Mr. Charles Applegate, Route 2, Box 163, Perrysville, OH 44864.
- May 3—Ft. Wayne, Indiana. The Northern Indiana Daffodil Society at the Fort Wayne, Indiana Botanical Conservatory, 1100 S. Calhoun Street. Information: Mr. Charles Wheatley, P. O. Box 150, Mongo, IN 46771.
- May 8-9—Dublin, New Hampshire. The Northern New England Daffodil Society at the Dublin Town Hall. Information: Ms. Susan K. Barker, Lake Road, Dublin, NH 03444.
- May 9-10—Minneapolis, Minnesota. Central Regional Daffodil Society of Minnesota at the Apache Plaza. Information: Ms. Mary Duvall, Route 1, Box 142, Dassel, MN 55325.

AMY COLE ANTHONY

Amy Cole Anthony died of heart failure November 6, 1986, in West Hartford, Connecticut. She was predeceased in 1985 by her husband, Charles H. (Chuck) Anthony, beloved ex-president of the ADS.

Amy was devoted to the Society and served it faithfully for many years as Director, Regional V.P., and Classification Chairman. She had recently returned to the Board as Director.

Always generous and caring, Amy opened her heart, house and garden to visitors from all over the world. Whether it be in Bloomfield or Bermuda, there was always a bed, cheer, and Daffodil talk. Amy's many donations to the Daffodil Society included the Larus Trophy, awarded at the National Show, in memory of John Larus with whom the Anthonys had run the Hartford show for many years.

Amy will be missed by her many friends throughout the world, and especially by members of the New England region where she did so much to help us grow and show good daffodils.

COMING EVENTS

- | | |
|---|---|
| * April 7-8, 1987 | RHS Competition |
| * April 18-19, 1987 | British Daffodil Society Show |
| * April 23-24, 1987 | Harrogate Spring Show |
| April 23-25, 1987 | ADS Convention, Columbus, Ohio |
| * April 28-29, 1987 | RHS Show, London |
| April 1988 | ADS Convention, Washington, D.C. |
| September 6-21, 1988 | "Tasvention", Tasmania, Australia |
| March 1989 | ADS Convention, San Francisco, California |
| * From <i>Daffodil Society Newsletter</i> , Summer 1986 | |

BULLETIN BOARD

FROM THE PRESIDENT'S DESK

As I write this column, it is early January, and I just finished planting daffodils. What? Planting daffodils in January! Yes! Although I certainly don't recommend such practice, the mildness of my climate here in Central Mississippi makes such practice possible. Was it procrastination, laziness, etc., that resulted in my planting daffodils in January? No! It was rain. Rain all October, November, and December. We were nearly 12 inches behind on rainfall going into October; the end of December found us having almost made up the rainfall deficit. The odd thing is that we have had wet falls for the past three years. October, my ideal planting month, is supposed to be the driest month of the year here in Central Mississippi; for the last three years it has been quite wet and daffodil planting has been delayed. What has been the effect on the daffodils? Well, they bloom right at the expected time. I guess the meaning of all of this is that despite the vagaries of weather and human frailty, the daffodil does what it is innately supposed to do; it grows and blooms nonetheless. Somehow my faith is strengthened by all of this.

I continue to remain concerned about the long term financial stability of the American Daffodil Society. I have spoken in this column before about the importance of endowment to our society. In 1986, we have received \$5,000.00 from the Fischer estate and over \$600.00 in memorial gifts in memory of Amy Anthony. It is the interest income from generous gifts like these along with convention surpluses that has kept our budget balanced the last several years. So, as I have said before, as you review your wills, please consider making an estate bequeath to the American Daffodil Society. Remember that you can either make such a bequeath undesignated, or you can designate its use for a specific purpose. In either case, the American Daffodil Society benefits, and you have the satisfaction of knowing that you have supported the work of the society in a very significant way.

As you read these words, it will be only a few short weeks until convention time. Have you registered? If not, why don't you make that decision now and mail your registration check in today to Tag Bourne? My first convention experience occurred in Columbus in 1978. I made my unobtrusive appearance at the convention hotel on Saturday afternoon, April 29, 1978. I had not been able to get away for the convention itself; however, I was determined to take Judging School Course I on Sunday, April 30, 1978. The show had already been taken down by the time I arrived at the hotel. Sadly, I walked around downtown Columbus as nearly everyone was gone to Whetstone Park. As people began to return from the tour, some of my Nashville friends "rescued" me and helped me

get a ticket for the Saturday night banquet. I still remember Lindsay Dettman's colorful banquet speech. It was in Columbus that my pursuit of the daffodil began in earnest. So, for the long-time members, plan to come to Columbus, April 23-25, 1987, to rekindle the daffodil experience. For you newer folks, come to Columbus so that you too may begin a "pursuit of the daffodil in earnest." See you in Columbus!!!

TED SNAZELLE

JUDGING SCHOOLS & REFRESHERS

School I will be held in Dallas, Texas, March 7, 1987, sponsored by the Texas Daffodil Society. Dr. Theodore Snazelle will be the instructor. Material to be covered includes classification, color code, characteristics of narcissus, and introduction to point scoring. Specific information may be requested from Mrs. James K. Kerr, 3920 Cobblestone Drive, Dallas, TX 75229.

A refresher will be held at the 1987 American Daffodil Society Convention in Columbus, Ohio, with Mrs. Goethe Link as instructor. Registration fee is \$3.00 and should be paid when you register for the convention. This refresher will be open to ADS Judges only.

MRS. JAMES LIGGETT,
Judges & Schools, Chr.

FROM THE EDITOR'S DESK

The world has come to an end! Our wonderful, helpful, knowledgeable Frances Armstrong has retired from the "Beginner's Corner". There is no way we can say enough about the help and encouragement that she has given all of us, not just beginners. Her constant supply of help will long be remembered.

In trying to find someone to write the column, I came upon several interesting comments. "We don't need it anymore; none of us are beginners," at one end of the scale, to "We don't do enough for beginners, we need more information for them." (This person declined to help!) Personally, I have always enjoyed that column. Good information is good information wherever it is found.

Now I know that there are a lot of people out there who would do a good job on the column, but are too shy to step up to the typewriter, but someone knows you, and we could use suggestions of people who are friendly and willing to share their information with all of us. Another possibility would be a team of good daffodil buddies to take turns, or to feed ideas to the typewriter in the crowd.

Columbus time is fast approaching, and like Ted, I am looking forward to the convention. Especially, I am looking forward to meeting new people. I have a list of authors without faces who have made this job a joy. Please come so we can meet. See you in Columbus.

WHAT'S IN A NAME

(from a letter from BRIAN DUNCAN, Omagh, Northern Ireland)

In Rugby Union (like your American Football) there are big, heavy, bone-crushing heavyweights known as forwards whose job it is to scrum and struggle for possession of the ball and, when gained, to lay it back to a "scrum-half" who whips or passes the ball back to the "fly-half" who has four other fleet-footed, ginky, fast runners outside him whose job it is to out-wit, out-flank, or out-run the opposition for a touchdown ("try" in our terms). The "fly-half" is therefore the pivot, the kingpin, the brains, the general, the tactician of the team. He also needs to be quick thinking and elusive to avoid the thunderous tackles of the opposing forwards who are likely to arrive only a fraction after the ball. People who play in the "fly-half" position tend to have a lot of flair, panache, style, charisma housed in a well-proportioned athletic figure of less than average rugby players' size and weight.

That's a brief description of the "position". Why was the daffodil so called? I hardly know. It does have some of the characteristics of a fly-half—modest proportions, style, consistency, and should do well in competition. That year I was on a rugby theme for some of Tom Bloomer's flowers. For example: Ravenhill, Rugby Stadium in Belfast; Murrayfield, Scotland's International Stadium, Edinburgh; Mellon Park, Omagh Rugby Club Ground, donated to the club by wealthy American Mellon banking family who originated in Omagh; Eaton Park, Ballymena Rugby Club Ground. So Fly-Half got in on the theme.

Incidentally, the explanation given for the name Pimm was entirely wrong! It was suggested that the cocktail drink "Pimm's" was the origin. Alas, I tried to register Pimpernell with the RHS because of the lovely scarlet cup colour. RHS said I couldn't use the name of a flower. By this time the draft catalogue was ready for the printers and so a hasty and unimaginative change of the name to Pimm, which did not disturb the RHS.

A Select List of Quality Show Flowers

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BEGINNERS CORNER

According to newspapers and the National Weather Service, this winter, which appears to be almost over, has been milder than usual. This means, for we who grow daffodils, that foliage and buds may be out of the ground. If we think about last year—moderately warm in December and January, and freezing in late March—we quake. Our poor daffodils were blooming in some areas when the freeze hit in late March.

The worst part of that weather was the wind-chill factor which was doubly damaging to anything that had started to grow above ground. (A wind break of some sort of shubbery on only two sides of a bulb planting is helpful in reducing wind damage of any sort.)

Consider, however, how tough and strong these flowers are. They will survive a 25° chill for several nights in a row. By noon the next day the foliage will be upright, until the next freeze. If the foliage is flat on the ground and refuses to stand up there is trouble. That much foliage is dead. Since the bulb gets its sustenance from the foliage the bulb may be greatly weakened or lost. If only part of the usual amount of foliage is affected, the survival of the bulb is almost certain. Extra water during all of the growing season, and some fertilizer for encouragement, will greatly improve the survival rate of bulbs mistreated by early spring frosts/freezes.

Sometimes, if only a few cultivars are to be considered, an upsidedown flower pot, placed over the leaves at sundown will protect them, but it must be removed *early* the next day to prevent a “greenhouse” effect, and really damage the plant.

The best solution is to check in your area for cultivars that are sturdy. These cultivars are often called old favorites, or stand-bys by your show-oriented neighbors, and may vary from one area to another.

If this is the year that you take the great leap from growing and loving your daffodils, to growing and showing your flowers, please remember to read and follow the show rules. Don't take a chance on memory. Look up the division or color code, date of introduction, or country of origin. Give only the information required. Many a blue has been lost by supplying too much information, (wrong information). Using a pencil to fill out the entry tag allows erasures which is much easier than filling out a whole new tag. Be sure your flower is clean—no pollen in the cup, no dirt on the perianth, and gently wash off any sheath stain on the back of the petals.

CHANGE OF ADDRESS

Please correct your roster to reflect the following change of address.
Mrs. Paul Gripshover, 3757 Adriatic Way, Santa Clara, CA 95051.



The Daffodil Mart

EXCITING NEWS FOR THE FLOWER ENTHUSIAST!

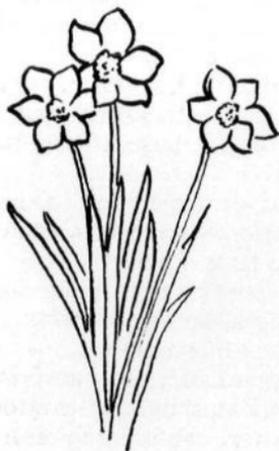


EXTRA! EXTRA!! Come to the 1st Annual Daffodil Festival in conjunction with the ADS Daffodil Show in Gloucester April 11th & 12th! Horticultural Crafts, Displays, Tours and much more! We'll be open! DON'T MISS IT!!

Our house and garden will also be open for the Garden Week Tour April 24th & 25th. Y'all Come!!



LOCATIONS OF OTHER DAFFODIL DISPLAYS!



- Brookside—Wheaton, MD - 301-949-8230
- Cincinnati Zoo—Cincinnati, OH - 513-281-4701
- Des Moines Botanical Center—Des Moines, IA - 515-283-4148
- Gunston Hall—Lorton, VA (Historical Planting) - 703-550-7220
- Inneswood & State Capital—Columbus, OH
- Lewis Ginter—Richmond, VA - 804-262-9887
- Longwood—Kennett Square, PA - 215-388-6741
- Monticello—Charlottesville, VA (Historical Planting) - 804-296-4800
- Mt. Vernon—Mt. Vernon, VA - 703-780-7262
- Nebraska St. Fairgrounds—Lincoln, NE - 402-474-5371
- New York Botanical Center - 212-220-8700
- N.C. State Arboretum—Raleigh, NC - 919-737-3132

For more information, please read our 1987 catalogue. If you don't receive one, please let us know!

THE DAFFODIL MART

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NARCISSUS MOSAIC: IS IT A PROBLEM?

TOM D. THROCKMORTON, M.D., *Des Moines, Iowa*

I suppose the basic question to ask is: "What is daffodil mosaic?" For all too many years daffodil mosaic and the yellow stripe virus were assumed to be one in the same. About thirty years ago these two virus entities were properly separated by both serologic tests and by electron microscopy. Surprisingly, the "color break" of daffodil blooms, hitherto called "mosaic", was found to be a symptom of yellow stripe virus infection and not attributable to daffodil mosaic.

Dr. Ted Snazelle wrote well and extensively on virus diseases of daffodils in the *A.D.S. Journal* of March, 1980. Therein he spoke of the daffodil mosaic virus as being almost omnipresent among commercial daffodils but causing few if any symptoms. When present, these symptoms were confined to inconspicuous pale areas at the base of the foliage and occurring *late* in the blooming period. The flowers were normal and the growth and development of the plant were uninhibited. Thus, it doesn't sound like much to worry about, and without symptoms not really subject to roguing.

So, why am I concerned and writing about it? Chiefly because I have made a couple of observations that deserve an explanation. About three years ago, I noted that an occasional variety of toned daffodils would develop a pale streaking in the perianth segments just before collapsing into senescence. Elise Havens had also noted this. This phenomenon was first noted by us in the variety Raw Silk and a little later in Wedding Band. The following year I took a streaked, collapsing bloom of Wedding Band to the Horticultural Department of Iowa State University where electron microscopy was available. Here, Dr. Jack Horner found rod-shaped virus particles in the bloom. Serological tests were unavailable but in all probability these represented the particles of mosaic virus.

So what? The plants were healthy, multiplied well, and this past spring yielded a plethora of the best blooms of Wedding Band I have seen. Some of these became a bit streaked just before death. After putting on my thinking cap, I rationalized that many of the toned daffodils tended to reverse as the season wore on. After the white perianth segments were well tanned, and the yellow cup bleached to white, this indefinite streaking became visible. Obviously, their pigmentation was unstable and possibly subject to virus-induced irregularities.

I thought this over in the light of past experience, which now goes back thirty-five years. The first time I ever noted "daffodil mosaic" (i.e., streaking of blooms) was in a half-dozen plants of Spellbinder, which I had secured directly from Guy Wilson. Being cautious, I rogued them out. None of my other varieties were affected. Several years later I had a pale moon-colored seedling from Mr. Wilson that did the same thing. Being a

bit more cautious now, I transplanted this plant to an isolated area, where its blooms continued, palely streaked at the termination of their blooming period. Not worth keeping, I later put it into the trash burner.

I have always had trouble maintaining reverse bi-color varieties. I think Grant Mitsch had some worries about their ultimate health as well. But I never bothered to notice the aging blooms. This last season I have. One bloom of Binkie was affected to the extent of becoming almost albino—again, late in its life. I had a newly planted bulb of Drumnabreeze from a friend in another state. I was struck with admiration at the sharp color contrast between a brilliant yellow perianth and the dead-white cup—until the perianth later exhibited some white streaks most visible against the sharply colored perianth segments.

As a hybridizer, I have seen dozens of toned daffodils; many of these have highly colored coronas and I have never seen evidence of pale streaking in their perianths. Such a phenomenon in my garden seems limited to those flowers whose perianth darkens and whose cup bleaches during maturation. It is not unreasonable to assume the unstable pigment of certain varieties may be influenced if the plant becomes host to a virus.

I telephoned Elise Havens, Grant Mitsch, and Murray Evans. The question was: Have you ever seen what is referred to as "daffodil mosaic" in a bloom other than one which tends to become a reverse bi-color. In each instance there was some hesitation but the answer was always "no!" Therefore, I am going to suggest that the symptomless disease, "narcissus mosaic" many cause symptomatic changes in daffodil blooms with unstable pigment. This is not a statement. This is a suggestion about which I would appreciate further information. I suspect the mosaic virus of daffodils is a "latent" or "slow" virus. I am more familiar with human virus problems. Many virus infections may lie quietly in the human for decades before becoming symptomatic. The most obvious of these is the chicken pox virus. Each of us has probably had chicken pox, from which we recovered without complications.

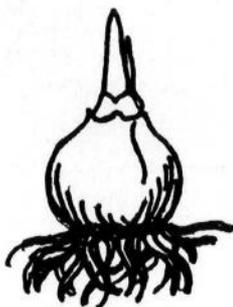
But have you? This virus may lie quiescent in the root of a nerve for decades, and then burst forth in years of Golden Age as "shingles", i.e., herpes zoster. This is a painful inflammation of the involved nerve and accompanied by a slow-healing skin eruption—caused by the latent virus of childhood's acute chicken pox attack. There are a number of "slow viruses" implicated in strange human disease (multiple sclerosis may well be one). The long-delayed symptoms usually develop when, for one reason or another, the host's resistance becomes lowered.

Why not with daffodils? The mosaic virus is possibly the most widely distributed of all daffodil viruses. And why not—it causes few if any problems and goes unrecognized. Whole supplies of commercial daffodils have carried the virus for many years. Probably one-third of the new introductions coming on to the market are already carrying it. Of seventy-nine new cultivars in the R.H.S. trial garden tested in 1965, thirty-one were positive for the narcissus mosaic virus. It is spread by the simple handling

of narcissus plants and blooms. If you don't believe this, just run the stems of a geranium bloom once between two fingers. The unmistakable scent of geranium will be transferred to you by such brief and simple contact.

So in conclusion, what is this all about?

1. Daffodil mosaic is a latent or slow virus. It rarely causes symptoms or interferes with the health of the infected cultivars.
2. It may cause color breaking in blooms with extremely unstable pigmentation, such as reverse bi-colors.
3. It is almost ubiquitous among daffodils.
4. It is easily spread by the handling of foliage or blooms.
As Pogo, the little comic strip character, once said: "We have found the enemy and he is us."
5. There is probably not much to be alarmed about nor much sense in trying to combat this particular virus—it is lurking in every "healthy" daffodil planting.
6. I shall continue to have reversed bi-color daffodils in my garden as long as the plants remain strong, floriferous, and multiply.



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NET FOR A FLY

CATHY RILEY, *Madison, Connecticut*

YEAR 1 - Problem: Daffodil flies (neighbors' of course)

Attempted solution: Butterfly net

Color: GREEN

Results: Not so hot.

YEARS 2, 3, 4 - Problem and solution: Same

Color of net: Fading

Results: MMMMMMMMM

YEAR 5 - Problem: Same

Solution: New Japanese fishing net

Color of net: BLUE

Results: 95% SUCCESS!

REASONING: Daffodil flies, as do all flies, have a myriad of eyes which enable them to see in all directions.

THEORY: Blue being the color of the sky, the daffodil fly, unlike Chicken Little, can't see the net coming.

Try it!



HERE AND THERE

The Concord, New Hampshire, *Monitor* reported that a daffodil garden has been planted as a tribute to Christa McAuliffe, the teacher lost in the Challenger space tragedy. More than 1000 bulbs were planted last fall in White Park by two service groups and other volunteers. Sylvia Larsen, one of the organizers, said "I just felt Christa was the kind of person who wouldn't want a big splashy thing. Daffodils are just cheerful, colorful flowers." This fitting tribute had been approved by the family.

Tag Bourne reports that the Banffshire Horticultural Association Spring Show will be in Banff Town Hall, May 2 and 3. They stage the Championship of Scotland, and give the ADS Red, White, and Blue Ribbon for Best Single American-bred cultivar, and the ADS White Ribbon for the Best Three Stems.

Be sure to select your most reliable and favorite cultivars for the Popularity Poll, page 131 of this issue, as an aid to other members and especially, our newer members.

PICOBLANCO?

ALICE WRAY TAYLOR, *Franklin, Tennessee*

There is a lot of confusion in the identification of miniature daffodils. This is due, I think, partly to the relatively limited number of those who can grow them successfully, and to the fact that they haven't, until recently, been taken as seriously as the standards. We know that Alec Gray has originated and grown more of these flowers than anyone else and that many of them are species or hybrids of species which are very confusing to most of us. Also many dealers have sent the wrong varieties in our orders. This is true of standards as well, but doesn't seem to be nearly so prevalent. It is true of all the dealers I know, some more so than others, either through careless handling by helpers, or honest mistakes.

In 1972 I bought two bulbs of Picoblanco (originated by Mrs. Gray in 1961) from Broadleigh Gardens when it was owned by Mr. Walter Stagg. They thrived for me, blooming well and gradually multiplying. Three years later, in 1975, my friend, Pat Bates, bought Picoblanco also from Broadleigh, now owned by the present Lord Skelmersdale. It turned out to be slightly different. The first one has a cup that is smooth with a scalloped edge, and the second has a lightly fluted or pleated cup (see pictures). At the 1985 ADS Convention I carried prints of these two and showed them to some friends I considered much more knowledgeable than myself, and their opinion was that they had been introduced because they were seedlings of the same *watieri* cross and so similar that it was not desirable to differentiate between them. But is this correct? I can't find a record of it, but I know that at one time, one or more of the dealers offered seedlings of Alec Gray's for sale. I wonder if one of the seedlings bought and kept by a dealer could have been thought to be the original



The Picoblanco on the left is Alice Wray's and the one on the right is Pat's.

Picoblanco. Should both of these forms go by the same name? Many standards which are considered as different varieties have less differences. Let me stress that I'm opposed to naming too many look-alike cultivars. There's too much of that done in every plant society. By the way, should this not be classified as a 2 W-W rather than a 3 W-W? It's measurements say so.

Perhaps we can discuss this, among other things, at the Miniature's Breakfast in Columbus.

GROWING DOUBLE DAFFODILS IN THE DEEP SOUTH

THEODORE E. SNAZELLE, PH.D. *Clinton, Mississippi*

Some of my friends feel that I have had some success growing double daffodils here in the Deep South. There is an element of truth in what they think; however, I am hard pressed to give an intelligent response to their question: "How do you grow good doubles?" Suddenly, the talkative individual that I am becomes almost mute. No, I don't have any sure fire secret method for success in growing doubles that I don't want to divulge. No, I haven't run any carefully controlled experiments to determine what factors are involved in getting doubles to bloom and not blast. Justifiably, the question can be asked, "Then what do you know about growing doubles?" I am not really sure that I know anything special; however, I have made several observations which perhaps should be scrutinized more fully in a controlled experiment:

1. It seems that the cultivars with the fewest petaloids bloom more regularly than those which are more fully formed. One of my favorite doubles is Eastertide, 4 Y-Y; it has an enormous number of petaloids, and it blasts for me every year. Cultivars like Tonga, 4 Y-R, and Tahiti, 4 Y-R, with fewer petaloids bloom reliably for me almost every year. Both of these cultivars came from the Lionel Richardson cross Falaise \times Ceylon.
2. All daffodils seem to require a lot of water at the time of blooming; double daffodils are no exception. Thus, I water my doubles a little almost every day as the buds are swelling, beginning to show color, and coming into bloom. It seems that the perianth segments and petaloids must be fully turgid, i.e. full of water, in order to open properly. Watering appears to have been particularly helpful in getting white-perianth types, e.g. Lionel Richardson's Gay Challenger, 4 W-R, and John Lea's Achentoul, 4 W-OOR, to open fully. However, I still have the problem of the backs of the perianth segments being greenish. Personally, I think that judges make too much of this fault as the green is usually most pronounced on the

backs of the outermost perianth segments which are actually petaloid sepals, i.e. sepals which are colored like the inner three petals rather than green as sepals usually are. Thus, why the concern about doubles having a little green on the backs of some of the perianth segments; it is in their genes!

3. Also, it appears to me that some of my doubles do better if they are lifted and replanted every year. Perhaps getting them out of the always hot, sometimes moist soil, helps the new flower bud to develop better in bulb. My first evidence for the effect of annual digging and replanting came when I dug a clump of Van Sion, 4 Y-Y; they bloomed well the next year with fully open blooms. Since then, they have either blasted every year or have partly opened giving that grotesque bloom that turned people away from doubles for years.
4. Lastly, double daffodils seem to be no exception from other daffodils grown in the Deep South; the earlier they bloom, the better they do. It does seem to get hot in the Deep South all too early each growing season, and the late blooming daffodils pay the price with blooms which at best open and pass within a single day.

In the final analysis, what can I say to would-be growers of double daffodils in the Deep South? Go ahead and give them a try. Who knows? You might even be successful!

Memorial Contributions

<p>Mrs. Charles Anthony, Sr.</p>	<p>Mrs. William R. Taylor Mr. and Mrs. Douglas Dodge Mrs. Mary S. Cox Mrs. Mary E. Watts William W. Watts George P. Conrad Mrs. Vallie W. Wells, Jr. H. Lawrence Achilles, Jr. Mr. and Mrs. D. W. Ellis, Jr. Cathleen D. Riley Richard Morgan IV Susan K. Barker Mrs. John J. Swigart Emeline C. Wright Mrs. John D. Stout, Jr.</p>
<p>Mr. and Mrs. Anthony</p>	<p>Anonymous</p>
<p>Otis Etheridge</p>	<p>Anonymous</p>

MIDWESTERN ACCLIMATIZED DAFFODILS for EXHIBITION and GARDEN

We are pleased to offer our fourth annual listing of midwestern grown and acclimatized daffodils for both show and garden. Emphasis continues to be on those bulbs that have done well in our harsh climate.

Of special interest this year are two orange trumpet seedlings of John Lea's that have never been offered before. From down under, some of David Jackson's best show varieties are being listed for the first time outside of the Southern Hemisphere. Miniatures will again be offered this year. In addition to last year's offerings, more than 100 new varieties will be included in our largest description catalog to date.

We are planning a large trade stand for the National ADS Show at Columbus, Ohio in April. We hope you will be able to visit us there. Send now for your free 1987 descriptive catalog which will be mailed early this year. See you at Columbus!



OAKWOOD DAFFODILS

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ABOUT KINGWOOD CENTER

CHARLES APPLGATE, *Senior Gardener, Kingwood Center*

Kingwood Center, one of the four stops planned for the Columbus Convention, was originally constructed in 1926 as a private estate for the late Charles Kelley King (1867-1952), an Ohio industrialist who amassed his fortune in early 1900s and lived at Kingwood until his death. At that time, the estate was turned over to Kingwood Center Trust which had been developed by Mr. King. This trust made provisions for Kingwood Center to be operated as a cultural institution for the enrichment of people's lives. The trust also included an endowment which would provide the funds needed to operate the Center in perpetuity.

Mr. King had a personal interest in nature, horticulture, and bird study. For this reason, he built Kingwood which was situated at that time in the country. He had a deep-rooted love for his home and, having no heirs, decided to share it with the people of the region.

Kingwood Center was formally opened to the public on October 10, 1953. The buildings, gardens, and grounds were changed to facilitate public usage and enhance the horticultural displays. Today, Kingwood is operated as a private, non-profit, educational institution for the advancement of horticultural and other activities. The educational emphasis is on displays of herbaceous plant material, workshops, flower shows, a horticultural reference library, and public lectures. In total, Kingwood Center is comprised of 20 acres of wooded property and 27 acres of landscape gardens.

The collections of flowering plants at Kingwood Center include peonies, roses, iris, daylilies, daffodils, tulips, general perennials, annuals, an herb garden, and several indoor collections in the greenhouse. In late April, daffodils should be at peak bloom with many minor bulbs also in bloom. Some of the early tulips may be blooming, but the peak of tulip season is usually near Mothers' Day.

The grounds contain many areas of naturalized daffodils, some of which were growing when Mr. King lived in Kingwood Hall. There are approximately 300 newer named varieties in the daffodil garden and peony garden. The daffodil garden also serves as a mum garden in the fall. Mums are planted in late June among the daffodils, just before the daffodils die off, and are removed in October when bloom is over or frost has killed them. The outer border is used for lilies, so there are three major seasons of bloom in this garden. This Daffodil, Lily, and Mum Garden is an early colonial design using boxwood to create the parterres.

Kingwood Center offers many events and services for the public, most of which are free. Flower shows are scattered throughout the season and are highlighted by state and national exhibitions. The library is a reference and lending library and houses a large collection of horticultural books, periodicals, and seed and nursery catalogues for use by the public and staff.

The American Daffodil Society's convention and show in 1957 was held at Kingwood Center. Kingwood Center is happy to welcome the American Daffodil Society once again.

ALL AROUND COLUMBUS IN 1978

The Daffodil Convention at Columbus and After

KATE READE, *Broughshane, Northern Ireland*

It was 4:30 AM, when I got up in order to pack flowers,—about 70 single blooms in two boxes, cardboard reinforced. We were to catch the first shuttle from Belfast. I waited at the shuttle gate for Bill and Rosemary Roesse, Sandy McCabe, and Clarke Campbell who were late due to a crisis with Betty Duncan's car, but they made it in time. In London we did not see Barbara Abel Smith, but she contacted us on board the plane, a Boeing 747. We were given an excellent meal, and all the hard work of picking and selecting receded into the distance as I started to unwind.

We arrived at Columbus in good order, and waited to collect our luggage. This boring chore is just the same in all airports, waiting anxiously for luggage which often does not arrive. Sandy McCabe's suitcase was missing this time, but luckily all the flowers did arrived intact, and we managed to clear them quickly through the Ministry of Agriculture (or their U.S. equivalent). We were met by the wonderful Mary Lou Gripshover who managed to fit us all into her large car and we were driven quickly to the Hotel Sheridan.

Barbara and I had a quick snack after getting the flowers into water. We had to keep them in our room overnight, but luckily it was cool enough.

The show was very good indeed with a great many entries...I was happy as Foundling won a blue ribbon and trade was excellent!

The principal prize winners were:

Kathy Andersen—The Carey Quinn; five American Bred Collection; and The Carncairn Cup.

Marie Bozievick—Best bloom with a very smooth Aircastle; Best Vase of Three with Aircastle; The Tuggle Trophy; and the Lawler Trophy.

Dr. Bill Bender—five New Zealand Bred Collection; Best seedling; and a green ribbon for 12 cultivars from four divisions.

Frances Armstrong—Best Miniature and Watrous Medal for 12 miniatures.

Roberta Watrous—Best Miniature seedling.

After the Convention, Wells Knierim drove Marie Bozievich and myself to Cleveland stopping for brunch with Mary's cousin, who had just built a new, English-type house on the outskirts of Columbus. Columbus is a modern city with a lot of high rise buildings. The Wilsons were very

kind to us and gave us a delicious brunch—in spite of thinking we were much too early as they had forgotten to change their clocks for daylight saving! The lovely meal started with a Bloody Mary and finished with a deliciously cooked entree.

We then drove to Cleveland and went straight to the Garden Centre. Wells showed us the beautiful building where the Daffodil Show was going to take place on Wednesday, a very modern building with a wonderful library. I was thrilled to see the beautiful specimens of *Magnolia Soulangeana* planted around a patio where a fountain was playing. They made a real picture with the creamy mauve flowers reflected in the water.

While there we were shown an incredible Shell Show. The prizewinning shell was minute, all a lovely translucent pink—an unusual best bloom!! After we had seen the shells, the library, and the herb garden Wells drove us home.

It seemed as if we drove about five miles out of Cleveland into a very attractive area, beautiful houses of all types of architecture set back from an old brick road and surrounded by many trees, flowering cherries, magnolias, red bud etc.

Wells and Mary's house was painted white wood with a beautiful sun room, and his daffodils had to be seen to be believed—cultivars from all over the world, even some of our own—all growing in an attractive pattern surrounded by *Magnolia Stellata* and rhododendrons and beds of all sorts of exciting plants. Marie and I stayed there, and Mary Knierim, who had been very ill, insisted on producing a beautiful dinner for us.

We went to bed early, very tired, and slept till 7:30, when we got up and found Wells out picking flowers for the show. He took us down to the Garden Center and we started fixing test tubes in the holders for the show next day. Mary and Wells took us out to lunch in a rather special place where they served delicious quiches. After lunch we returned home to stage Wells' beautiful daffodils till six PM making a mess of Mary's kitchen.

I saw some Australian and New Zealand flowers: Elimatta, a pretty greenish yellow of Dettman's; some of Phil Phillips' pinks; At Dawning, a 1 W-P of Mitsch's; and Broomhill, Board's beautiful 2 W-W, which won the Best Vase of Three and the Best Bloom in the Show the next day.

We went out to dinner once again, and Mary had chosen another exciting eating house. Afterwards we went home and Wells showed his slides of the New Zealand trip, some of the wild flowers and scenery taken in Switzerland which were very professional, and some slides of daffodils, finishing up with one of our own fields at Carncairn and a close-up of Foundling.

The next morning we staged at the Garden Centre all morning, meeting up with a lot of Columbus people, plus Sandy and Clarke who had come over with them, and all their flowers.

We helped with the judging which was fun. Wells won most of the collections and also the Best Miniature with Snipe, but he seemed much more excited when some of the people to whom he had given bulbs were successful exhibitors.

After the show Ruth Pardue drove us back to Columbus. We stopped

to leave luggage, etc., at her very friendly house, where her son Todd carried our cases to our room, and then out for a quick meal of American sandwiches and beer, Ruth, Marie and I, Mary Lou, Sandy, and Clarke.

The next day a wonderful trip had been planned for us. First we drove to Handy Hatfield's where we saw again his exquisitely maintained garden and were introduced to some of Murray Evans latest beauties flowering for the first time. In glorious sunshine we wandered round Handy's lawns and found that he was already using the sprinkler due to the dry weather. The daylilies looked very healthy.

After we had seen our fill we were asked into the house for coffee and cookies and met Handy's mother, a very charming lady rather crippled with arthritis. We discovered she was an artist.

Next we went to the German village for lunch and beer, very good! Our next visit was to Grace Innis where this indomitable old lady presided over the most beautiful house and about 30 acres of woodland and gardens. Grace had grown a great many of Guy Wilson's bulbs, and she asked me if I would name a bulb "Inniswood" as she knew we named a lot after houses. Inniswood is one of our most consistent white trumpets and makes the most wonderful clean, large bulbs. I often think of Grace Innis when we dig them.

My notes finish with Inniswood, but in my memory I still think of the wonderful hospitality given us in the last few days of our stay in Ohio and especially Columbus. A fantastic brunch with Cecile Spitz; a lovely visit to Naomi Liggett's; and a truly delightful dinner and evening with Grace Baird and her husband.

I am sure I have missed out naming some of the people who gave us such a wonderful time, but it was nine years ago. With luck, I will see some of these charming people again in Columbus, in 1987.

ELISE HAVENS

ROSEMARY AND BILL ROESE, *Santa Maria, California*

One of the featured speakers at our 1987 ADS Convention in Columbus, Ohio, will be Elise Havens of Grant E. Mitsch Novelty Daffodils. Since we have known Elise longer than any of us would like to admit, it was a pleasure to be asked to present to you a thumbnail sketch of her life and love of daffodils.

She certainly has outstanding credentials, having lived and worked with daffodils all her life. At an early age she was working, along with her sister Eileen, in the daffodils with her parents, Grant and Amy Mitsch. She learned to perform the menial chores such as filling orders and handling



paperwork, as well as the more important facets such as the billing and riding the bulb digger. She was destined to experience success as a hybridizer, having as her mentor one of the finest daffodil hybridizers in the world. Her crosses came to fruition when her first flowers bloomed around 1968.

As a youngster she attended the local schools. After high school she attended Northwest Nazarene College in Idaho, then completed her education at Oregon State University majoring in math.

A job opportunity at Collins Electronics took her to Costa Mesa, California, for a short stint. Even

though she acquired daffodil bulbs from The Source, and planted them in Southern California, she yearned for the lovely green lushness and the rainfall of Oregon. In short, she was homesick. So it was inevitable that she would return to Oregon.

After only two years it was back home to Canby, and a position with Pacific Power and Light in Portland. Not too long after moving back to Oregon she met her husband Richard Havens. They met at the wedding of mutual friends. What a romantic way to meet one's future husband! At that time Richard was teaching high school in Portland. After they were married they continued to help with all phases of the Mitsch daffodil operation. Now their own children, Christine age 14, and Kenny age 12, are learning about the daffodils and helping in their own way.

The Havens have continued the Mitsch tradition of mailing out one of the most comprehensive and colorful catalogues, including many colored plates of the daffodils offered. In addition to its plentiful illustrations, the catalogue is probably the most diverse in its field. It spans the entire spectrum of daffodils, with particular emphasis on pink cups and Divisions V, VI, and VII. In her hybridizing, Elise is concentrating on the pink cup Divisions I, and III, as well as being fond of reverse bi-colors, and Division VI. Her favorite flower over the years has been Daydream, a worthy choice.

Elise and Richard changed their vocations when they decided to devote full time to continuing the Mitsch tradition of high quality, and offering daffodils for everyone's taste, be they show buffs or back yard gardeners. Grant and Amy were ready to step down and take a lesser role in the business. However, they both continued to assist during the busy seasons: planting, digging and shipping. Family and friends were greatly saddened when Amy passed away in the fall of 1982.

Today all the bulbs have been moved to Hubbard, about a half hour

drive from Canby. Eileen and Jerald Frey are growing the miniatures at their place in Canby. Grant works with the flowers as his health permits.

The close relationship of the Mitsch family can be seen in the Richard Havens family. Their love of God and each other is apparent and they share an appreciation for nature and music. Also, they enjoy people, and always show the warmest hospitality to those who visit, even though they are extremely busy during the blooming season.

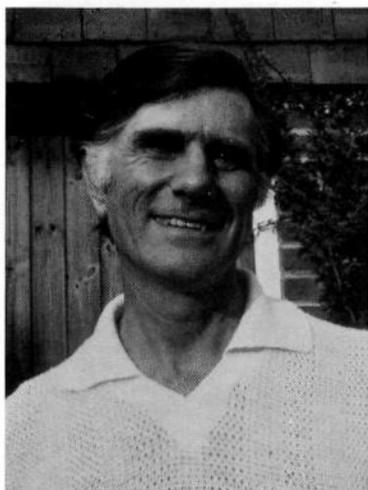
Those who have never attended an ADS Convention in Portland, or visited the daffodil growers in the northwest, have missed a great experience. The Havens' fields of springtime color are surely a thing of beauty and a joy to behold. Knowing Elise has been a most enjoyable experience. She is a warm, friendly, outgoing person with a wonderful sense of humor.

We would strongly recommend to all members of the ADS to plan to attend the Convention in Columbus. Get a good, front row seat and pay close attention to what Elise has to say. That is where we plan to be, front row, center.

JOHN BLANCHARD

NOEL A. BURR, *East Sussex, England*

My first introduction to John was at the R.H.S. Daffodil Show in 1972. I was staging my very first P.D. Williams Medal Group on the day before the Show, and had in my twelve a bloom of Vulcan which I thought might not last until judging. As I was unable to go to the Hall next morning, with much trepidation, I approached John to whom I had never spoken before, and rather nervously enquired of him as to whether the aforesaid Vulcan would stay the course. His reply was "Have you a spare?, if so stage it alongside the Vulcan and I will look at five to ten tomorrow morning and replace it if necessary." (Bear in mind that this is one of the most hotly contested of the amateur classes and that John was also competing.) The next morning when I was able to enter the Hall after judging I found that my Vulcan was still there and that the spare had been removed. Also to my delight my group had been awarded Third Prize, whereas John's was unplaced. I considered then, as I still do, that this was an act of great kindness and sportsmanship. The following autumn I received a letter from John containing a list of bulbs which as he put it "Are looking for a good home" and would I let him know what I would like. Since that day regular parcels of his surplus bulbs have come my way to give as prizes at our local shows.



Therefore it gave me great pleasure to be asked to write on John Blanchard in the *A.D.S. Journal* prior to his being your guest at the 1987 Convention.

John was taken to his first R.H.S. Daffodil Show by his father, the late Douglas Blanchard, in 1944 and has exhibited there every year since, either jointly with his father, until the latter's death in 1969, or in his own right with the help of his charming wife Eve and their four sons. John must have inherited his love of daffodils and alpines from his father as he is also a very keen member of the A.G.S. and a regular exhibitor at their shows with many successes to his name. If this were not enough to occupy his spare time, John has yet

another interest, that of steam engines, and it is to his great credit that he is responsible for the financial side of The Great Dorset Working of Steam which is held in an area of 175 acres at Stourpaine near John's home and is probably the largest annual event of its kind in the world. Last year there were over 2,800 exhibits including 44 Showmans engines. No small undertaking on top of running the family practice of Solicitor (Attorney).

When John Lea so sadly died after just one year as Chairman of the Narcissus and Tulip Committee, the Council's decision to appoint John as our new Chairman was greeted with unanimous approval by his fellow committee members. He is proving to be a strong, wise, and knowledgeable Chairman. It is my fervent hope that he will continue as our guide for many years to come. He is much sought after as a judge and I count myself lucky whenever I have the privilege of judging with him. The standard of judging at the R.H.S. has improved over the past few years, largely due to his influence, for which all exhibitors should be grateful. Over the last two decades John has won nearly all the major awards at R.H.S. Shows, although the Engleheart Cup still eludes him. He would be the first to agree that red/yellows have always been the weakness in his groups, but he tells me that this is now being rectified, so perhaps in the near future we shall see his name on the coveted trophy. I feel sure that it would be a very popular win.

Many of the Blanchard-raised flowers are household names in the daffodil world, some of which are a 'must' in any serious exhibitors' collection. Since 1966 he has gained no fewer than nine Best Bloom awards at R.H.S. Shows with Winfrith (2 W-W), Purbeck (3 W-GYO), Kimmeridge (3 W-YYO), Bryanston (2 Y-Y), Ashmore (2 W-W), and Bulbarrow (2 Y-Y) of his own breeding, together with Aircastle, Syracuse

and St. Keverne. Kimmeridge has also been Best Bloom when shown by Robert Southon, and Purbeck Reserve Best Bloom shown by Hylda Oxtan. John has also received Reserve Best Blooms with Bryanston, Badbury Rings (3 Y-GYR) and Irish Light. This record, along with very many First Class Certificates and Awards of Merit for his flowers, must surely rank him alongside Guy Wilson, Lionel Richardson, and John Lea, particularly as he is a true amateur. There are very many lovely flowers appearing in the seedling beds at John's home and two of my favourites are Osmington (2 W-R) and Pequenita (7 Y-Y). Osmington, which is making a name for itself in the U.K., is very consistent with no staining in the perianth and I find it to be the most reliable of its class. Pequenita is a super Jonquil hybrid which was Best Bloom Divisions 5 to 9 at last year's Daffodil Competition and was well in the running for overall Best Bloom. I fear it was only lack of size that prevented it from winning. John raises many lovely miniatures, and I am sure that he would agree that one of his most satisfying achievements was to be awarded Third Prize in the 'Engleheart Cup' in 1985 with twelve of these.

John and Eve are very hospitable people and live in an 18th century Rectory at Shillingstone in the lovely county of Dorset. It is the towns, villages, and beauty spots of this county which are perpetuated in the names which John gives to his flowers. This year he commemorated the Dorset author, Thomas Hardy, by naming a new flower Casterbridge, a pseudonym for the county town of Dorchester which features in many of the Hardy novels.

In 1983 BBC Television decided to film a series entitled 'Geoffrey Smith's World of Flowers' and it was no surprise to me that John was asked to accompany the team when filming the sequence on the Species Narcissi in the mountains of Spain, as his knowledge on the location of the various species and forms is second to none. He has made many trips to Spain, Portugal, and Morocco, accompanied on several of them by his sons, Stephen and Daniel, both of whom are accomplished photographers. Daniel is certainly following in father's footsteps as he now exhibits daffodils in his own right at R.H.S. Shows with a fair measure of success.

John is an infinitely patient man who is always willing to give advice or help to expert or novice alike even when hard pressed for time while staging his own flowers, and has never lost sight of the difficulties that amateurs encounter in getting their flowers to a show. In every sense of the word it can truly be said of him 'John Blanchard Gentleman'.

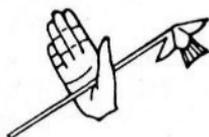
Do not have judges sign ADS Ribbons prior to judging. If the Ribbons are returned, the signatures make them unusable for other shows.

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GLEND A ROSS-SMITH, *Knoxville, Tennessee*

POLLENIZATION

As daffodil organizations grow, you might say the East Tennessee Daffodil Society is a mere seedling. Fall of 1986 marked our first anniversary. The members, or "pollen grains" came together from all directions. Most of us have enjoyed our daffodil passion since childhood. Some of us had managed to discover the ADS and join, but by and large we were happy, if solitary, daffodillers. We range in experience from hybridizers to those who are still trying to break the "jonquil habit".

If you ask us of the East Tennessee Daffodil Society just how to start a new society in your area, we would scratch, mumble, beat around the bush and come up with something concrete like, "Well, that depends..." What we *can* do is tell you how we started our daffodil society.

SETTING SEED

In our case, the seeds were formed by two friends who were veteran gardeners and a stranger who had never lived anywhere long enough to plant anything. Over a period of time, each friend had routinely told the other that she should get busy and start a local daffodil group. The arrival of the daffodil novice to a neighboring city broke the deadlock. Having lived in Nashville for a few months and being nurtured by the be-ribboned Middle Tennessee Daffodil Society, the novice felt (is it too strong a word?) desperate for some local daffodil buddies. Anyway, she called one of the friends at random from the conveniently sorted ADS Roster and began with an intelligent statement on the order of, "Hi; uh, I just moved here and found your name in the, uh, ADS Roster. I'm still new at this. Would you, uh, adopt me or something?"

Those, I suppose, are the components for the "seeds" for a new society: people who have expertise to teach and people who need to learn. We have found there are usually some of both elements in each members.

DIGGING

Now to "plant" anything, the first order of business is to dig a hole. You may have to do some serious digging to find people to start your society. We made a list of people to invite. First on the list were, of course, the other ADS members living in our part of the state. Then there were garden clubs in the two-county area in which we all lived. Because one of our priorities was to appeal to the novice as well as the experienced daffodillers, we all contributed names of relatives and friends, many of whom had never been in any kind of gardening club. "You want me to join

a WHAT?" was heard more than once. Some of those folks have become our most active and enthusiastic members.

We set up a time and place and began publicizing an organizational meeting. In the meantime, we made up membership forms that included information on how to join the ADS. We also contacted ADS members in surrounding states and the ADS secretary to request help.

If you think you are an anonymous member of ADS, you will learn "right quick" that you are an old and dear, personal friend of Leslie Anderson's when you call on her! She was most helpful in her suggestions, mainly: Keep it simple! She suggested that we have only four officers (we were hoping for four members), President, Vice President (Program Chairperson), Secretary/Treasurer and Show Chairperson. She encouraged us to work toward a show at the earliest possible date. We realize now that we should have asked her for names of people who were active in daffodil groups in other states, for most of the names we picked from random to write for advice were people like us who were solitary daffodillers.

She offered to send us whatever handouts she could spare and permission to reprint some of the material. We were both relieved and disappointed to find that there are no ADS guidelines for organizing local groups. We could have tailored it to suit our own interests and needs.

PLANTING

In September 1985 we held our organizational meeting. We had five people actually show up with regrets from two or three others who wanted to be counted on for the next meeting. We had enough bodies to fill all four offices and one left over!

We named ourselves the East Tennessee Daffodil Society, assessed ourselves \$5 apiece for dues, scheduled ourselves only three meetings a year plus a "show", congratulated ourselves on being charter members, and went home happy as could be. That's how we got started. Since that time we've grown to 11 members, five of whom attended the National ADS Convention in Memphis.

NOURISHING

Our little society is fortunate in having members experienced in growing daffodils for many, many years. They, like daffodillers from all over, are always eager to teach and share. They have been the mainstay of our programs at each meeting. We have also relied heavily on the ADS slides.

We are working to educate the general public in our area. During our first year, we entered educational exhibits in regional flower shows. We made posters, and had handouts showing divisions, membership information for ETDS and ADS, and a list of catalogues. We displayed vases with samples of the divisions. All posters and materials from our exhibits

and programs are saved to reuse in presenting programs to garden clubs in the area.

Our big educational event is scheduled for April 10, 1987. We will have an all day workshop conducted by our "sibling" organization, the Middle Tennessee Daffodil Society, for the general public. They will instruct in the growing and showing of daffodils at the Knoxville workshop as a preliminary to a proposed judges school in 1988. (More information on the workshop follows.) We are fortunate to have neighbors so experienced and so enthusiastic about seeing us off to a good start.

ENJOYING

Sometimes we meet at a church with a brown bag lunch or at a home with a covered dish lunch. Day meetings have worked best for us. Whatever the time and place, it's impossible to imagine a group of daffodil enthusiasts not having a good time!

We started out with good intentions of writing bylaws, but too many other more interesting things kept popping up, so we never got around to it. We decided to keep our officers for at least two years while we learn what we ought to be doing.

It seems that forming ETDS has been rather like our first experience at planting our favorite flower: we dared to "plant" it, then we worried that it wouldn't survive, that it wouldn't increase, that we wouldn't perform the proper rituals. But once planted, ETDS, like the daffodil, survives and grows, blooms and even multiples for all of us to enjoy, like this:

EAST TENNESSEE DAFFODIL SOCIETY WORKSHOP

April 10, 1987, 9:30 - 3:30
Ivan Racheff Park and Gardens
1943 Tennessee Avenue
Knoxville, Tennessee 37921
(615-522-6210)

Take I-640. Exit #1, Western Avenue, has two ramps, take Western Avenue East. Go one mile, turn left on Tennessee, cross the railroad and the gardens are in the fenced area to your left.

Bring a brown bag lunch and daffodils to discuss if you like. Soft drinks will be provided. Please register by sending \$4.00 to:

ETDS Workshop Lynn Ladd, Treasurer
1830 Scenic Drive
Maryville, Tennessee 37801

This date coincides with the opening of the Dogwood Arts Festival which provides many activities that would make for a nice weekend visit. If you have further questions, please call Nancy Robinson, Show Chairperson (615-984-5899), Lynn Ladd, Treasurer (615-984-5899), or Glenda Ross-Smith, President (615-597-0793).

THE DAFFODIL SOCIETY



was established in Britain in 1898 to cater for the needs of all daffodil enthusiasts and now has members in all the countries where daffodils are grown seriously.

The Society issues two publications each year to all members and welcomes contributions from all growers on the complete range of topics.

Minimum membership subscription is £3.00 per annum; overseas members £8.00 for three years (optional); payment by STERLING International Money Order please to:

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REGISTRATION FORM

ADS CONVENTION, APRIL 23-25, 1987

HYATT ON CAPITOL SQUARE, COLUMBUS, OHIO

Name _____

Address _____

City _____ State _____ Zip _____

Christian or Nickname _____

REGISTRATION FEE: \$110.00 Before April 1
\$135.00 April 1 or later

Registration includes: National Show, Thursday Reception, Friday and Saturday Dinners and Lunches, Tours. Banquets limited to 250 registrants.
Miniature Breakfast \$6.00 Hybridizers Breakfast \$6.00 Judges Refresher \$3.00

Do you plan to exhibit? Yes _____ No _____ Driving? Yes _____ No _____

Please send registration fee plus breakfast/s and refresher fees to: Mrs. Hubert Bourne, Registrar, 1052 Shadyhill Drive, Columbus, Ohio 43221

HOTEL RESERVATION REQUEST

American Daffodil Society
Hyatt On Capitol Square
75 East State Street, Columbus, Ohio 43215
Telephone (614) 228-1234

Please submit by April 1, 1987

Single \$62.00 Triple \$69.00 Quad \$76.00
Double, two-bed double \$62.00 Rollaway Charge \$15.00
Sales and Bed Taxes 11 1/2%

Name _____

Address _____

City _____ State _____ Zip _____

Arrival Date _____ Time _____ Departure Date _____ Time _____

I will share a room with _____

Send the reservation request directly to Hyatt On Capital Square with a deposit for the first night's lodging. After April 1, reservations accepted on a space available basis. Check-in time is 3 P.M.

Circle name of credit card: AMEX VS MC DC CB DIS

CC# _____ EXP. DATE _____

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NEW INTRODUCTIONS

1987 Color Catalogue free to ADS members—available early April.

If Catalogue copy fails to arrive by mid-April, please do not hesitate to advise us.

Members no on our mailing list, please send request to address below.

Thank you very much.



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SERVICES AND SUPPLIES

Slide Sets:

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| 1. Show Winners | 8. Classification and Color Coding |
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| 6. A Survey of Pink Daffodils | 13. Mitsch-Havens New Cultivars |
| 7. Species and Wild Forms | 14. Today's Seedlings—Tomorrow's Daffodils (Mitsch-Havens) |

Slide rental \$7.50 per set to ADS members, \$15.00, non-members. Confirm dates well in advance. Address all correspondence concerning slides to:

Mrs. Kelly Shryoc, 2933 Owenwood Drive, Fort Worth, TX 76109 (Tel. 817-923-2513)

Membership application forms. No charge.

ITEMS FOR SALE

Daffodil Pin (tie back, pin back, or ring back)	\$8.00
Handbook for Growing, Exhibiting, and Judging Daffodils, 1981	3.50
Daffodils to Show and Grow	4.00
The Daffodil Handbook, 1966	Paper Cover 4.50
Print-out of Daffodil Data Bank	\$15.00; with binder \$20.00
Dr. Throckmorton's Stud Book	75.00
Set of at least 15 numbers of Daffodil Journal (no choice)	7.50
Single copies of Daffodil Journal	2.00
Journal Binders, \$7.50 East of the Mississippi \$8.50 Canada and West of the Mississippi, \$10.00 Overseas	two 22-cent stamps each.
ADS Approved List of Miniatures, 1985	two 22-cent stamps each.
Show Entry Cards - Large - 500 for \$15.00; 1000 for \$25.00 Miniature - 500 for \$13.00; 1000 for \$18.00	
Daffodils in Ireland	\$5.00
RHS Yearbook, Daffodils, 1979	4.25
RHS Yearbook, Daffodils, 1980-81, 1982-83, 1983-84, 1984-85, 1985-86	5.00
RHS Yearbook, Daffodils, 1986-87	6.00
Older RHS Yearbooks on Daffodils, 1948, '49, '50, '53, '58, '60, '71	Write for prices.

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

AMERICAN DAFFODIL SOCIETY, INC.

Rt. 3, 2302 Byhalia Rd. Hernando, MS 38632

(601) 368-6337