

# *The Daffodil Journal*

VOLUME 29

NUMBER 3

MARCH 1993



**AMERICAN DAFFODIL SOCIETY, INC.**

# The Daffodil Journal

ISSN 0011-5290

Quarterly Publication of the American Daffodil Society, Inc.

Vol. 29

MARCH, 1993

Number 3

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*THE DAFFODIL JOURNAL* (ISSN 0011-5290) is published quarterly (March, June, September and December) by the American Daffodil Society, Inc., 1686 Grey Fox Trails, Milford, OH 45150-1521. Second class postage paid at Milford, OH 45150-1521.

POSTMASTER: Send address changes to *The Daffodil Journal*, 1686 Grey Fox Trails, Milford, OH 45150-1521.

Membership in the Society includes a subscription. \$16.00 of the dues are designated for the Journal.  
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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.

DEADLINE FOR THE NEXT ISSUE IS APRIL 5, 1993

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Advertising rates for the *Journal* are as follows: full inside page, \$90.00; one-half page, \$50.00; one-quarter page, \$35.00. Prices for color advertisements available upon request. For additional information, write the Chairman of Publications, Mrs. Robert B. Cartwright.

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### COVER

Emperor Of Dogtown. See related article on page 187.

## DAFFODIL PORTRAITURE

**KIRBY FONG**, *Livermore, California*



Several people have asked me how to photograph daffodils. Though not a professional photographer, I feel as the ADS Slide Program Chairman I should try to answer their question. I would like to say at the outset that there is more than one right way to photograph daffodils, especially since "rightness" is determined by your objective as well as your subjective feeling about what constitutes a good or bad photograph. As an amateur photographer, I am not familiar with all equipment and every technique, but I will try to be fair by at least mentioning the alternatives to my own equipment and techniques.

There are several reasons why you might want to photograph daffodils. My usual reason is to make an archival record of a cultivar. By analogy with photographing people, I want something better than a mug shot or passport photo; I want a portrait that is reasonably accurate, but I am willing to err on the side of flattering the subject. Generally, I want a closeup of the bloom; hence, I have titled this article "Daffodil Portraiture." The attributes I generally want to capture are the texture, color, shape, and form of a blossom. Obviously, this is not the only legitimate objective. You might want to show the length of the stem in relation to the length of the leaves, to show the character of the foliage, to show the habitat in which a daffodil is growing, or to take landscape photos in which daffodils appear prominently. These are all legitimate objectives which may call for different equipment or techniques than I will be describing.

Although it is possible to take good portraits of people outdoors, the majority of portraits seem to be taken in studios. I think this is because lighting and background are controlled more easily indoors to avoid the hard shadows caused by sunlight. In the case of daffodils, I know of two other advantages. One is that there is no wind indoors. The other is that I can do my photography at night after it has gotten too dark to work outside. No doubt there are some who feel daffodils should be photographed outdoors since that's where they normally grow. I think that's fine if you master the techniques of outdoor portraiture, and I will tell you what little I know about it later. Furthermore, many of the daffodils I want to photograph are other peoples' entries in a show, so learning to take indoor photos is useful.

#### CAMERAS

I have never used any film format other than 35mm. Larger formats are more expensive and can record more details or sharper details, but I think the 35mm format is adequate, and there is a much greater choice of cameras and accessories in this format. I will not recommend a brand of camera because I believe all the major manufacturers offer cameras satisfactory for daffodil photography. I would suggest you consider a single lens reflex (SLR) camera over a point and shoot compact camera because the view through the viewfinder will be much closer to what you'll actually record on film and because the SLR will allow you to interchange various lenses.

There is one feature in modern cameras that I have found useful, and that



FIG. 1



FIG. 2

is through-the-lens (TTL) flash metering. If you will be using flash, TTL flash metering in conjunction with a dedicated flash unit is much more convenient than manual or automatic flash. In manual flash, you have to figure the correct flash power based on the film speed, aperture, and flash to subject distance. In automatic flash, a sensor built into the flash unit decides when the exposure is adequate and quenches the flash. A dedicated flash is a unit designed to be used with a specific camera. A meter inside the camera measures the light reflecting off the film and quenches the flash when the exposure is adequate. I think TTL flash is your best best for getting correctly exposed flash pictures.



FIG. 3



FIG. 4



FIG. 5

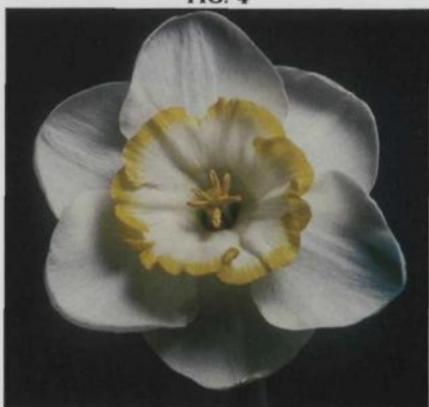


FIG. 6

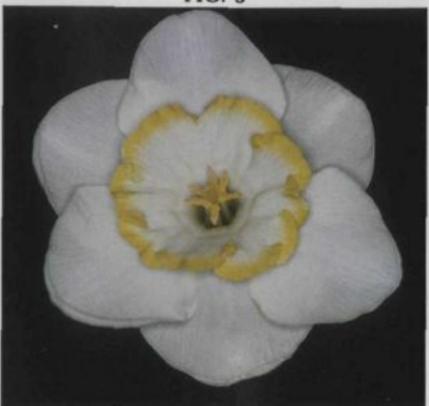


FIG. 7

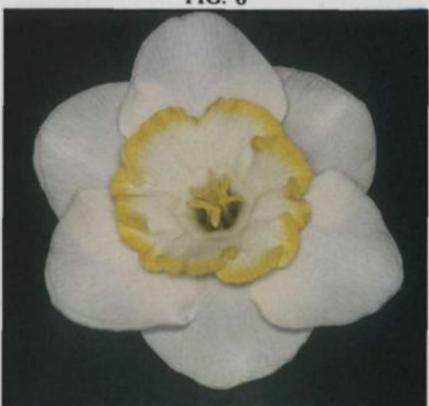


FIG. 8

Although automatic focus is useful for some subjects, I have not found it very useful in daffodil photography. It can be used when photographing collections, but I always focus manually when photographing a single daffodil.

### LENSES

There are numerous options in choosing lenses for daffodil portraiture. My personal preference is the 100mm macro lens (called a micro lens by some manufacturers). This gives me a reasonably large working distance from the bloom as well as a perspective that looks natural. The meaning of "macro" is that the lens is designed to be able to focus very closely so that you can get high magnification. For a 3-inch diameter bloom, I'll be about 16 inches from the subject for the bloom to fill the frame. Ordinary lenses may not let you focus that closely. There are 50mm macro lenses, and they are generally less expensive than 100mm macro lenses; however, when you get very close to a subject (say 8 inches away from a 3-inch bloom), you'll start to get some of the distortion you usually associate with wide angle lenses. Indeed, for people portraiture, focal lengths of 85mm to 100mm are considered to deliver the most pleasing perspective. My guess though is that hardly anyone (including me) will notice or object to the perspective of a 50mm lens. If you already own an ordinary 50mm lens but it doesn't focus closely enough and you don't want to spend a lot of money buying a macro lens, you have two options. One is to buy close-up lenses (also called diopter lenses since their strengths are measured in diopters), and the other is to buy an extension tube. A close-up lens looks like a filter that screws into the front of a lens, but it is in fact a magnifying glass so that you can get a larger image on film. Most close-up lenses are cheap, but they will introduce blur or distortion at the edges of the picture. Nikon makes somewhat more expensive two-element close-up lenses. They are superior to the single element close-up lenses and a lot less expensive than a macro lens. You can use them on any brand of lens, not just Nikon lenses. Close-up lenses are usually available in 1, 2, and 3 diopter strengths. Take your camera and lens to a camera store and try these lenses to see which provide the right magnification. You might discover that you also need a step-up ring to accommodate a difference in diameter between your lens and the close-up lens.

The second option is to buy an extension tube. It is mounted between the lens and the camera, so it enables the lens to be farther away from the film



FIG. 9



FIG. 10

surface. Moving the lens farther from the film is how you focus on close subjects; the fact that the subject is close means its image on the film will be relatively large. As you might suspect, a macro lens is simply a lens with an extra long focusing range built in so that the lens can be extended far enough to focus on very close subjects. If that were the only extra feature of a macro lens, it would not be so expensive. Macro lenses generally have flat field correction so that the region of sharp focus is not a sphere centered around the lens but a plane parallel to the film so that you can make extreme closeups of flat subjects like stamps and coins. Since daffodils are not flat, the flat field correction is unnecessary. It's the built-in extension that is handy. By the way, extension moves the lens farther from the film, so for a given aperture, less light falls on the film the more you extend the lens. If you were metering for exposure manually, you would have to compensate for extension by increasing the exposure. With in-camera metering, extension is automatically taken into account. This is an important advantage of automatic exposure and TTL flash metering cameras. Extension tubes come in different lengths, so you should take your camera and lens to a camera store and try different lengths to see which is most appropriate. Often extension tubes are sold in sets of short, medium, and long so that you can use one or more to achieve the magnification you want.

Are extension tubes or close-up filters better? That's hard to say. Extension tubes force you to increase the exposure, but they contain no glass and therefore cannot degrade the image. If you plan to photograph miniatures as well as standards, it is probably cheaper to buy a set of extension tubes than two high quality closeup lenses.

### *FLASH*

If you are going to photograph daffodils indoors, you will almost certainly need artificial light. If you are willing to set up a studio, you could set up incandescent lights and use the appropriate tungsten film or color correction filters. Harold Koopowitz told me that orchids are usually photographed with two vertical strips of lights, both in front of the subject but each to one side with more light coming from above the subject than from below. This results in a fairly even light that casts no harsh shadows. If you examine an American Orchid Society calendar, you can see the results of this method. Unfortunately, this lighting style means you have to take a lot of equipment to the flower to be photographed or you have to bring the flower to your studio. For greater convenience, you should rely on flash instead. Also, flashes are normally designed to approximate daylight so that you can use daylight balanced film without any color correction filters.

There are usually several choices even when you restrict yourself to dedicated flashes, units designed specifically to work with your camera. You can use an ordinary flash mounted on the hot shoe of your camera. If you shoot in the normal horizontal format, you will get a very strong shadow below the corona. If you turn the camera 90 degrees, you will get a very strong shadow to one side. Since the lighting is fairly unidirectional from the front, you are not likely to capture much of the texture or smoothness of the perianth segments. A variation is to get a cord to connect the flash to the camera's hot shoe so that you can hold the flash to one side as well as above the flower regardless of whether you shoot vertically or horizontally. Having more light

coming from the side and glancing off the perianth segments will better reveal the smoothness (or lack thereof) of the perianth. Whether the flash is mounted on the camera or not, you can also use a diffuser mounted over the flash to soften the shadow cast by the corona. From my point of view, the trouble with off the camera flash is that I need one hand then to hold the flash and have only one hand left to hold the camera (unless I use a tripod). The official solution to this is to buy a flash bracket. This is a contraption with mounting places for the camera and the flash and having one or more movable arms for holding the flash unit in some fixed location relative to the camera. I've



FIG. 11



FIG. 12



FIG. 13



FIG. 14

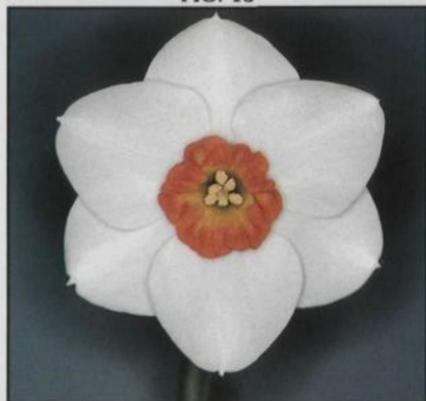


FIG. 15



FIG. 16

never tried a flash bracket, but I believe others use it successfully.

The ordinary flash is designed primarily for subjects that are ten to twenty feet away, but it can be used for closeups. An altogether different idea is the ring light. A circular flash tube is contained in a mount which screws directly onto the front of the lens, and the power source is usually in a module that fits into the hot shoe. Because the light comes from a circle rather than a point, the subject is bathed in a more diffuse rather than directional light. If you are taking a closeup of a postage stamp, this would be ideal. Daffodils are not quite an ideal subject for ring lighting. The diffuse nature of the light means there will be no hard shadows. Although the light is basically from the front, you can still capture some perianth texture if you don't overexpose. The major complaint about ring lighting is that it is "unnatural." Natural diffuse light, such as on an overcast day, comes from above, not from the front. Front lighting, whether from an ordinary flash or a ring flash, is "flat" — i.e. doesn't cast shadows which give clues about the three dimensional form. A variation on the ring light for ameliorating flatness is the macro light or macro flash. Instead of a circular flash tube, it has two or four straight tubes arranged around the front of the lens. By choosing which tubes actually fire, you can achieve a more directional but still diffuse lighting of the subject. I happen to own a ring light, but I would like to try a macro flash that gives me more control of the light's direction. Unnaturally flat or not, I prefer the diffuse light of the ring or macro flash to the less diffuse of an ordinary flash because I don't like deep shadows on daffodil portraits. By the way, ring and macro flashes are best used in dedicated TTL mode; it's just too hard getting the exposure correct in manual or even automatic mode.

It is possible to use more than one flash. If you've ever had your portrait taken in a studio, you've probably noticed they use two or three units. There is an accessory called a slave which can fire a flash when it sees another flash go off. You can also use cords to connect multiple flash units. The purpose of multiple flash is to use a weaker flash to fill or lighten the shadows caused by the principal flash. One very interesting technique is for the stronger flash to backlight a daffodil and the weaker flash to fill the shadows on the front. Unfortunately, getting the strengths of the flashes balanced and the exposure correct is very tricky. It requires a lot of experiment to set up correctly, and then you have to photograph every daffodil in exactly the same place with exactly the same settings.

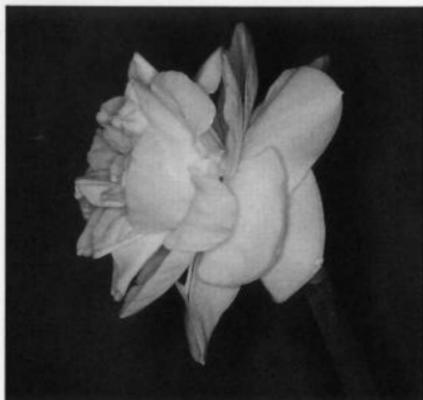


FIG. 17

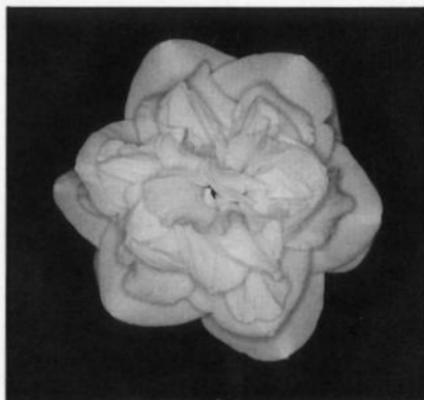


FIG. 18

In theory, if the light from a flash dominates the ambient light by at least two stops, you won't need a tripod. The flash is so brief that it "stops" motion, and the ambient light is too low for any movement to be visible on the film. However, when I'm at home I will use a tripod and a cable release. When you use a tripod rather than your hands to hold your camera, you will not be as hasty and will frame the image in your viewfinder more carefully. The cable release (which nowadays is more likely an electronic switch) allows you to release the shutter without accidentally moving the camera. Yes, it is possible to take a blurred flash picture by moving the camera during the exposure. If you've gone to the trouble of using a sturdy tripod, why risk jarring the camera when you release the shutter? Get a cable and use it.

### *OTHER ACCESSORIES*

The last type of equipment I recommend is some sort of background material behind the daffodil. At home I use a medium blue poster board. If it is inconvenient to bring the poster board to a show, I use a piece of blue cloth which can be folded for easy portability. Black is another popular background color, but you can use any color you want. I happen to feel blue is less stark than black and generally complements both white and yellow daffodils. Furthermore, a medium blue is closer than black to the 18% reflectance that most meters expect, so I am more likely to get a correct exposure. At a daffodil show, you are unlikely to find an uncluttered background for photographing daffodils, so you must furnish your own background. For outdoor photography, an artificial background is probably not necessary. Move around the daffodil or reposition the daffodil until a dark, distant region is behind the bloom. The darkness will help outline the daffodil, and the distance will keep the background out of focus so that it does not distract. For such outdoor photography, the 100mm lens is preferable to the 50mm lens because it has a narrower angle of view. This in turn means a smaller suitable background area needs to be found. A shorter focal length lens has a wider field of view which takes in more background. Thus, even for indoor work, shorter focal length lenses force you to use larger background boards or cloths.

### *FILM*

Color print film is the type overwhelmingly used by snap shooters, portrait studios, and wedding photographers. I personally dislike color print film and avoid it unless I know ahead of time that I need prints. Color print film is more forgiving of exposure errors than slide film but I still prefer slide film. The problem is not in the print film itself but in the printing process. Machine made prints, which is what most mass production processing labs produce, are color balanced or "corrected" by machine for an "average" scene. A picture of a daffodil bloom is not an average scene. Depending on the machine and the scene, your print may come back too light, too dark, or with inaccurate colors. People portraits are much closer to the average scene, and those photographers usually patronize custom laboratories that will take additional pains to print skin tones accurately. Your typical photo lab technician has a good idea what color skin should be but is unlikely to know Viking or Ginger well enough to print their colors accurately. If you want to use color print film and get accurate prints, you will have to photograph the McBeth Colorchecker Chart under the same conditions you photograph daffodils. When the technician adjusts the filtration

to print the chart accurately, he or she can then use the same settings to print your negatives of daffodils. I realize this is a nuisance and expense, but I also realize many of you may live in areas where C-41 (color print) processing is the only readily available service, so you really don't have too much choice. In this case, just use any reputable 100 speed film. Fujicolor 100 and Kodak Ektar 100 might have slightly more saturated colors, but there's really no reason not to use Kodacolor 100 (the latest version of which is called Kodak Gold Plus 100) or the corresponding Scotch, Agfa, or Konica films. The virtues of Kodacolor are that it is so common that you can find it just about everywhere and that every photo lab "knows how to print it;" i.e., will select a filtration that's not too far off.

Slide films fall into two major classes, those using E-6 processing and those using K-14 processing. The E-6 films are the larger class, encompassing the Ektachromes, Fujichromes (including Velvia), Agfachromes, and Scotchchromes. E-6 processing is fairly widely available, making these particular films attractive to photographers who want to take slides. I do not have personal experience with the slower speed Agfachrome and Scotchchrome films, but I believe they are competitive with Ektachrome 50HC and Ektachrome 100HC. Fuji started the trend to more saturated colors in Fujichrome 50 and Fujichrome 100. Fuji Velvia, a 50 speed film which should be treated as a 32 speed film, is highly saturated. For some subjects, such exaggerated color can add a desirable visual impact. Whether daffodils need this is a matter of personal taste as well as the intended use of the slide. Agfachrome is reputed to be very good at capturing on film subtle color variations in subjects. Scotch and Agfa films are not widely distributed in the United States; therefore, I suggest you look for Ektachrome 100HC or Fujichrome 100 if you want to try a slide film for which processing is readily available.

The other class of slide films contains only the Kodachromes which come in speeds of 25, 64, and 200. The biggest problem is that K-14 processing is not widely available. You will likely have to mail it to a photo lab and wait for the mailed slides to come back. For example, there is only one K-14 lab left in California, and I typically take my Kodachrome to a store that sends it out of state for processing. So why does anyone still bother using Kodachrome? Kodachrome's colors are bright though not as saturated as Fujichrome's and not as accurate as Ektachrome's. Kodachrome films are slightly sharper than E-6 films of the same speed, though Velvia has a fineness of grain and a sharpness that approach Kodachrome 25. Kodachrome does not contain dye (the color is added during processing) like E-6 films, so it is able to tolerate improper storage (high temperatures) better than E-6 films. High temperatures accelerate deterioration that appears as a shift (inaccuracy) in colors. Kodachrome also has an archival (dark) storage life exceeding that of the E-6 films. There is however one intrinsic problem with Kodachrome — the colors fade more quickly under projection than E-6 films. Kodachrome will start showing signs of fading after an hour of projection while the modern E-6 films should hold up for fifty hours before showing noticeable deterioration. The archival storage life of modern E-6 films should be at least fifty years which is probably long enough for most of us. Because I don't usually need immediate processing and because most of my daffodil slides are intended for archiving with just occasional viewing, I have used primarily Kodachrome 64 film.

Although Kodachrome 25 would give the sharpest possible images, it is often too slow to use with my ring flash. Remember that ring and macro flashes are designed for use with close subjects so they do not generally put out as much light as ordinary flash units. A final fact to keep in mind is that you can have photo labs make duplicates of slides. There are special films made especially for slide duplication, so you can use Kodachrome for a master slide and have duplicates made on E-6 film for projection.

It was and still is true that slower speed films have finer grain than higher speed films; however, film manufacturers have made progress in recent years in reducing the graininess. Unless you are going to publish a slide or make a big enlargement of a print, you will get satisfactory results from films with speeds of 64 or 100. The benefits of 25 or 50 speed film will be visible only under close scrutiny. If you use a low powered flash, a 25 speed film is likely to be too slow to be properly exposed at  $f/16$ .

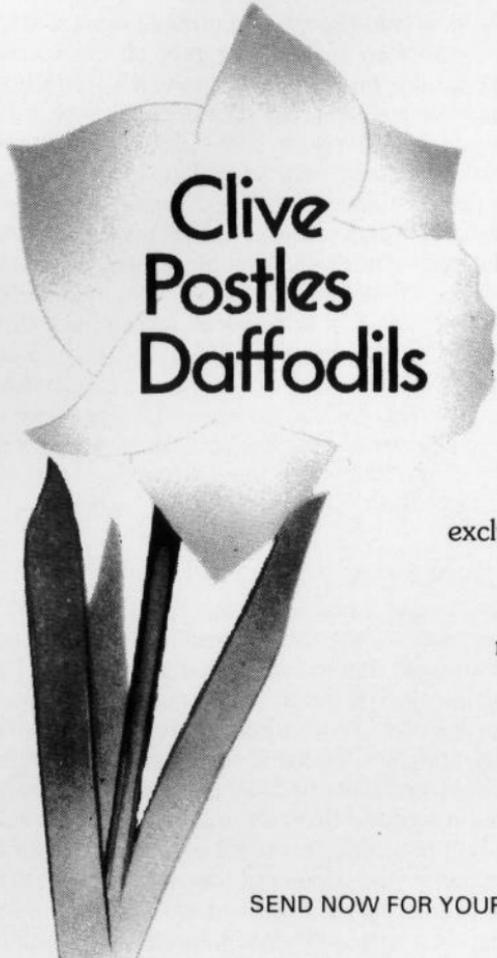
### *LOOKING AT THE DAFFODIL*

At last we can talk about actually photographing a daffodil. At home I usually put the stem in a bud vase and wedge a piece of foam rubber into the top of the vase to keep the stem straight. I place the background far enough back that the daffodil is about halfway between the camera and the background. This is important for two reasons. If it is far enough away, you will not see blemishes, wrinkles, or creases in the background because it will be out of focus. The second is that you will significantly reduce the danger of getting a shadow cast on the background by the daffodil into your image. If for example you use an ordinary flash mounted on a hot shoe, moving the background back will cause the shadow to be low enough to be out of your picture. For a ring or macro flash, the extra distance gives the diffuse light a chance to fill in and greatly reduce the sharpness and, to a lesser extent, the darkness of the shadow.

Your next problem is to decide what view or views you want of the daffodil. An axial view (head-on shot) shows the symmetry of the perianth and corona. Whether you can capture the texture of the perianth depends on the angle of lighting. Side lighting even in an axial view will accentuate ribbiness or lack of flatness in the perianth segments. Conversely, an axial view with front lighting can be used to de-emphasize or even hide roughness or the lack of flatness. One problem I've noticed is that a ring flash can cause a shadow to form on the inside of a long narrow corona. An axial view with diffuse front lighting will not convey an idea of the corona length, but with side lighting the shadow of the corona will give some evidence of its length and shape.

A profile or side view is superb for showing the flatness or reflex of the perianth segments and the shape and length of the corona compared to the perianth. Any lack of axial symmetry is de-emphasized by a side view. Side views are also good for showing the fullness of the petaloids in a double. In my experience, a profile is hardly ever a flattering view; I use it mostly when a comparison of perianth length versus corona length is needed.

If you could take only one photograph of a cultivar, your best compromise is frequently an angled side view, somewhere between front and profile. Often only a small angle, like 10 degrees off axis will give a generally pleasing result. Angled views give a good idea how smooth and flat the perianth segments are and a fair idea of the length and shape of the corona. Axial symmetry



# Clive Postles Daffodils

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(or its absence) rapidly becomes unnoticeable as you move off axis. The unfortunate truth is that no single view can display all you might want to show about a single bloom, but a side view from 10 to 45 degrees off axis is often the best. If you want to flatter a daffodil, just look at it from various directions to find the one that emphasizes its virtues and de-emphasizes its flaws. For example, an axial view will conceal a hanging pose. For multiple floret blooms (e.g. tazettas, jonquils, triandrus) you have very limited options. You will normally want to include all the florets. Just try to find a direction from which you can see some florets in profile and others straight on. Don't use axial views for normally pendent blooms like cyclamineus and triandrus. Use a profile or angled view which includes the stem so that you can see the pose. For species, it may be important to get a profile view that includes all of the neck since attributes of the neck are often used to differentiate the species. Since I have been photographing daffodils primarily for my own archives for identifying daffodils, I usually take two pictures of each cultivar, an axial view (if appropriate for the cultivar) and some sort of side view, usually about 10 to 45 degrees off axis. Two views seem to be the minimum for conveying adequate information for identification, just like the front and side views in the wanted posters you see in the post office!

### COMPOSING THE IMAGE

Your next step is to frame the image. I normally take daffodil portraits in horizontal format. If you've ever seen a slide show transferred to videotape that included vertical images, you know that the video will either have black side bands or will have to zoom into part of the image to eliminate black bands. To allow for potential videotape transfer, I use horizontal format unless the subject really demands vertical format. All the books on photographic composition suggest putting the subject about one third of the way up, down, or across the frame, not right in the center. I think an axial view has so much symmetry that the image must be horizontally centered although it could be slightly above the center of the frame. Get close enough so that the image of the daffodil is large but does not go off the edge of the viewfinder. Most viewfinders show you slightly less than what will actually be captured on film. This guarantees that everything you see will be recorded but so will some things just outside of view. In particular, you must be sure your background material extends far enough that its edge does not inadvertently appear on the film. Horizontal format does not really leave space for including a label in the picture. I usually take careful notes of what is on each frame and later write the information on the slide mount (or back of the print). Not all photo labs will number their slide mounts, so be sure you pick a lab that does this if you keep separate notes for identification. If you really want the label to appear in the picture, the vertical format is most appropriate. You'll still center the stem horizontally, but the bloom will be at the top and the label beneath the bloom. Be careful not to put the label too close to the bottom of the frame or the bloom too close to the top. A 35mm slide or negative records a 24mm by 36mm image. The extreme edges of the image are covered by the slide mount and are not visible, so you don't want to risk putting something important (like the tip of a perianth segment) very close to the edge. A standard 3½ by 5 inch print isn't long enough to take the entire image on the negative; it really

should be 5¼ inches long. Since your photofinisher will probably enlarge the image to slightly beyond the 3½ inch direction, you will lose at least ¼ inch of your image in the 5 inch direction. Therefore, if your end product is a standard print and you use the vertical format, you must allow extra space at both the top and bottom since you won't know which end will be cropped. Otherwise you may have to ask for 4 by 6 inch prints which have the same length to width ratio as the 35mm image so that (almost) everything will appear on the print. Miniatures force you to make an additional decision — do you want a full frame image, or do you want the image to be proportionately smaller? If you're taking pictures for identification, you'll probably want a large image. If you're giving a slide show that mixes miniatures with standards, having small images of miniatures will give the audience a better feeling for the relative sizes. Consider including a ruler or a dime in the image to give the viewer a point of reference.

Profile or other angled views give you more compositional freedom in how you position the subject in the frame. While you can still place the subject horizontally in the center, the general compositional suggestion is to have more space in front of the daffodil than behind it. When you take a profile picture of people, you generally want them facing into the frame rather than out the side. You achieve this by placing the image off center so that there is more image space "in front" of the subject. Do the same with daffodils.

#### TECHNIQUE

Having gotten the image to be the right size and in the right place, you now have to focus. Most of the time you'll find that if you focus on the nearest part of the daffodil, the farthest part will be out of focus, and vice versa. If the stamens are visible, focus on the stamens. This is the floral analogue of a rule about people and animal photography which says the eyes must be in focus even if other parts of the subject are not. This is a rule based on how most people react to photographs; it can't be proven and it might not apply to everyone. Since the stamens may not be in the very center of your viewfinder which is usually the region examined for automatic focus, you should focus manually on the stamens even though your autofocus camera may complain that the image is out of focus because it is looking at some other part of the flower.

Next we have to select an aperture. You want to use the smallest you can to maximize the depth of field, i.e., the region in front of and behind the focus point that will appear to be in focus. You normally have the aperture wide open when you focus so that you'll have the brightest possible image for focusing. Most automatic cameras allow you to set the aperture manually but will not actually close it down until you release the shutter. A few cameras have a depth of field preview that will close the aperture so you can see how much more of the subject will be in focus. Without it, you'll have to learn by experiment what apertures are adequate. I had to do some experimenting with my ring light, 100mm macro lens, 64 speed film, and camera to subject distance of 16 inches to learn that f/11 give adequate depth of field without demanding more light than my ring light can produce. f/13 will usually work, but f/16 works only if I get closer to the subject. If I used a faster film or got a more powerful flash, I could use smaller apertures. You will have a different

combination and will have to do your own tests to determine its usable range. Most camera and dedicated flash combinations will give you a warning after you take the picture if they thought the exposure was inadequate. You get the warning when the flash is exhausted before the TTL metering decides to quench the flash. The TTL flash metering on my Pentax SF-1 has a slight tendency toward overexposure so it will give me a warning sometimes when the exposure is correct. Furthermore, many slide films (but not Velvia) have better color saturation when slightly underexposed, and some very white subjects like the perianth segments of poets will retain some bright detail when underexposed, so I can't really tell when the underexposure warning is serious. That's why (I and) you have to experiment with a particular combination of film and equipment to determine its limits and then use it within its working limits.

I promised earlier to say something about outdoor photography. The most common though understandable flaw is to take a picture looking down on the daffodil. This is like taking pictures from the balcony of people who are on the ground; it works only when they are looking upward. Serious wildflower photographers will kneel or even lie on the ground to get a proper view. I don't mean that you shouldn't include the ground or surrounding vegetation; for species growing in the wild the natural habitat could be an important part of the information you want to capture. It's just that you should get low enough that you get a decent view of the bloom and not cast your own shadow on it.

Another major problem with outdoor photography is the lighting. An overcast day is ideal; sunny days cause the corona to cast deep shadows on the perianth. There are several different solutions. The fanciest dedicated flashes have a fill capability; the sun still provides the primary light while the flash lightens the shadow. This is an expensive solution unless you happen to own such equipment already. A much cheaper technique is to make a diffuser with a large embroidery hoop and gauze or white material (sandwiched between plastic film to eliminate the cloth sagging). Hold the diffuser over the bloom making sure its shadow covers the entire background. This does not eliminate the shadow of the corona on the perianth, but it reduces the contrast so that the shadow is not so dark. If you use a tripod, you can hold the diffuser with one hand while using the other to release the shutter. A final technique that is very cheap but sometimes awkward to do all by yourself is to reflect more light onto the shadows. You can use large matte white poster board. I've also heard of people who crumple up aluminum foil then flatten it out on a board. The wrinkles break up the reflected light so you don't mirror the sun into the shadow. If you use a mirror, you'll discover that you get a second, weaker shadow falling in another direction. Although the original shadow may be lightened, introducing a second shadow is considered poor technique.

One more difficulty with outdoor photography is the wind. The fanatical wildflower photographer will erect a tent of translucent material over the subject. This not only breaks the wind but diffuses the light better than the hand held diffuser described above. You can almost achieve the effect of an overcast day. At the other extreme, you can just wait for the wind to stop; the calm moments may be few and far between, but there will be some. If you are impatient, you will have to use an exposure time not exceeding 1/250 second

to stop the motion. This might force you to use an aperture larger than desirable. Or you could just back off and take a picture of a clump of daffodils for which you do not need great depth of field.

### EXAMPLES

Now let's take a look at some daffodil portraits to see what can happen. Figures 1 through 8 show various lighting effects on the same subject, a specimen of Bandit 2 W-YYO. I obtained this bulb from Spud Brogden and planted it in May. Yes, it is pale from growing in the heat of summer and is also losing substance, but it was the only daffodil bloom available in late September when I agreed to prepare this article, so please excuse the fact that this is an unrepresentative specimen. The film used for all eight pictures is Kodachrome 64. Figure 1 was taken in direct sunlight at  $f/22$  and  $1/60$  second; it certainly looks like what you would see outdoors including hard shadows. In Figure 2 I added a ring light. The particular equipment I used does not claim the ability of using flash as a secondary light for fill, so this picture is slightly overexposed and doesn't retain quite as much bright detail as Figure 1. This means Figure 2 does not quite capture the perianth texture as well as Figure 1. Still, Figure 2 gives you an idea of how flash or reflected light can be used to soften the shadows. I could not arrange to have an overcast day so I approximated it by making Figure 3 in a covered patio (whose light green walls have tinted the image slightly). The distracting shadows are gone. The exposure was  $f/11$  at  $1/4$  second and still has adequate depth of field. The remaining pictures in this sequence were all taken in the shade with flash at  $f/11$ . Figure 4 uses a regular flash held off the camera. It looks very much like Figure 1 except the edges of the shadows are a little softer. This proves you can take an indoor picture that looks a lot like an outdoor one if that's your goal. In Figure 5 I've mounted a LumiQuest Pocket Bouncer diffuser over a regular flash. The shadows are a little more diffused and lightened but still distracting. In Figure 6 I used the LumiQuest Big Bounce diffuser, a much more unwieldy attachment, over the flash. The effect is like a sunny day with light overcast. Do you like it? Figure 7 is taken with a ring light. The diffuse light from the front casts a mild shadow of the corona onto the perianth. Even though the light is from the front, you can still see the texture of the perianth. You can decide whether the "unnatural" effect of ring lights is outweighed by the overall impression of the picture. In Figure 8 I have taped over the bottom half of the ring light so that you see a slight shadow below the corona but not above it. The effect is quite similar to Figure 3 (taken in full shade) but is much easier to achieve indoors. If you like this effect, buy a macro flash and arrange for the tubes above the subject to fire. When using either a ring or macro flash, be careful of axial views of blooms with narrow coronas. Figure 9 shows Lissome (2 W-W by Evans) which I saw in the Oregon Trail Daffodils trade exhibit at Albany, Oregon. I took this picture with a ring light which caused a shadow to form on the inside of the corona. My only alternatives would have been an angled view which would not capture the axial symmetry, or back away from the subject and risk underexposure as well as picking up more of the background clutter, or use a flash at some angle that casts an ordinary shadow.

Next, let's look at several cultivars using different views. Figure 10 is Polly's

Pearl, a tazetta. Because of the multiple florest, you have several views all in one image. You can even see how the corona opens pale yellow and fades. I think this one image does full justice to Polly's Pearl. Figures 11 and 12 are Matika, 2 W-R (Jackson). The perianth segments appear very smooth and flat in the axial view, but veining and a little staining at the base of the perianth are visible in an angled view. Because this is a good specimen, both views are good, but I think the axial view is the more flattering. Figures 13 and 14 show Reference Point, 2 YW-Y (Lea). The axial view is gorgeous, and, if you didn't know the cultivar, you would think this is a fine image. Unfortunately, it hides the white halo that is mentioned in the color code. The angled view reveals a slight ribbiness but Reference Point's virtue is that the perianth segments usually stick straight out, perpendicular to the axis, so this view is probably the most advantageous. Figures 15 and 16 show another Lea cultivar, Royal Marine, 2 W-YOO. One of the perianth segments on the lower right bends back a little bit, so I cannot move far off axis before the fact that they are not coplanar becomes bothersome. However, the angled view more than the axial view proves that the perianth segments are very smooth. If you have time to groom the perianth, you should try for the angled shot; otherwise, the axial view is still very flattering. For example, by using Goldfinger, 1 Y-Y, which seems to separate sepals from petals, grooming the outer perianth segments more before photographing the axial view will have a triangular rather than hexagonal symmetry, but even by doing this, I think the angled view would still be better because it is the length and shape of the corona that should be featured. Also the perianth is smooth enough to withstand the harsher scrutiny in an angled view. Figures 17 and 18 show Kiwi Magic, 4 W-Y (Hamilton). Doubles generally look best on axis or slightly off axis. The profile view does not really help Kiwi Magic, but it does prove how full it is and shows that it has a slightly upward pose. The axial view is most flattering, but the profile view is needed to document the appearance fully. By the way, did you notice that in some of the angled views the tips of the rear perianth segments are sometimes out of focus? I had to use  $f/11$  for most of these photos, and it does not have sufficient depth of field to keep the entire daffodil in focus when it is turned. When you look at any scene, your eyes do not take everything in at once. They jump from one point to another. If the point where you start looking is in focus, you subconsciously accept the entire image as being in focus. Since most people start with the stamens (or the tip of the corona if the stamens are not visible), these are the parts that must be in focus. If you are primarily interested in daffodils rather than photography, you probably looked at the subject rather than the technique and didn't notice what was wrong. Of course, I'd rather have a powerful macro flash so I could use  $f/22$  but these examples demonstrate how a technical flaw as well as a daffodil flaw can be minimized.

You should also look at any other pictures you can find of daffodils and think about how and why the picture was taken. In the color catalogues from the Dutch growers the lighting is almost always diffuse. Sometimes the view is from below as well as to the side of the axis to make the bloom appear more majestic. Incidentally, the brightness range in color printing is rather narrow, and I suspect the Dutch growers use diffuse light to keep the contrast

narrow enough for the image to print well. Look at recent issues of the RHS Daffodil Yearbook. Most of the photographs are excellent and are probably taken by professional photographers, possibly using multiple light sources or large diffuse sources such as softboxes. The cover of Brian Duncan's 1992 catalogue is interesting because the blooms are backlit. This gives the perianth a glow and also shows the shape of the outer perianth segments which would not be visible with only front lighting. This is a technique that is hard to do correctly. David Jackson's 1992 catalogue includes profile and axial views of four of his cultivars. You can risk showing profiles only when perianths are outstandingly flat. I also find the Grant Mitsch catalogue instructive. Notice how many of the pictures show multiple stems. If you have several stems of the same cultivar, you can convey a complete impression of the cultivar with several different views in the same image. You will also back away from a larger subject so that you might be able to focus close enough with a normal lens and not need a macro lens or other accessories. When you are farther from the subject and are focusing farther away, your depth of field will be greater, so you may be able to get everything in focus without having to go down to an aperture of  $f/22$ . Finally, a source that should be readily available to the Daffodil *Journal* subscribers is the December 1992 issue with several fine examples by George Tarry. The portraits are almost shadowless. Only Pink Holly is shown on axis, and I suspect this is its most flattering viewpoint. The other four are taken from a slight angle that gives a better idea of the three dimensional form. How do you think the Richardson Cup entry was lit?

#### LEARNING AND PRACTICING

I know of no readily available sources of information or training on how to photograph daffodils. There are however some moderately applicable sources I recommend. To learn about exposure, I suggest "Understanding Exposure" by Bryan Peterson in the Amphoto series published by Watson-Guptill, New York, 1990. For photographic technique, I suggest "John Shaw's Closeups in Nature" by John Shaw, also in the Amphoto series, 1987. If you want personal help, try John D. Smithers' "Wildflower Photography" workshops. He gives these workshops under the sponsorship of various botanical gardens throughout the United States. It includes a Thursday night lecture, Saturday and Sunday morning field sessions, and Saturday and Sunday evening critiques of your slides. The emphasis is on outdoor photography without cutting the specimens or trampling on their neighbors, and the intended audience is serious amateur photographers, not professionals.

Because I have not had time to look carefully at my film during daffodil season, it has taken me three seasons to master the techniques to the point where I can be reasonably sure I'm getting a good picture at the time I'm taking it. I think you could learn to take good daffodil pictures in one season if you have time to study the results of each roll of film as soon as it comes back. You will probably have to use four to six rolls of film before you learn the limits of your equipment and film. Once you've mastered the technique, it should cost you only one or two rolls of film to learn how to use a new film or a new accessory. After that, you're on your own to decide what you think is good lighting and good composition and to decide how much money, equipment, and time you're willing to spend on photography.

This could have been a much shorter article "How I Photograph Daffodils," but I thought it would be more useful to tell you about some of the alternatives and help you to look more critically at daffodil portraits. I think the RHS Daffodil Yearbooks generally have the best examples, but due to the constraints I impose on myself (portability of equipment, ease and speed of photographing many subjects in a short amount of time), I cannot duplicate their quality. I can however produce portraits that are high enough in quality to meet my needs. You, likewise, will have to decide what you want and what you're willing to do to achieve it, and I hope the points I've covered in this article will enable you to do a self assessment. If you take good slides, be sure to donate some for the ADS slide program. Happy photographing!

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## **THE TRAVAILS OF A TRIAL GARDEN**

**MRS. DAVID FREY**, *Bloomington, Indiana*

In preparing the 10th Annual Report on the Daffodil Trial Garden at Hilltop, I recently reread past reports and they sounded like a combination of the Book of Job and the Lamentations of Jeremiah, being a recital of climatic disasters visited upon the Garden.

In 1979 Hilltop received three acres on which to build a new facility (multi-purpose building with attached greenhouses) although funds were not available at the time for that purpose. The Director of Hilltop, Dr. Barbara Shalucha, thought it a good idea to have a Daffodil Trial garden on part of the new property, and in 1980-81 beds were prepared for that purpose.

The first planting occurred in three newly-constructed beds in the Fall of 1981, with about 70% of the bulbs given by Helen Link from that year's digging of three Divisions, and the remainder from my garden and from new purchases. In 1982 three more beds were planted resulting in a total of 275 cultivars in the six beds, with again a significant number of the bulbs coming from the Helen Link daffodil garden. The

ADS agreed to sponsor it as an official trail garden at this time.

In 1983 and 1984, the final two beds were planted, again with a large contribution from Helen Link, bringing the total number of cultivars in the Trial Garden to around 375 for 11 Divisions of daffodils.

One fact that must be kept in mind is that the site for the Trial Garden is not ideal. It is situated at the top of a hill (as its name states) in an open field and vulnerable to hard frosts, high winds, and scorching heat. Truly a severe proving ground for even the most hardy, weather resistant daffodils.

The first of the disastrous seasons was in 1984, reflecting the extreme cold of December 24 - 26, 1983, when the mercury fell to  $-26^{\circ}$  Fahrenheit, an all-time record low, with a windchill of  $-67^{\circ}$ F and lacking snow cover for protection. Many cultivars were lost and others that survived had poor foliage that never fully developed and blasted blooms.

There is the belief that daffodils that are well rooted can withstand severe continuous frost but this exceptional event indicated otherwise. Bulbs are planted in September at Hilltop so they may become well-rooted before winter storms begin. Bulbs are also planted deep and are well-mulched. It is true that the biggest losses suffered were in the newly completed and newly planted bed, but it is also true that losses were heavy among well established cultivars.

A similar period of extreme cold occurred from December 21 - 23, 1989, when the temperature fell to a low of  $-22^{\circ}$ F. Similar losses occurred, with Akepa, Arctic Char, and Pismo Beach, newly-planted cultivars failing to make it through the winter, while others performed poorly.

Heat waves can be as disastrous to daffodil bloom as snow, ice, and wind, and the bulk of the season's bloom was compressed into a three-week period in 1985 as the result of an intense and prolonged mid-April heat wave.

The 1990 daffodil season seemed to be plagued with all types of extreme weather. A heat wave from March 8 - 15 brought all early and early-midseason cultivars into bloom with a rush. This was followed by many days with lows of 18 - 20°F weather, and an unbelievable eight inch snow fall on March 24 - 25 which completely hid from view the entire daffodil garden and eliminated most of the early to early-midseason bloom. Surprisingly enough, some of the Cyclamineus — Phalarope, Larkwhistle, Bushtit, Bartley, Beryl, etc. — raised themselves up after the snow melted, as did the tall golden trumpets Viking, Golden Rapture, Kingscourt and Inca Gold, bringing splashes of color again to the garden (even though the blooms were damaged). A devastating heat wave from April 22 - 29 eliminated mid-season bloom, and shortened the late season bloom while destroying the substance and quality of the blooms.

A review of the daffodil seasons from 1982 - 1992 in fact results in the conclusion that wide, fluctuations in temperature, with severe frosts, heat waves, high winds, blizzards and rainstorms, have been the norm rather than the exception during the months of March and April in our area.

While the 1990 season was considered the worst daffodil season in living memory, the record of the 1992 season proved that it could be topped!

The winter of 1991 - 1992 was abnormally warm with little snow. The last two weeks of February and the first week of March was so exceptionally warm that it brought all of the early and early-midseason cultivars into bloom, producing a completely unprecedented mass of color into the garden by March the 8th.

High winds with gusts of 50 - 60 mph began on March 9th and continued on the 10th accompanied by snow, producing blizzard-like conditions. The temperature plunged 50° within 24 hours and the week that followed was characterized by snow flurries and daily temperature lows of 16 - 22°F. The result was a catastrophic kill-off of all of the early bloom and even of the mid-season bloom because the buds of those cultivars were well-advanced and vulnerable.

Worst of all was the damage done to the leaves, with many turning to mush and others simply hanging down, quite destroyed. As the season progressed, the leaves grew from the base, some quite substantially, so that a certain amount of photosynthesis occurred in all cultivars which gives hope that in the 1993 season their condition will not be as dire as first suspected. Nevertheless, there was substantial gray and despite the later growth of leaves there was an unsightly gray-green appearance to the garden throughout the entire season.

While the history of the Hilltop Daffodil Trial Garden appears to be a TALE OF WOE those who grow and love daffodils must take a positive viewpoint and transcend the negative aspects of a region's weather, which we have done at Hilltop by growing large numbers of cultivars and by concentrating particularly on late bloomers. As a result, there has never been a season at Hilltop without good periods of bloom, early, midseason, and late, despite periodic holocausts. The strength of the daffodil is in its tremendous diversity which literally defies the elements!

The Jonquilla as a group are midseason, late midseason, and late-late bloomers, weather-resistant and long-lasting, and have proven themselves to be year after year the best performers in the Hilltop Daffodil Trial Garden. This was also true in 1992.

The Jonquilla cultivars with exceptionally fine bloom in 1992 were Stratosphere (which leads all the rest), Oryx, Flycatcher, Quail, Gold Chain, Life, Kasota, Chat, New Day, Roberta Watrous Intrigue, and Fruit Cup. Circuit which is usually one of the best performers in the Trial Garden was notable for its poor showing.

The Cyclamineus constitute the major part of the early spring bloom and many are exceptionally hardy, usually rising up again when the sun appears after early spring storms. Bushtit, however, is a non pareil, even surviving the early March blizzard of 1992. Whip-Poor-Will, an open pollinated Bushtit, showed its close kinship by being another survivor, and as usual had nearly all show flowers. Bushtit, in fact, likes it cool, and if it even warms up to the high 70s thrusts its long cup

*Continued on page 152*

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straight up in the air losing its beautiful pose and form. Whip-Poor-Will, which is much less reflexed, always has excellent pose.

Since most of the Cyclamineus had bloomed or were in bud, at the time of the blizzard, there was sufficient time to note and appreciate their floriferous nature, for as a group, they are excellent bloomers. Chaffinch and Emperor's Waltz were outstanding — with Chaffinch in its fourth blooming season having 21 blooms of fine quality from a double nosed bulb, and Emperor's Waltz, three years down, having 15 show flowers from a single bulb. Swallowcliffe, another excellent bloomer had 10 blooms in its third year from a single bulb. Larkwhistle, Beryl, Shimmer, and Perconger were masses of bloom, with Trena and White Caps producing many flowers of exceptional beauty at the time that the storm roared through.

While the midseason bloomers produced hardly any show flowers, the late-midseason cultivars outdid themselves in the production of show quality blooms. Even Fragrant Rose, which is always a great bloomer, but produces few show flowers, had many quality blooms in the 1992 season. This was even more true of Starmount which seemed to turn into a Cinderella for the season.

Others which were outstanding were Gull and West Virginia of Division 2, and Altruist, Sabine Hay, Palmyra, Eyecatcher, Grace Note, Pewee, Ariel, Cedar Hills, Lemon Tree, Angel, and Dinkie, of the Small-Cupped daffodils.

Many show blooms were also produced by Jingle Bells, Liberty Bells, Saberwing, Ringing Bells, Silverton, and Lavalier of the Triandrus; Diane, Elizabeth Ann, Turncoat and Shuttlecock of the late blooming Cyclamineus; as well as by most of the Poeticus grown at Hilltop. Tripartite bloomed its head off and has to be considered a Hall of Famer among daffodils! The last two to three weeks of the season were in fact quite glorious, compensating in no small measure for the kill off of the early through midseason bloom.

The foliage of most of the late-midseason and late-late daffodils had variable damage, some only slight and next season's bloom could be expected to be normal for these cultivars. The Tazetta (and some of the Jonquils) who tend to push up their leaves long before the buds appear, had in many instances severe damage. Aspasia's foliage was badly damaged as was that of most of the Van Der Schoot cultivars. Hoopoe and Golden Dawn produced the best flowers of the Tazetta Division but their foliage was damaged too and it remains to be seen if they perform well again in 1993.

One of the questions that I have had to face after operating a Trial Garden, is how long is long enough for a good trial? I planted 51 new cultivars at Hilltop in 1991 followed by a catastrophic kill-off in the spring of 1992. I was particularly sad about the new Brogden bulbs for they take a couple of years to become acclimated and I wonder if they will even survive into the 1993 season, while others that were zonked by the March blizzard may need five or six years for a fair trial.

I started out with the standard that to make a "best" list the cultivars

had to be good bloomers, as well as show calibre. This doesn't always work out, e.g., I get very few show flowers from Fragrant Rose, but it is such a prolific bloomer and is so gorgeous in the garden that it makes the list! Another one that come to mind is Lemon Heart — its form leaves a lot to be desired — but it is so floriferous and makes such a show that I couldn't leave it off the list. Most Bloomington residents want good bloomers above all, anyway! Nevertheless, nearly all of those on the list are both — good growers and good showers!

**Note:** A complete list of Hilltop's Preferred Flowers is available from the Executive Secretary for two 29¢ stamps. Ed.

## NANCY R. WILSON

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## QUESTIONS OF CLASSIFICATION AND IDENTITY 1993

**SALLY KINGTON**, *International Daffodil Registrar*

Your help is again requested with certain questions of classification and identity with which the Narcissus Classification Advisory Committee is having difficulty. Given below are the names of the daffodils and the subjects of enquiry. In some the division is in doubt, in others the colouring. In some the very identity is uncertain.

If you have any observations or information, please contact The International Daffodil Registrar, The Royal Horticultural Society, Vincent Square, London SW1P 2 PE (telephone 071-834 4333; fax 071-630 6060).

If you can spare blooms, please send them to The Narcissus and Tulip Committee, who will be meeting at The Royal Horticultural Society on 23 February, 16 March, 8 April, 20 April and 25 May, 1993.

Please keep these enquiries in mind for next season if they have arrived too late for some of the earlier flowering daffodils. Please keep them for next season anyway if you are in the southern hemisphere.

Please look again at previous such lists (February 1990, 1991 and

1992); for help is still needed with a number of the questions there.

**NB** Measurements and colours required are those of *mature blooms*.

**Alpha** 9 W-YYR (A.M. Wilson pre-1915)

Is there a second flower of the same name? The Alpha illustrated in a 1991 catalogue does not match A.M. Wilson's flower illustrated in an early Year Book.

**Arctic Flame** 2 W-Y (b) (de Navarro) de Navarro 1968

Is the corona code right? At least two recent sources give YOO instead.

**Arlington** 2 W-YOY (b) (J.C. Williams pre-1945)

Is the corona code right? A 1946 catalogue suggests YYO or YOO.

**Beauticol** 11 Y-YYO (Gerritsen) Gerritsen 1980

Is the corona code right? It has been described (1983) as solid yellow, though of varying shades, also (recently) as solid pink.

**Bella Vista** 2 W-YYR (Lefeber) Lefeber 1959

Are the division and corona code right? Some references (1958, 1992) are to Div. 3. Some descriptions (Dutch) are of an orange rather than a red rim.

**Bergerac** 11 Y-Y (Gerritsen 1972) Gerritsen 1984

Is the corona code right? One recent grower catalogues it as white.

**Beryl's Little Sister** 6 Y-Y

Is this consistently different from Beryl, warranting registration in its own right?

**Damson** 2 W-O (P.D. Williams pre-1925)

Is the colour code right? The perianth has been described (1930s, 1962) as yellow or partly yellow and the corona as red.

**Easter Bonnet** 2 W-P (Meyer) Ponsonby 1956

Is the corona code right? In current experience in the UK and Europe it has yellow at the base and sometimes mid-zone too.

**Glorious of Leiden** 1 W-Y (de Graaff pre-1897)

Is the perianth code right? Several early sources suggest yellow instead (albeit a shade lighter than the corona).

**Highfield Beauty** 8 Y-GYO (Mott) Mott 1964

Is there indeed green at the base of the corona? If so, is it prominent enough to warrant coding?

**Ida May** 2 W-P (b) (Glover) Glover 1968

Is the corona code right? Two current sources have YRW instead.

**Pease-Blossom** 7 Y-Y (b) (Gray pre-1938)

Is the division right? Gray listed the flower at one time among jonquil hybrids (Div. 7) and later among triandrus (Div. 5)

**Silver Shell** 11 Y-W (Gerritsen) Gerritsen 1983

Is the perianth code right? It has recently been catalogued as white.

**Solo 1 Y-Y (Gerritsen) Gerritsen 1965**

Is there a second flower of the same name? The Solo recently exhibited and catalogued has more colours in it than the plain yellow signified by the old code for the 1908 flower.

**Topolino 1 Y-Y (Gerritsen) Gerritsen 1965**

Is the perianth code right? though registered by Gerritsen as yellow, it appears in his catalogues as white, and at least one present-day stockholder would describe it as white.

## WELLS KNIERIM

Word has reached us of the sad news that Wells Knierim died of cancer on December 8th, 1992.

Mr. Knierim was a life member of ADS, and had been a member since 1955. He had served the Society as a Board member for thirty years, serving as a Regional Director, Vice-President, President, Librarian, Treasurer, as well as chairman of important committees as the Audit Committee, the Nominating Committee, and several conventions held in Portland.

He was the recipient of the Society's Silver Medal in 1970, and that citation said in part, "He has been an untiring worker and has never declined to carry out a job or assignment. He has been a fine and impartial judge and has by his own influence and the example of his flowers made more than one show a success."

Mr. Knierim could often be seen at shows either entering his blooms or photographing the winners. But if that was the only time you saw him, you missed the best part of him. He loved his flowers and was generous in sharing his knowledge of them as well as his surplus bulbs. Individuals and public gardens around the country were the recipients of his bulbs.

Mr. Knierim had attended every convention through 1992, when he was able to enjoy one last convention put on by "his gals" in Columbus.

It was through his efforts — and financial contribution — that the March 1983 *Journal* had color pictures. Of course he knew that once we saw how great the *Journal* looked, we'd never go back to just black and white.

Mr. Knierim has led us, encouraged us, taught in our schools, and been our friend. He will be sorely missed.

## WHERE CAN I GET?

An old daffodil, with doubling only in the trumpet.....Sonja Razey  
(possibly a double form of *pseudonarcissus*?) 1681 Cleman Dr.  
Naches, WA 98937

Mahmoud 3 W-R.....John R. Kibler  
Bahram 2 W-O Route 3, Box 168  
Huntsman 2 Y-R Warrenton, Virginia 22186  
Royal Mail 2 Y-O  
Early Mist 2 W-W  
Avala 2 Y-R  
Mill Reef 1 Y-Y  
Devon Loch 1 W-W  
Gay Trip 4 W-WRR

## HERE AND THERE

From Walter Betzold in Pittsburg comes word of the beginnings of a new daffodil group. A first meeting was held last fall which was attended by 13 people, with another four who had previous commitments, interested in joining. A second meeting was held in February, and plans are in the works for a show on April 17 — not an ADS show yet, but a show to display a wide array of daffodils to the public. The group is to be known as the Daffodils and Shady Gardens Club, and also plans to host a show in July. Isn't it wonderful what a few enthusiastic people can do! For more information, contact Walter at 131 Rochester Rd., Pittsburgh, PA 15229

A gardener who lost his home in the fire that burned much of Oakland, California in the Fall of 1991 has spearheaded the establishment of a permanent garden in memory of the persons who died in the fire. The garden is in the devastated area. The City of Oakland has provided the property; private contractors donated the equipment, labor, and materials to prepare the garden; the local Water District is providing water for the garden; and nurseries, individuals, and Community organizations have provided the plants and trees.

The memorial garden is composed mainly of native trees and plants, but its founder, Gordon Piper, received a special request from Judith Kaye McGinnis to include a plot of daffodils in memory of her husband, Gregor E. McGinnis. Gregor, who died while attempting to save their home, had a special love of daffodils. In response, Sid DuBose of Stockton, California is registering one of his daffodil seedlings as "Gregor McGinnis," and has donated the entire stock to the new garden. The daffodils were planted in October, 1992 and will bloom with the garden's opening this Spring.

A lot of sad news made its way to the office the last part of 1992. We lost a lot of good friends and long-time members. Besides those already noted elsewhere in these pages, we have lost Mrs. Clark T. Randt, a member of the Board of Directors from 1982 - 1984. Mickey was an Accredited Judge and a stalwart in years past at the Greenwich show, doing whatever was needed and always with a marvelous chuckle.

Mrs. Henry Prange (Miriam), of Indianapolis, was an Accredited Judge and had been a member since 1956. I came to know Virginia Fletcher, of Virginia, at conventions, and always looked forward to seeing her there. Also an Accredited Judge, she always had a smile on her face. Mrs. Z.R. Prentiss of Akron, who had been a member since 1963, and Dr. W.L. Brown, a Life Member from Iowa, also died this past year.

Bill Schrader of Sandusky, and Victor Roozen of Holland, both long-time members, each lost his beloved wife shortly before the end of the year.

Our sympathies to all their families.

## **SPRING, SPRING, BEAUTIFUL SPRING**

*Spring, Spring beautiful Spring*

*All the birds is on the wing,*

*My, My, how absurd*

*I thought the wing was on the bird!*

All of you gentle readers who have participated in organizing an ADS National Show and Convention will understand the last minute anxieties which assail the members of the Tennessee Daffodil Societies. Concern over each separate event gives way to a general worry that something has been overlooked about which we should worry.

With a knock on wood and final stroking of the official rabbit's foot, the plans for the 1993 Tennessee convention and national show of the American Daffodil Society are in place.

If the weather cooperates, and when did it ever, a profusion of blooms from the Northern half of the Daffodil Kingdom will arrive to compete, be admired, and inspire the "wish lists" we will all prepare.

The personnel at the Convention Headquarters, Loew's Vanderbilt Plaza Hotel, have been more than helpful and express their excitement over the spectacle we have promised them. Reservations are being received daily.

Only one thing is missing so far — and only you can supply that,

Y   O   U

## REITERATION OR REMINDERS?

**JEAN E. DRIVER**, *Sub-chairman, Intermediates*

In articles on Intermediate sized daffodils, it has been emphasized that hybridizers of quality, new cultivars of this size range be encouraged. We don't want to lose these flowers.

For the "plain" average gardener, these bulbs are often found to be harder than the miniature daffodils, are good naturalizers, and are especially suited to meet the needs of the landscape plans of smaller or limited areas.

The show enthusiasts have been reassured that only Divisions 1, 2, 3, 4 and 12 would be represented on the suggested list, so as not to jeopardize the other divisions that are partially dependent on the smaller flowers for the show bench.

The hybridizers and commercial growers have been asked to share their opinions on flowers they would consider as good intermediates in the suggested divisions. The list that was printed in the June 1992 *Journal* gave as many sources as were known. Some growers are trying to increase the quantity of bulbs of this beginning list, and make these gems more available. Availability and increased stocks are the key to greater demand and appreciation.

Although very few 1993 shows include an Intermediate class in the schedules, do take a careful look at the flower presentations, and focus on cultivars that might be considered a good intermediate, and then share that observation or opinion.

Did you see the small flowers in the local show? If not, why not? Gardeners, how did your local show fare in meeting your expectations and needs? In future shows, Intermediates could add a little dimension toward public understanding and appreciation.

It's the time of the year when gardens come alive. With spring, gardeners reap the harvest of spring/summer planning and buying, fall planting, and winter patience. Do try to keep the Intermediate daffodils in your 1993-94 scheme. You will not be disappointed.

### SPRING FLOWERING BULBS



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## BULLETIN BOARD

### 1992 ADDITIONS TO THE MINIATURE LIST

*First Kiss*, 6 Y-Y. Mrs. Goethe Link, Hybridizer.

"Adds to early flowering cultivars, very long lasting in inclement weather, a good multiplier." First flowered in 1985. Length of corona 20 mm., diameter of corona 12 mm., length of perianth segments 20 mm., diameter of flower 38 mm. Height of leaves 306 mm. Other comments, "very dainty, petals rather narrow with medium reflex, clear, deep yellow throughout.

*Little Sunshine*, 6 Y-Y: Jerry and Eileen Frey, Hybridizers.

"Similar to Mite but with broader petals, very good cyclamineus characteristics." Diameter of corona 23 mm., diameter of flower 30 mm., (flattened 40mm.) length of perianth segments 18mm., length of whole flower 40 mm., height of scape 140 mm., height of leaves 215 to 360 mm.

### DAFFODILS 1992 - 93

The latest in the annual production of RHS daffodil yearbooks reached us at the year's end, and along with the traditional show reports from Britain, continues the series of articles on "The Modern (post-King Alfred) Daffodil as a Garden Plant." Topics covered include "Garden Worthiness," "Buying Daffodil Bulbs," "The Price of Novelties," "Of Pests and Diseases," "Daffodils in the Landscape," and "General Aftercare."

Several British experts choose their eleven favorite daffodils; and Richard Perrignon, one of our Australian members, discusses "Some New Paths in Tazetta Breeding."

John Blanchard takes us with him on his latest trip to Morocco in pursuit of daffodils, and also discusses *Narcissus rupicola* and its allies.

There is a nice appreciation of George Tarry, who writes about the English season for us each year, on his being awarded the Peter Barr Memorial Trophy, an honor which has gone unrecorded in these pages.

Packed into these 115 pages is something for almost everyone, with a bit of history by Sally Kington of the daffodil in print, including reproductions of some early drawings, to the latest show results. This is one you won't want to miss.

It is available from the office for \$10.00.

### FROM THE EXECUTIVE DIRECTOR'S DESK

After each issue of the *Journal* goes into the mail, we invariably get some back because an address is not current. This causes extra expense

for us, and a delay in sending the *Journal* on to you. Please, when you move, remember to send us a change of address card at the same time you notify your other correspondents. As Ed says, thanks for your support.

Many of you will probably get the Timber Press catalogue, as they publish several of the books we list. If there are other books listed in their catalogue that you would like to order, consider ordering them through the office. It won't cost you any more, and as we get a small discount, ADS will pick up a little extra change.

Have you ever attended an ADS convention? No? It's really a lot of fun and a good way to meet others who share your love of daffodils. The Tennessee people are famous for their "Southern hospitality;" so if you've never attended before, why not make the Nashville convention your first? I'm looking forward to meeting you there!

—MARY LOU GRIPSHOVER

## REPORT OF THE MINIATURE COMMITTEE

In 1992 there were five cultivars that received two applications for inclusion in the ADS Miniature List.

Chappie, 7 Y-O, (Roberta Watrous) and Oz, 6 Y-Y, (William Pannill). Both of these flowers are from United States hybridizers. We would appreciate additional comments on these flowers in 1993.

The other candidates are from Glenbrook Farm in Tasmania. They are described in the catalogue as follows:

Angel's Whisper — (Div. 5 Y-Y) Seedling no. 4/88 bred from *N. triandrus albus* x *N. fernandesii*. A really top class little plant with elegant, lemon bell flowers with reflexing petals. Usually four pendant blooms per stem. Blooms from early well into mid-late season. Superb for garden and show. Bjerring Trophy, Westbury '91, in 1992, a Champion Award, Hobart, Bjerring Trophy, Westbury and Gold Ribbon, U.S.A.

Little Missus — (Div. 7 Y-Y) Seedling no. 1/88 bred from *N. fernandesii* x *N. cyclamineus*. A remarkable miniature which starts flowering here in late May or the first week of June. Each bulb produces second and third flower stems carrying the season right through till mid September. Each stem carries three, and just occasionally four, neat blooms of yellow. Petals are barely reflexing, trumpet-cups are neat, tubular shape. Small, refined growth. Champion Miniature, Canberra '91, Champion Miniature, Hobart, '92.

Snook — (Div. 6 Y-Y. Seedling no. 4/87 bred from *N. nevadensis* x *N. cyclamineus*. An excellent little garden and show flower. Smooth swept back petals and long, slender trumpet. Medium yellow throughout. Flowers early - mid season. Increases steadily. This should prove to be a favorite miniature cyclamineus hybrid.

If you would like to try these interesting new hybrids please write:  
Glenbrook Bulb Farm, 28 Russell Road, Claremont, Tasmania, 7011

Please send comments to: Nancy R. Wilson, Chairman, Miniature Committee, 6526 Briceland-Thorn Road, Garberville, CA 95542 (Note Zip Code change). Application Forms for Miniature Candidates are available at your request.

—NANCY WILSON, *Miniature Chairman*

## BOARD OF DIRECTORS MEETING

**12 September, 1992, 9:00 a.m. Stouffers Hotel. Baltimore, Maryland**

A regular meeting of the Board of Directors was held with 32 Directors and 3 members present, President Ezell presided and Secretary Pardue recorded.

### REPORTS OF THE OFFICERS

President Ezell welcomed the Board of Directors to Baltimore, MD., and thanked Joan George for arranging the meeting. The following appointments were made:

Ann Donald Smith will fill the position of Regional Director for the Middle Atlantic Region. She will assume the Directorship vacated by Mr. Donald King who has resigned due to health reasons.

Bob Jerrell will be the Data Bank Chairman. Dr. Tom Throckmorton has resigned and recommended that Mr. Jerrell be appointed.

Tag Bourne will serve on the Nominating Committee and be the chairman of the group. Others serving on the committee are Rodney Armstrong, Delia Bankhead, Susan Barker, and Eve Robertson.

Secretary Pardue requested that the minutes of the April 1992 Board meeting be approved as mailed. Motion carried.

Second Vice-President Ager reported that fall board meetings will be arranged in the future with a central location being sought. Elise Cheeseborough has extended an invitation for the board to hold the Fall 1993 Board Meeting in Chapel Hill, North Carolina. Chapel Hill is serviced by the Raleigh-Durham airport.

Treasurer Stettinius reported that the Society is financially healthy. The membership level is at 1300 but we should be operating with a membership of 1600. Dues will not be raised at this time. We will need to have some type of interim measure to maintain the viability of the Society. The Society will be in the black if the last two quarters are good.

Reports were received from the following Regions: Northeast, Middle Atlantic, Southeast, Midwest, Southern, Southwest and Pacific.

Mrs. Gripshover distributed new Board Manuals.

**AWARDS:** Mr. Spotts reported 36 ADS approved shows were held in 1992 with a 27,676 bloom count. Six shows had over 1,000 blooms. He reported that two factors were apparent in the Walnut Creek CA, show: (1) Many blooms came from areas to the North and (2) local exhibitors produced late season blooms that were not grown a few years ago. With the trying weather of the past few years, he encouraged exhibitors to grow more late season cultivars. Also he suggested that shows in warm climates might consider advancing their show dates by one week.

**DATA BANK:** Mary Lou Gripshover continues to update the Data Bank. The Stud Book in Des Moines is being kept by Bob Jerrell.

**EDITOR OF THE JOURNAL:** Kitty Frank reported that the *Journal* is still being published four times a year. She thanked those members of the Board who have submitted articles and requested articles on "good garden cultivars in my area". She announced that after eight years of service she will step down as Editor of the *Journal* when Richard Ezell leaves office.

**FINANCE:** Treasurer Joe Stettinius reported (1) the transfer of \$500 from the general fund to the membership fund for the Jack Romine life membership. (2) Award the Executive Director a \$1,000 bonus for 1993 payable in the 3rd quarter. (3) Amortize life membership using the COLA figure, Sept. 30, 1992 (4) Investment policy — \$17,000 be rolled over until spring 1993. (5) A computer upgrade will probably be required within the next two years.

**JUDGES & SCHOOLS:** Naomi Liggett reported that three refreshers will be held. Course II will be held in Clinton, Mississippi; Course III will be held in Hernando, Mississippi; and Course IV in Blue Lake, California. Currently there are 219 accredited judges, 33 Student judges and 41 accredited judges retired.

**MEMBERSHIP:** Delia Bankhead reported membership as of 8/13/92 is 1291 domestic and foreign 168 for a total of 1459. The American Horticultural Society Affiliate Membership plan for ADS members will be offered in the December *Journal*. The Garden Writers' Committee is formed and working on a series of articles for gardening magazines. There has been correspondence with the National Council of State Garden Clubs in respect to establishing an award for daffodils in federated shows. She requested at least one representative from each region to work on the membership committee. A new slide program has been requested to use in membership development.

**MINIATURES & INTERMEDIATES:** Nancy Wilson sent a report announcing that two new cultivars have been added to the American Daffodil Society Miniature List. They are First Kiss 6 Y-Y and Little Sunshine 6 Y-Y.

**ROUND ROBINS:** Leslie Anderson sent a report stating that The Hybridizers robin file of letters has been lost. It has been restarted. The Southeastern Robin is slow and the Historic Robins and 5 to 9 are the fastest moving.

**SLIDE PROGRAMS:** Kirby Fong reported that 30 slide sets have been sent for 1992 and one for 1993. Income is \$438.18, expenses are \$79.54 for a profit of \$358.64. Shipping containers are needed. Board members suggested that videos be investigated.

**CONVENTION REPORT:** Naomi Liggett filed a report for the 1992 convention held in Columbus, Ohio. There were 176 registrants. A surplus of \$1242.06 was turned over.

## NEW BUSINESS

**1993 BUDGET:** Treasurer Joe Stettinius presented the proposed budget. There not being an increase in dues, he suggested that a fund raising drive annually be held until the membership stabilizes. He moved that the budget be accepted. Jocelyn Turner seconded. Motion carried.

**ACCREDITATION OF FOREIGN JUDGES:** Bob Spotts presented the following resolution. That the American Daffodil Society recognize as an ADS Accredited Judge any person who (1) is an ADS member and (2) has been evaluated and formally recognized as a Daffodil Judge by one of the following Societies. The Daffodil Society (Britain), Northern Ireland Daffodil Group, Australian Daffodil Society, Tasmanian Daffodil Council, New Zealand Daffodil Society. Dick Frank moved that the proposal be accepted. Seconded by Jack Romine.

**RHS PROPOSAL ON SPLIT-CORONA DAFFODILS:** Mary Lou Gripshover presented the Narcissus Classification Advisory Committee of the Royal Horticultural Society and the Daffodil Committee of the Royal General Bulb Growers' Association of Holland (KAVB) proposal for the revision of the Division 11 to read:

DIVISION 11 - SPLIT-CORONA DAFFODIL OF GARDEN ORIGIN

Corona split rather than lobed and for at least half its length

a) Collar Daffodils

Split-corona daffodils with the corona segments opposite the perianth segments; the corona segments in two whorls of three

b) Papillon Daffodils

Split-corona daffodils with the corona segments alternate to the perianth segments; the corona segments in a single whorl of six.

Mary Lou Gripshover moved that the proposal be accepted. Seconded by Stan Baird. Motion carried. The outcome of the consultation will be published in the Year Book and in Register Supplement no. 19 in Autumn 1993.

**SPECIES CONSERVATION:** President Ezell brought to the Board's attention the interest in species and the problems that have been reported of the dwindling habitats of wild species. For effectiveness a committee needs to interact with foreign countries such as the Netherlands, Spain and Portugal to address this problem. The Executive committee approved the make-up of such a committee which would contact high-level persons in foreign countries for their input in addressing the conservation of species daffodils. The committee suggested: Helen Link, Louisa Conrad, Bill Tichnor, Kathy Andersen and Steve Vinisky, chairman.

Marilyn Howe moved that an ad hoc committee on the conservation of Narcissus species be appointed. Seconded by Bob Spotts. Motion carried.

There being two requests to bring up business not on the agenda, Dick Frank moved the suspension of the standing rule that new business items for action must be published 30 days in advance of meeting. Seconded by Jack Romine. Motion carried.

**RHS Proposal for Changes in Division 6 and Green Eyes**

Mary Lou Gripshover presented a request from the Royal Horticultural Society Narcissus Classification Advisory Committee that the ADS give their view on alterations of the definition of Division 6 and Green Eyes.

Division 6 present definition-characteristics of *N. cyclamineus* clearly evident; usually one flower to a stem; perianth segments reflexed; flower at an acute angle to the stem, with a very short pedicel ("neck").

Alterations to the definition —

for usually one flower to a stem read one flower to a stem

for reflexed read significantly reflexed

Mary Lou Gripshover moved that the RHS proposal be accepted. Seconded by Susan Raybourne. After much discussion the motion was withdrawn.

Mary Lou Gripshover made a new motion to accept the RHS proposal for alteration to the definition — for usually one flower to a stem read one flower to a stem. Seconded by Kitty Frank. Motion defeated.

Mary Lou Gripshover moved that the RHS proposal for alteration to the definition — for reflexed read significantly reflexed. Seconded by Kirby Fong. Motion carried.

Green Eyes present guideline — The green at the eye zone may be included in the colour code if the colour is in the corona itself, not simply showing through from the perianth tube. It should be plain to see from a distance.

Alter the guideline to read: the green at the eye zone of a daffodil, whether in tube or corona, may be included in the colour code if it is prominent and is plain to see from a distance.

Mary Lou Gripshover moved that the RHS proposal for alteration to Green Eyes guideline be accepted. Seconded by Jaydee Ager. Motion carried, 15 in favor, 12 against.

**REALIGNMENT OF ADS REGIONS.** See December 1992 Journal, p 90.

Discussion : An Ad Hoc Committee be formed to investigate the membership and regional boundaries. Motion carried. There were 2 dissenting votes.

There being not further business to conduct the meeting was adjourned.

—RUTH J. PARDUE, Recording Secretary

## PRIZE WINNERS 1991

MARY LOU GRIPSHOVER, *Milford, Ohio*

**I**n 1976, I compiled a listing of prize-winning daffodils, and repeated the exercise in 1981. So, after ten years, it seemed it was time to try it again. The Awards Chairman kindly sent a request with the show ribbons asking that the show chairman, or awards chairman, record all daffodils which won any ribbon at the show. Many show chairmen obliged, and it is to them that thanks are due for this article. Without them, it could not have been done. Their reports were supplemented by adding the Gold, White, Purple, Miniature Gold, and Miniature White Ribbon winners to the report. Points were assigned: blue, 4; red, 3; yellow, 2; white, 1; and special award, 5. The results were then tallied to come up with the following list of the best of the best — those flowers which had 75 points or more.

1. Stratosphere	176	15. Thalia	87
2. Gull	138	16. Sweetness	85
3. Foundling	133	17. Charity May	83
4. Pipit	130	Dainty Miss	83
5. Tahiti	126	19. Silver Chimes	82
6. Rapture	122	Yellow Cheerfulness	82
7. Daydream	119	21. Bravoure	81
8. Bell Song	118	22. Tuesday's Child	80
9. Conestoga	107	23. Rainbow	77
10. Broomhill	96	Tripartite	77
Geranium	96	25. Beryl	76
12. Golden Aura	94	Salome	76
13. Ice Wings	93	27. Avalanche	75
Actaea	93		

Of the top 27, 14 were on the list in 1981: Stratosphere, Foundling, Pipit, Tahiti, Daydream, Geranium, Golden Aura, Actaea, Thalia, Sweetness, Charity May, Dainty Miss, Silver Chimes, and Beryl. I have been pondering why there should be so many from the so-called "minor divisions." One reason, of course, must be their widespread availability. Another reason might be that there are so many more from which to choose in the first four divisions that more cultivars find their way to the exhibition table. Yet there is no denying that flowers that stay at the top of the list for exhibition for ten years have more going for them than availability! Obviously, there is quality there. It's a good list to give to beginning growers.

Keeping to the same 75-point criteria, the best miniatures are listed below.

1. Hawera	258	6. Sundial	116
2. Segovia	250	7. Jumble	113
3. Minnow	155	8. Pixie's Sister	104
4. <i>bulbocodium</i> (various)	179	9. April Tears	91
5. <i>rupicola</i>	120	10. <i>jonquilla</i>	85
		Stafford	85

Again, availability plays a part along with quality. Another thing which certainly plays a part is the fact that the 1991 season was an early one. In another year, different blooms might have been shown.

Following is a list by division. I was going to break it down to follow a typical show schedule — but I got lazy! You'll have to figure that part out for yourself. So here they are — the prize winners for 1991.

### TRUMPET DAFFODILS

1. Bravoure	81	8. Downpatrick	30
2. Chiloquin	60	9. Arctic Gold	28
3 Mt. Hood	49	Comal	28
4. Silent Valley	43	11. Golden Vale	27
5. Panache	42	White Star	27
6. Pink Silk	37	13. Akala	26
7. Glenfarclas	32	14. Memento	25

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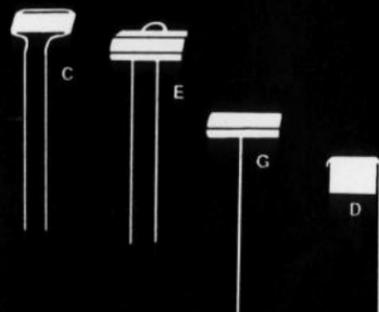
6 x 50 mm	1.80	16 x 100 mm	3.25
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12 x 75 mm	2.25	* 16 x 150 mm	3.75
*13 x 100 mm	2.40	18 x 150 mm	4.60
15 x 85 mm	3.15	20 x 150 mm	6.00
*25 x 150 mm	7.20		

\* Recommended Sizes

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2. Daydream	119	25. Loch Hope	41
3. Conestoga	107	26. Resplendent	40
4. Broomhill	96	27. Camelot	37
5. Golden Aura	94	Areley Kings	37
6. Rainbow	77	29. Canisp	35
7. Salome	76	Churchman	35
8. Pure Joy	65	Golden Joy	35
9. Gold Convention	62	Top Notch	35
10. Festivity	61	33. Inverpollly	34
11. Modulux	60	Suede	34
12. Ashmore	58	35. Bethany	33
Homestead	58	Fly Half	33
14. Chapeau	55	37. Kelanne	32
15. Dailmanach	54	38. Bryanston	31
Fragrant Rose	54	39. Starmount	30
17. Precedent	52	Symphonette	30
18. River Queen	51	Absegami	30
19. Shining Light	50	42. Williamsburg	29
Torridon	50	43. Limpkin	28
21. Scipio	49	Demand	28
22. Loch Lundie	48	Crenelet	28
Misty Glen	48		

### SHORT-CUPPED DAFFODILS

1. Purbeck	68	15. Park Springs	34
2. Cairn Toul	50	Rivendell	34
Achduart	50	17. Aircastle	33
3. Ariel	46	18. Sunapee	30
Merlin	46	Rockall	30
5. Lancaster	45	20. Glenwherry	29
6. Dateline	42	Rim Ride	29
7. Altruist	40	22. Suave	27
8. Verwood	39	23. Silken Sails	26
Doctor Hugh	39	24. Corofin	25
Angel	39	Spindletop	25
11. Molten Lava	37	Dallas	25
12. Vernal Prince	36	Painted Desert	25
13. Centre Ville	35		
Colley Gate	35		

### DOUBLE DAFFODILS (one to a stem)

1. Tahiti	126	6. Spun Honey	34
2. Unique	54	7. Daphne	33
3. Tonga	45	8. Elixer	31
4. Angkor	42	9. White Lion	30
5. Acropolis	35	10. Achentoul	24
		Grebe	24

### DOUBLE DAFFODILS (multiple florets)

1. Yellow Cheerfulness	82	4. Erlicher	56
2. Sir Winston Churchill	59	5. Bridal Crown	39
3. Cheerfulness	58	6. White Marvel	21

### TRIANDRUS DAFFODILS

1. Ice Wings	93	9. Lavalier	44
2. Thalia	87	Mission Bells	44
3. Tuesday's Child	80	11. Sidhe	37
4. Saberwing	68	12. Jovial	33
Sunday Chimes	68	13. Liberty Bells	31
6. Lapwing	50	14. Jingle Bells	29
7. Arish Mell	48	15. Petrel	28
8. Akepa	47	16. Tresamble	26
		17. Johanna	25

### CYCLAMINEUS DAFFODILS

1. Foundling	133	11. Bushtit	33
2. Rapture	122	12. Cazique	32
3. Charity May	83	13. Bilbo	30
4. Beryl	76	14. Dove Wings	29
5. Jenny	64	Ibis	29
6. Elizabeth Ann	46	Larkwhistle	29
Willet	46	17. Backchat	25
8. Urchin	43	Trena	25
9. Jack Snipe	37	19. Lilac Charm	24
10. Golden Wings	36	Rival	24

### JONQUILLA DAFFODILS

1. Stratosphere	176	10. Indian Maid	44
2. Pipit	130	11. Triller	42
3. Bell Song	118	12. Suzy	39
4. Sweetness	85	13. Pueblo	37
5. Dainty Miss	83	14. Intrigue	36
6. Quail	72	15. Dickcissel	35
7. Eland	64	Step Forward	35
8. Circuit	59	17. Pretty Miss	34
9. Oryx	50	18. Oregon Gold	25

### TAZETTA DAFFODILS

1. Geranium	96	6. Golden Dawn	65
2. Silver Chimes	82	7. Motmot	31
3. Avalanche	75	Radiant Gem	31
4. Hoopoe	68	9. Matador	29
5. Highfield Beauty	67	10. Martha Washington	24

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### POETICUS DAFFODILS

1. Actea	93	7. Poet's Way	34
2. Killearnan	65	8. Thackeray	33
3. Angel Eyes	43	9. Bright Angel	22
4. Cantabile	39	10. Secret Circle	20
Mara	39	Starlet	20
6. Campion	35	Webster	20

### SPECIES DAFFODILS

1. <i>x odorus</i> (all varieties combined)	38
2. <i>poeticus</i> (all varieties combined)	35

### SPLIT - CORONA DAFFODILS

1. Tripartite	77	3. Cassata	20
2. Phantom	42	4. Orangery	18
		Tiritomba	18

### MISCELLANEOUS DAFFODILS

1. Dovekie	27	2. Bittern	11
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## JACK S. ROMINE

It was with a deep sense of personal loss that northern California daffodil enthusiasts learned of Jack Romine's sudden death from heart failure on November 21, 1992. Having just completed a term as ADS president, Jack also served as a Regional Vice President and chaired the first ADS convention to be held in San Francisco. In the fall of 1967, almost exactly 25 years ago, twelve of us met in Jack's home to organize the Northern California Daffodil Society. It would be but the first of many occasions when Jack would open his home to NCDS dinners and other daffodil events. Ever the gracious host, his warmth and informality invariably put every one at ease.

While Jack's many contributions to our local daffodil society and to the ADS are well known, what is not so well known, perhaps, is that Jack was far from a one-species gardener. His horticultural interests were broad and diverse. In addition to hybridizing daffodils, he was also a successful hybridizer of *hemerocallis*, being among the first to induce tetraploidy in *hemerocallis* through the use of colchicine. He served on the Board of Directors of the American *Hemerocallis* Society, as President of the California Horticultural Society, and was active in the American Rock Garden Society and the American Iris Society. He was truly the complete horticulturist, his knowledge of plants virtually encyclopedic. Of his daffodil introductions, *Little Soldier*, a charming and distinct miniature, is perhaps best known. He also introduced *Old Smoothie*, 1 Y-Y. Jack loved growing rare and unusual plants and shared both his plants and his expertise unselfishly. Those of us fortunate enough to visit his garden were often the recipients of his unfailing generosity. If you admired a choice new *hemerocallis*, he would immediately grab a spade and give you a division, even when the plant was really too small to divide.

Jack taught English at Merritt College in Oakland for many years and authored several successful textbooks. Those of us privileged to have known this warm, generous, multi-talented man are the richer for the experience. He will be long remembered by a host of friends in the gardening world.

## Memorial Contributions

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## MY STORY OF CREVETTE

DELIA BANKHEAD, Hillsboro, Virginia

Producing a truly distinctive new miniature hybrid is no easy task. Unlike the breeder of standards, the miniature breeder has a much smaller pool of possible parents from which to find a desired characteristic. Most of these are species, which often have a different chromosome count than the 'usual' 14 or 28, and so produce sterile offspring, making continued line breeding impossible. There are very few fertile miniature hybrids, and those that are tend to produce look-alike children. This is why we see so many similar cultivars on the ADS Miniature List, and why most are either all yellow, white/yellow or all white. Introducing other colors into miniatures, which generally involves the use of a standard for one parent, has been an elusive goal for many, so the arrival of any new miniature with orange, red or pink in the cup is a major event, and should be greeted with a bit of fanfare. Here, then, is my little tale of 61-44A.

April, 1986 found me in London, just before the big RHS Show. I had come at the gracious invitation of Barbara Abel Smith, who met me, carried me off to her beautiful Orchard House near Hertford and fed me a splendid lunch. We then went to work selecting seedlings and her introductions for both the competitive exhibits and her trade stand (which is also in competition in England.) Later, we drove into London and worked much of the night at the show. After a brief sleep at home, we were back in the RHS hall by 7:30 the next morning.

Nothing in my experience of the daffodil show world is quite so exciting as being in that hall during preparation for a show. Barbara's assistant, Michael Baxter, was agonizing over his first entries in this show (he won Reserve Best bloom, by the way.) I was putting the finishing touches on Barbara's entry of six by the raiser (which also won its class, thank goodness) and Barbara and Sandra Baxter were working feverishly on the trade exhibit. The hall was humming with excitement, with many famous daffodil names, several overseas visitors and amateur exhibitors from all over the British Isles working against the clock to stage all their entries.

After placing Barbara's collection, I walked round the benches, which were still being filled with more exhibits. Almost immediately, I spotted what was for me, the star of the show. It was sitting in the pathetically small section of miniatures that one sees in British shows, and bore the label:

61-44A (Mahmoud x *dubius*) 8 W-O

The single stem had two delicate florets of impeccable form, sparkling white perianths and unbelievable cup color — a soft reddish apricot — in a miniature! I simply lost my heart to it. At that moment, I became aware of a very tall man approaching the bench, carrying a tiny flower, and I knew it was Alec Gray. My first reaction was one of sorrow,

because I knew the flower on the bench would beat almost anything he had. It was the only time I ever saw him, and I was instantly struck by the great humanity and gentleness that seemed to emanate from him. It was a thrilling moment for me, and when I found my tongue, I managed a respectful greeting. He gave me a beautiful smile, placed his entry and slowly left the hall. He died shortly thereafter, just before his 91st birthday.

I was still transfixed before the little flower when John Blanchard, whom I had only just met, approached me and asked if I would like to walk around with a panel of judges (not to judge, mind!) and if so, what was my specialty. I replied that I would really like to see the Engleheart Cup judged, which quite took him aback, but he kindly allowed it anyway. (*That is another story.*) I was sure that 61-44A was his, because of its number, and said how much it impressed me, but he, typically, made little of it, adding that he could not get it to increase, and did not think it would ever amount to anything. (It did win its class, over the Gray seedling, but the English pay so little attention to miniatures that it was scarcely noticed, except by Don Barnes' eagle eye. The fact that it was an entirely new color classification for a miniature, or that nothing like it had been seen before didn't seem to matter.....it wasn't BIG.)

After seeing the Solihull Show, which they kindly asked me to help judge, I went on to Northern Ireland and several more shows. Though I saw many beautiful, and some quite exciting new daffodils there, nothing supplanted the little 8 W-O as the finest development I saw that year.

On returning home, I immediately wrote to Jim Wells, whom I knew to be on excellent terms with John Blanchard, and urged him to ask Mr. Blanchard to send him a bulb of 61-44A. Jim's answer sometime later was disheartening; Mr. Blanchard had written that he had only seven bulbs after 25 years (the cross having been made in 1961) and that he thought it such a poor increaser it would never amount to anything. I begged Jim to persist, and he did, bless him, for the next year, he received one bulb.

In Jim's greenhouse, in different soil and climate, the little bulb flourished, and did indeed increase. You can well imagine my delight the following year, when a package arrived from Jim, containing a bulb of 61-44A. I planted it with the greatest care in my cold frame, which was the best I could offer it, and the next spring it rewarded me with a beautiful two-headed scape. In my climate, the color is slightly paler, but otherwise exactly like the first bloom I had seen in London.

That first bloom never saw a show — I couldn't take my eyes off it — besides I wanted to see if it would set seed or have viable pollen (no results, yet.) Since then, I have had it in several winning miniature collections, though it has yet to be singled out for a Miniature Gold (perhaps now that it is named...) It, and another Blanchard seedling, 72-25D (Ringstead x *dubious*) were shown in my (unplaced) Watrous collection at the 1992 National Show in Columbus, and my next best

stem of 61-44A was in my winning Lavender Ribbon there. As both specimens had been cut for some time, the cup color had faded a bit, so they did not really show off their lovely deep apricot shade.

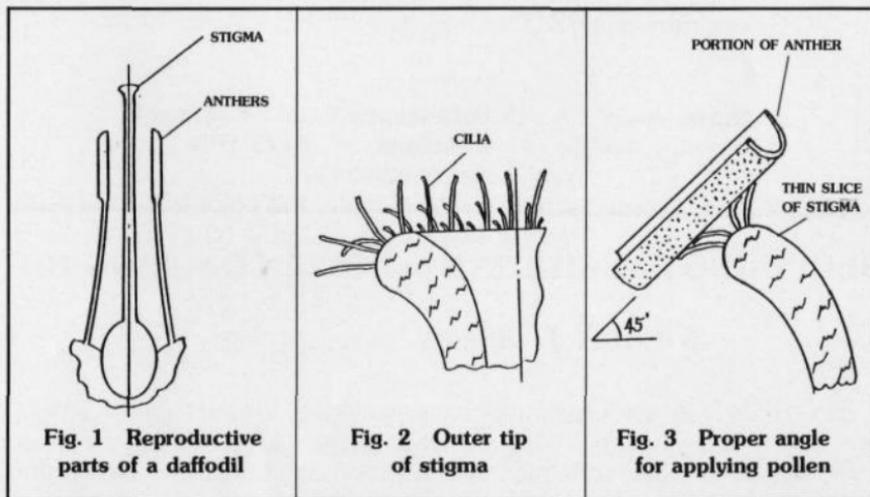
The 1972 Ringstead x *dubious* cross has had at least four selections made from it by Mr. Blanchard. The one I have is all white, and resembles 61-44A in all but the cup color. However, others, judging from Dave Karnstedt's photos, have color in the cup — one a rim, and the other in the photo nearly solid, though not so deep a color as that of the newly registered CREVETTE, 8 W-O, formerly 61-44A. In French, crevette means a small shrimp, appropriate enough for the size and color of this spectacular new miniature cultivar.

Perhaps wishfully, I like to think I had a hand in its introduction. Had I not been so insistent that Jim obtain a bulb, might it still be dreaming in the Blanchard seedling beds?

## BOOSTING SEED YIELDS

HENRY HARTMANN, *Wayne, New Jersey*

Perfect pollination should produce about 135 daffodil seeds in a pod. If your daffodil breeding efforts are only yielding 10 or so seeds per pod, perhaps you are not applying the pollen properly. Such was the case with me. Now, I have been able to double my average yield of daffodil seeds, but I had to understand what I was doing first before I could make an improvement. Figure 1 shows the reproductive parts of a daffodil flower. Look at the outer tip of the stigma through a magnifying glass and observe cilia lining the outer edge (see Figure 2). The goal of fertilization is to place pollen on every cilia, I suspect these cilia are connected to the ovules and provide the path for the pollen tube. Past results have revealed that the stigma is just as receptive the first, the second or the third day after the bloom has opened. More



important is fresh pollen. Select pollen from an anther that has just unzipped open. Before applying the pollen, I coat the cilia with a 2½ percent by volume honey/water solution using a cotton swab. Gently daub the outer tip of the stigma slowly working around the rim. Then, a fresh anther is held at about a 45 degree angle to the stigma (see Figure 3) and the anther is gently daubed around the perimeter of the stigma. When done under warm conditions with healthy plants, 25 or more seeds can be typically obtained. So far, my best yield has been 54 seeds in one pod.

Of course, there are some cultivars that are shy bearers of seed. Even with these plants, putting the pollen on correctly helps.

I think we should have a big pod contest. Those who are able to achieve heavy yields of seed per pod should be recognized and their techniques disseminated.

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## **BEGINNING HYBRIDIZING or POLLEN DAUBING 101**

**STEPHEN J. VINISKY**, *Sherwood, Oregon*

The RHS Daffodil Yearbooks have provided a great deal of insight and inspiration. Reading them always stimulates ideas. An article from 1970 by David Lloyd certainly made me stop and think. His main point

was about the long length of time it takes for new cultivars to enter into commerce. A table was included in this article that showed the flowering season of new introductions from the catalogues of 1970. Out of about 245 cultivars introduced in that year; 217 were from seasons 3, 4 and 5. This may come as no surprise to the majority of ADS members as these seasons clearly relate to the main "Show Dates".

A quick (and by no means thorough) perusing of the popular catalogue sources of today shows that this trend has continued since 1970. In 1992, you would have to work pretty hard to even find season 1 or 2 flowers. I believe Dick and Elise Havens (Grant Mitsch Novelty Daffodils) are notable exceptions.

I would venture a guess and say that most hybridizers begin their efforts after being bitten by the show bug. It is natural that one's efforts are directed towards producing superior show flowers that can win Rose Ribbons. There is also no question that this is an acceptable goal. Winning a Rose Ribbon has undoubtedly brought a great deal of satisfaction and pleasure to many hybridizers.

Two concerns come to mind regarding such a strong focus on "Show Season" flowers. As a beginning Hybridizer, I think you might be interested in these concerns and may wish to see if they apply to your efforts. Hopefully, a few will agree with these concerns and expand their breeding horizons.

1. Is it possible we may be making the greatest of all spring flowers into an elitist article that may only be appreciated by we, relatively few, enthusiasts? Commercial interests like dry bulbs or the cut flower market are looking for the earliest flowering plants that can be first on the market. This is because prices are higher early in the season and then drop rapidly. Small wonder that there are almost no new cut flower varieties as most of what we can offer that market blooms at the end of the season when prices are at rock bottom and supply of common inexpensive cultivars is at it's highest.

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2. Narrow focus on Divisions 1, 2, and 3 (possibly Div. 4). Many knowledgeable, committed, and otherwise enthusiastic growers believe that Trumpets, Large Cups and Small Cups are "real" daffodils. The upper divisions are relegated to somewhere just this side of the waste receptacle. Even a few of our own judges feel that judging Jonquils and Tazettas is like being assigned to Daffodil Purgatory. Among no small number of us, admitting that you enjoy Division 11 (Split Cups) will be greeted as warmly as if you said that your residence is in a colony of lepers.

As a beginning hybridizer it may be most important to cultivate a love of daffodils in all their various forms. In terms of opportunity, the upper divisions and miniatures are fertile areas for vast and rapid improvement. The public also seems to like the upper divisions and always seem enchanted with miniatures. Concentrating on improving the grand diversity of the *Narcissus* tribe would seem to be as worthy and important a goal as creating show flowers.

I will admit, it is difficult to expose the very early and the very late flowering treasures to the public as they bloom either before or after the main show season. A case in point is my good friend Sid Dubose. I would venture to guess that Sid has one of the worlds great collections of early blooming pink cupped daffodil seedlings. One of Sid's early goals was to breed a pink cupped forcing flower for Valentine's Day. Many, many pinks are in bloom in the field by the third week of February.

Think about expanding *your* season this year. Make some "odd ball" crosses. Use some upper divisions in your breeding program. Try a cross or two with Miniatures. There is little doubt that you will enjoy your efforts in the years ahead. You may even be pleased to realize that you have added to the diversity and beauty of the most favoured of spring's flowers.

## THOUGHTS OF DAFFODIL BREEDING

**PETER RAMSEY**, *Hamilton, New Zealand*

*(from CODS Corner, Vol. XXIII, No. 1., January 1993)*

Metaphors have always fascinated me. "Hook, line and sinker" is very overused — so much that something different is needed. Describing my involvement in daffodil breeding is perhaps more like the nibble, the bite, and the complete swallow (with, to mix the fishing metaphor, a few sparrows along the way!)

The nibble began when I was about ten years old, when I made a few crosses at my father's elbow. Dad collected and sowed the seeds and later gave me mature bulbs. Of course Dad was sowing much more than seeds — a certain daffodil bug was involved. Nothing much emerged from this nibbling, except for an early yellow from Galway

x Goldscript, unimaginatively called Goldway, which served as a filler for several Northern growers many years ago. However the nibble set the scene for bigger things to come.

The bite began when we shifted from Wellington, a most unpalatable place to grow bulbs, twenty years ago. We purchased our own home and we set about growing and showing bulbs in earnest. About twenty crosses a year were made for the first few years, mostly with not much forethought and planning. Winning at shows was our prime goal, and additions to our collection of the best and brightest on the show bench was our preoccupation. Jim O'More had become a close friend and his generous gifts of named and numbered varieties led us to have an excellent basic stock. George Yarrall was also a great mentor at this time — how we all depend on previous generations. One cross I made from two prized new ones paid quick dividends — Cool Crystal x Immaculate. This produced several good things, two of which I named Cameo King 2 W-W and Cameo Prince 2 W-Y. The former won the single bloom class ahead of twelve others at the National last year, and the latter was premier of its division this year. Why did I make this cross? Well, they looked good together — both large, clear whites and vigorous. And they were planted next to each other, so I did not have to walk too far! There was no science about it at all.

My bite continued as my daffodil friends increased. A study leave of six months in England led me into friendships with great growers

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like Tony Noton and John Lea. The latter introduced to me the “split half” notebook in which all his breeding stock were recorded twice on single page, the book then cut, so that in a flash John could compare pedigrees of likely crosses. What had this to do with the price of fish, I wondered? (See how I’ve cleverly returned to the fishing metaphor?). Line breeding (get it!) was the answer. Common grandparents or great grandparents was the plan. Armed with this new found wisdom, and much impressed with John’s tremendous array of beautiful seedlings, I returned to New Zealand with fresh enthusiasm. To digress a moment, on another trip to Dunley Hall, John demonstrated his sense of humour by asking me to sort out a “few” seedlings from Loch Assynt. Giving me three stakes, he instructed me to select the three best from the cross. By the third flower all stakes had been used — it was a cracking cross which produced Dunley Hall and Evesham! Line Breeding!

Back to New Zealand where the swallow commenced. Max Hamilton became another firm daffodil friend. He had a vast array of excellent seedlings, one of which, Red Cameo, I persuaded him to name immediately. When he shifted north, we shared experiences, and as our small city section was cramful of bulbs my seeds went to Gordonton. Good things started to appear, and our enthusiasm increased. Max’s famous double Kiwi Magic got onto the show bench and started its great run, culminating with best bloom in show at the Australasian championship in Canberra this year. Five years ago we shifted onto a ten acre block at Matangi, just south of the city. Since then my crosses have increased to about 100 per year as I plan for retirement amongst lovely blooms. New soil has meant better blooms, and while showing remains a priority, breeding is just as important.

What if I had to do it over again? What have I learned? For what it is worth here are the Ramsay Five Rules of Daffodil Breeding. (With no apology to Emile Durkheim for his Rules of Sociological Method because he knew nothing about daffodils!)

- Rule 1. Make at least some of your crosses on the basis of line breeding.  
Why not follow the great breeders like the Jacksons, John Lea, et al? It pays dividends.
- Rule 2. Make some crosses which look good together. Looking at my four best seedlings last year two came from rule one, two from rule two. Red Ember x Kinsman are both Merry King seedlings, while Brixton x Bandit both date to Green Island. This seedling is a 2 Y-Y and was best seedling in Canberra. And I was looking for a 2 WW-WYO! Seraglio, in both parentages gives the answer. On the other hand Red Haze x Altruist gave a lovely all red, and no common ancestors.
- Rule 3. Breed only from vigorous stock. Don’t think you’ll breed weakness out, they — the weak traits that is — have a nasty habit of becoming SuperGene.

Rule 4. Cross smooth varieties with smooth varieties. We've concentrated too much on bright colour. Concentrate on quality, colour comes later.

Rule 5. Make at least a couple of wild crosses.  
Let the pioneer spirit prevail — without some kind of experimentation everything will stand still. Anyhow the bee has probably been there before you.

I hope this is of some interest to readers. There are far more experienced daffodil breeders than me who will laugh at my puny seedling patch which attracts me most right now. And remember, amateur and small scale growers can strike the jackpot. The best 1 W-W yet bred in New Zealand, Snowy Morn, was raised by Welly Monro who makes only a few crosses each year. So get the hybridizing gear out and make like a bee!

## MEA CULPA

Concerning the sin of commission about John Horsfield that appeared in my column — March '92 — Gertrude Jeykyll was blameless. All direct quotes from her books were enclosed in quotation marks.

The information about Horsfield was in a separate paragraph. The error made was mine, based on the following from *Daffodils* by A.M. Kirby (published by Heineman, London 1907) —

*"Horsefield . . . It's a pity that this grand and popular daffodil could not be popularly known as John Horsfield in veneration of the narcissus enthusiast — a modest Scotch shoemaker — who produced it."*

What with writing on a number of subjects for over 60 years, I, now-and-again, make a mistake that appears in print! When this happens, I tend not to fash myself over what's been done that can't be undone, but rather to take comfort from the fact that if and when I do make a mistake, someone is bound to catch it and comment — *thus I know that at least one person has read what I have written.*

In this instance, my error has led to an even happier consequence, for it led to such interesting information about John Horsfield from Audry Robinson.

So, thank you, thank you, Mrs. Robinson —  
from a truly grateful

PERSEPHONE

## 100 WAYS TO HAVE FUN WITH DAFFODILS (Part I)

LEE KITCHENS, *Cinnaminson, New Jersey*

1. Grow lots of daffodils. This is a flower that truly delivers on "The More the Merrier." Plant a lot of inexpensive, hardy bulbs so you can have a good stock of blooms to play with.
2. Plant bulbs in clumps of 10 or more. Have large masses of color. Indulge yourself in an excess of color.
3. Plant varieties that do well in your garden. Don't get stressed out trying to grow something that doesn't like you. Most daffodils are happy growers. The ADS Wister Award winning varieties are selected to be good happy flowers in your garden. They are: Accent, 2 W-P; Stratosphere, 7 Y-O; Ice Follies, 2 W-W.
4. Plant large, showy, people pleasing varieties: Fortissimo, 2 Y-R, is my favorite. It's big, it's tall, and it's gaudy. It is a "WOW" flower.
5. Plant a clump of daffodils right by your front door. You will get a cheerful greeting every time you or a guest come or go.
6. Plant a clump right by your back door. The flowers will warm your heart every time you put your dog, cat, or husband out the door.
7. Plant some at your church to enjoy next Easter. Easter and springtime are times of renewal and celebration of the new life coming into us. The daffodil is the very epitome of the new life that blossoms every spring.
8. Buy a hundred bulbs, divide them up into packages of 10, and give them as presents. Put in a copy of 'Catch Yellow Fever' to show the recipients how to join us in ADS. You can request copies from Mary Lou Gripshover at the ADS office.
9. Plant some bulbs to naturalize in the worst looking site in your town.
10. Plan your daffodil plantings so you have a long blooming season by planting some early, mid-season and late varieties.
11. Plant some hardy miniature daffodils. (Tete-a-Tete, 12 Y-Y; Jumble, 6 Y-O; Hawera, 5 Y-Y; and Minnow, 8 W-Y are recommendations.)
12. Wear a miniature daffodil in a lapel pin (or just pin it on.)
13. Put a miniature in a small vase and put it on the dashboard of your car.
14. As long as you have one bloom in your garden, never be without one on the window sill over your sink.
15. Collect bud vases from yard sales to use for give-away bouquets.
16. Save wide mouth juice bottles for give-away bouquets.
17. Make small bouquets in those bud vases and juice bottles. Use some of the showy "people pleaser" varieties. A Fortissimo, a couple of King Alfreds (you do grow King Alfred, don't you?), and two or three unusual varieties makes a very pleasant vase. I try to put in a pink, whenever I can.
18. Take a vase to that friend who brings you vegetables every summer.

19. Take a vase to a shut-in.
20. Take a vase to your local nursing home.
21. Take a vase to a friend in the hospital.
22. Take a vase to the nurses in the hospital.
23. Take a vase to your police station.
24. Give a flower to the surly toll-taker along with your money.
25. Give a flower to the hotel registration clerk at the hotel when you check in. I gave a daffodil to the clerk at the Columbus, Ohio, ADS Convention hotel. She had seen all the flowers going up to the show floor, but no one had thought to GIVE ONE AWAY! She was thrilled to have one of her own.
26. Cut your first bloom, take it to church and give it to someone.
27. Share, share, share. Do you get the message? A daffodil is an ambassador of caring and love. You cannot give away too many!
28. Surround yourself with daffodils. Put them in your kitchen, your living room, your bathroom, in the hall, on your mailbox, beside your walk, anywhere and everywhere you need a little cheerfulness.
29. Go into your garden every day, rain or shine, and just enjoy the beauty of the flowers.
30. Study each flower and wonder at the beauty of it.
31. Take a chair into your garden, sit down among the flowers, and just "smell the flowers".
32. While you are among your flowers, thank God that He gave you another day to enjoy them — and life!
33. When you look at a daffodil, think on the fact that you are only the caretaker of it; you didn't create it, you didn't make it, you can't even explain how it got here. But, there it is. Enjoy it. That is the Gift of the Daffodils.

This is the first of what I hope will become a Trilogy of Daffodil Fun. This is just my first installment. Send me the fun things that you do with daffodils and I will include them in the next installment, with credit to you, of course.

My address is 351 Buttonwood Lane, Cinnaminson, New Jersey 08077.

## NOTES FOR THE NEWCOMER

### **ON YOUR MARK, GET SET, GO!**

**PEGGY MACNEALE**, *Cincinnati, Ohio*

At this writing, early in January, there isn't a sign of any leaf poking up. Not only are the days damp and gray, but also the thermometer is behaving, with temperatures in the 30's and 40's as a general rule. Maybe, just maybe, spring will come slowly this year and allow us to

enjoy the full range of bulb delights, from *aconite* to *zephyranthes*, and from *N. asturiensis* to *N. poeticus recurvus*, with all the lovely named cultivars in between.

Those new to the daffodil game are likely to be bewildered by the plethora of those glamorous names. The next shock is the discovery that one bulb may cost as much as your whole budget for new plantings. Don't let this deter you from seeking out a list of older, tried-and-true daffs that will give you bloom from mid-March to early May — or six weeks wherever you may live. The ADS has available such a list of over 100 good varieties that can be found in one catalogue or another for \$2.50 or less per bulb. When you consider that for \$25.00, which is about what one moderate restaurant dinner costs, you could have at least ten lovely daffodils that will give you joy for years hence, it would pay you to send to Mary Lou Griphover for this list of inexpensive blooms. Also, check out the handout materials at the shows you attend this spring. I would hope that show chairmen would have this list on the education table, along with the ADS list of sources of bulbs.

As you get acquainted with the actual flowers that are on the \$2.50 list, you will find that price has nothing to do with the value of the bulb as far as the pleasure it gives you. If you love *Festivity* as much as I do, you will be happy to track it down on the back page of the Mitsch/Havens catalogue, where, in 1992, it was listed at \$2.00/bulb. Your collection will ultimately be determined by the colors and forms that please you.

Let's name a mere two dozen possibilities, still in gardens all over the country, and many still winning show ribbons. I believe what attracts me to the following group is color — almost every one of these two dozen daffodils is distinctive in the clean whites, glowing golds, and rich orange or pink, some with sharp contrasts. Moreover, you will find that these favorites have great substance and fine form, thus: Arctic Gold 1 Y-Y, Downpatrick 1 W-Y, Top Notch 2 Y-Y, Falstaff 2 Y-R, Avenger 2 W-R, Accent 2 W-P, Daydream 2 Y-W, Atruist 3 O-R, Aircastle 3 W-R, Merlin 3 W-YYR, Glenwherry 3 W-R, Verona 3 W-W, Tahiti 4 Y-R, Yellow Cheerfulness 4 Y-Y, Ice Wings 5 W-W, Jenny 6 W-W, Jetfire 6 Y-R, Sweetness 7 Y-Y, Dickcissel 7 Y-W, Geranium 8 W-O, Golden Dawn 8 Y-O, Cantabile 9 W- GGR, Orangery 11 W-Y, Phantom 11 W-P.

## 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 £15.00 for three years (optional); payment by STERLING International Money Order please to:

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## **DAFFODIL PRIMER, ANYONE?**

**KIRBY FONG**, *Photography Chairman*

Delia Bankhead and I are working on a replacement for the Daffodil Primer slide program. It will have a new script and all new slides. We are considering making copies of the slides and script for sale. Since the price depends on the volume, I am writing this article to ask everyone who might be interested in buying the Primer to contact me so that I can get some idea of how many copies should be made.

We currently have five sets of the Primer, and they are all slightly different because they are made up largely of donated slides. Delia and I have outlined a new script covering: why and where to grow daffodils, planting, characteristics of each division, examples of different color combinations, comparisons of older mass produced cultivars with newer cultivars, cultivars (including miniatures) suitable for novice growers to try, and daffodils in artistic arrangements. The bulk of the slides will be devoted to divisional characteristics, colors, comparisons, and recommended cultivars. I cannot tell you yet which cultivars will be used; it depends on which I can find to photograph this spring. The current Primers are a compromise between taking needed pictures and using donated slides; in the new Primer the information we wish to convey is foremost, and I will take the appropriate pictures to support the words.

If you or your local daffodil society regularly give introductory daffodil talks to garden clubs, you may be interested in buying a new Primer rather than renting. Rentals cost you \$15 plus return postage. If you buy the Primer, you will always have it available and can even modify it by adding or subtracting your own slides. We are proposing to sell only the slides and script; you furnish your own slide tray. Slide duplications costs about 45 cents apiece in large quantities (e.g. 26 or

more copies) to 80 cents apiece in small quantities. The cost of duplicating a set of 80 slides could range from about \$36 to \$64 plus tax and shipping. I think ADS should price the sets at only a small amount over actual cost because we would want them to be widely used and should therefore not overprice them. Please let me know if you are interested.

Some people have asked why not make a videotape instead of or in addition to slides. The Primer is most likely to be used for large groups like garden club meetings for which a slide projector and screen are more likely to be available than a large screen video monitor, although I can imagine other subjects and audiences for which a videotape would be more appropriate. Also, I do not have the equipment or the skills to record video clips, to edit video clips, or to do high quality transfers of slides to video. The last requires expensive color and brightness compensation and cannot be done by just aiming a camcorder at a projection screen. I believe in the next few years that digital video and multimedia tools will be available on personal computers at prices affordable by hobbyists so that amateur video post-production will be viable. At that time quality video production including the transfer and editing of film images will be feasible. I do not intend to pursue video production as a hobby, so I welcome volunteers who are interested in video to work with me in preparing video of selected daffodil topics.

## **THE BEWILDERED EXHIBITOR**

**STAN BAIRD**, *Blue Lake, California*

You can spot them by that baffled expression — the bewildered exhibitors who have finally summoned the courage to enter their first daffodil show. Often they arrive hopefully clutching a handful of blooms of uncertain ancestry, only to be confronted by the mysterious complexities of an ADS-approved show schedule which demands that every entry be correctly named and classified. If they are lucky enough to snag the attention of a harried show official, they have a multitude of questions such as: "What's a corona?" - "What's a color code?" - or (perish the thought) "What's ADS mean?"

As experienced exhibitors, familiar with the terminology and complexities of show schedules, we are prone to forget how bewildering and downright intimidating all this can be for a beginning exhibitor. But at a time when we urgently need to increase ADS membership, we cannot afford to neglect these beginning exhibitors; for they may well be potential ADS members. There is no better place to recruit new members than at a daffodil show. We need to be prepared to make the beginning exhibitor's initial experience as rewarding and successful as possible, and this implies advance preparation on our part.

What can we do to make the beginning exhibitor's first effort less bewildering? Here are a few suggestions:

1. Have someone other than the show chairman charged with the

- responsibility for helping beginners prepare their entries.
2. Plan for a poster that *illustrates* and describes the various RHS divisions. Or better yet, include such a display in your schedule.
  3. Make schedule rules as simple and straightforward as possible. When using botanical terms that may be unfamiliar to the beginner, include a simple synonym. For example, "corona paler than perianth" can be worded "corona (cup or trumpet) paler than perianth (petals)."
  4. Include a "Tips for Beginning Exhibitors" in your schedule covering such things as major faults to be avoided when selecting blooms, grooming, hardening off, etc.
  5. Do *not* require color coding except where ADS rules require it. The beginning exhibitor probably hasn't even heard of *Daffodils to Show and Grow* and even if one is provided for them, they will probably have to be shown how to use it. Our goal should be to make entering the show as painless as possible for the beginner. Requiring color coding on all entries makes an already time-consuming task even more so, especially for the bewildered beginner.
  6. Do not throw cold water on the beginner's aspirations by writing a schedule that tells them their unnamed flowers cannot be entered. The beginner may be very proud of those unnamed flowers and to be told that there is no place for them in the show is sure to dampen any initial enthusiasm. Granted, we would all like every entry to be properly named and classified; but can we afford to discourage beginners by turning away their unnamed blooms? Unnamed entries are, of course, not eligible for ADS awards; but there is nothing to prevent us from including a few classes for unnamed entries with the proviso that they are not eligible for the ADS awards. Let's not deprive the beginner of the thrill of winning a ribbon just because he or she does not yet realize the importance of keeping track of varietal names. The Oregon Daffodil Society Show is a case in point. Having judged at their show every year except their first, it has been gratifying to see them grow from a non-ADS-approved show to an ADS approved show that now ranks among one of the largest in the nation. Not surprisingly, their first shows had many unnamed entries which often lacked proper grooming. Even after they received ADS accreditation, they retained classes for unnamed entries. But this has *NOT* encouraged the proliferation of unnamed entries. On the contrary, the number of unnamed entries has declined steadily. It has been gratifying to witness the steady improvement in the quality of entries and in the grooming.
  7. If room permits, include classes for novice exhibitors. This is particularly important in shows with many high quality entries. It is said nothing succeeds like success, and the inclusion of novice classes makes it a little easier for the beginner to win some ribbons. For many of us, those first ribbons were the catalyst that got us "hooked" on daffodils, even if they were only third-place or honorable mention ribbons. (This is something judges should keep

- in mind when judging classes with many high quality entries.)
- Well before your show date, schedule a meeting designed specifically to aid the beginning exhibitor in selecting and preparing show entries. Such a program need not be presented by an ADS judge. Any experienced, articulate exhibitor will do.
  - Make sure you have membership forms available at the show for the ADS as well as for your local society. Take advantage of that initial enthusiasm. Who knows, that bewildered beginning exhibitor may turn out to be the spark plug your society needs.

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### **HUNTING THE FLY**

**HENRY HARTMANN**, *Wayne, New Jersey*

When fun can be made out of work, then you have the best of jobs. Rather than worry about the threatening presence of large narcissus flies (hover flies), this article explains how you can be entertained by "the fly". They appear about one month after the daffodils have bloomed. Their hairy bodies resemble bees. However, you can tell the difference. The fly has a bright yellow spot of hair on the top of its abdomen and it loves to hang around daffodil foliage. The best time to hunt them is around 10:30 in the morning. That is when they are very active. Later in the day, they hide in the shade.

My weapon is a hand sprayer that can be pumped-up and has a trigger action. My ammunition is one quart of water to which I have added one drop of liquid laundry detergent plus a small amount of a liquid garden spray — any spray which happens to be lying about the house and I want to get rid of. A very popular liquid soap spray consists of one drop of liquid detergent in one gallon of water which I have used to kill adult insects while not harming juvenile plant growth. So one drop of liquid detergent in one quart of water should kill large narcissus flies without harming mature daffodil leaves. Pump-up the sprayer, adjust the nozzle for about a six inch pattern at a distance of six feet and you are now ready to hunt the fly. The most reliable shot is when the fly alights. Of course, you shoot from the hip. When hit,

the fly usually takes off. In order to douse him further, your stream of spray must lead his flight path. What action! It's a great sport! It's exciting!

Most of the flies drift-in from neighborhood plantings. It is just a shame that my neighbors are missing all of the fun that I am having. Worse yet, they are losing daffodil bulbs.

However, the best and easiest way to stop the fly is by using the systemic pesticide Cygon. Mixing two tablespoons per gallon with no sticker, spray foliage, both sides, twice, two weeks apart, starting a week after the last bloom has finished. The odor of Cygon is repulsive to many winged insects. Furthermore, being a systemic, Cygon is stored in the flesh of the bulbs. When large narcissus fly larva crawl down to feast on the daffodil bulbs, one bite and its twilight time.

## **EMPEROR OF DOGTOWN**

**GRANVILLE HALL**, *Gloucester, Virginia*

Tucked away in the southeast corner of Gloucester County of Virginia, lies a little community which the local residents call Dogtown. When I go there, I call it Wicomico (its official name) because I'm not sure the locals are willing to extend to me, the same prerogative they enjoy among themselves.

On the back of the property on Rt. 17, now owned by Wiley and Winona Hogge, is an old planting of EMPEROR daffodils that evoke memory of Mr. Wordsworth's line: "Ten thousand saw I at a glance." This little patch, which occupies about one fifth of an acre, is remarkable for its vigor as well as its age. It was planted in the late '20's, and still produces tall, strong flowers of marketable quality. As can be seen in the cover photo, pine trees, some as large as two feet in diameter, have sprouted and matured on the western half of the planting. Surprisingly, the only care given for decades has been annual 'bush-hogging' — no fertilizer, no cultivation. This summer, I was allowed to sample the bulbs, and found them as vigorous as their blooms: great clumps of 50 or more 'rounds' averaging three-quarters of an inch in diameter. Plowed out, I estimate the patch would yield some 200 green bushels.

This old cultivar will always have a special place in my heart. It was the first variety I placed on the cut flower market in New York back in 1955. And, it's always a delight to visit the Emperor of Dogtown, glistening golden with dew in the filtered spring sunlight of those tall pines. After all, we're about the same age, you know. . . . .

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Thank you very much.



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# SCHEDULE OF 1993 APPROVED SHOWS

**BOB SPOTTS**, *Awards Chairman*

**March 6 - 7**

**LaCanada, California**

Southern California Daffodil Society at the Descanso Gardens, 1418 Descanso Drive. Information: Mrs. Nancy Cameron, 410 S. Paseo Estrella, Anaheim Hills, CA 92807

**March 13 - 14**

**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 13 - 14**

**Dallas, Texas**

State Show. Texas Daffodil Society at the Dallas Arboretum, 8617 Garland Road. Information: Mr. Rodney Armstrong, Jr., 7520 England Drive, Plano, TX 75075.

**March 13 - 14**

**Fortuna, California**

Fortuna Garden Club at the Monday Club, 610 Main Street. Information: Mrs. Christine Kemp, P.O. Box 212, Fortuna, CA 95540.

**March 20 - 21**

**Atlanta, Georgia**

Southeast Regional. Georgia Daffodil Society at the Atlanta Botanical Garden, Piedmont Park at the Prado. Information: Dr. Susan Raybourne, 380 Hospital Drive, Suite 370, Macon, GA 31201.

**March 20 - 21**

**Hernando, Mississippi**

State Show. Garden Study Club of Hernando at the National Guard Armory, McCracken Road. Information: Ms. Leslie Anderson, Rt. 5, 2302 Byhalia Road, Hernando, MS.

**March 20 - 21**

**Walnut Creek, California**

Northern California Daffodil Society at the Heather Farm Garden Center, 1540 Marchbanks Drive. Information: Ms. Jan Moyers, 102 Picnic Avenue, San Rafael, CA 94901.

**March 20 - 21**

**Conway, Arkansas**

Southwest Regional. Arkansas Daffodil Society at Hendrix College, Hulen Hall. Information: Mrs. Charlotte Roush, Rt. 3, Box 120-S, Sheridan, AR 72150.

**March 27 - 28**

**Chapel Hill, North Carolina**

State Show. North Carolina Daffodil Society at the North Carolina Botanical Garden, Totten Center. Information: Mrs. Mary Frances Brooks, 1701 Sunset Road, Oxford, NC 27565.

**March 27 - 28**

**Albany, Oregon**

Pacific Regional. Oregon Daffodil Society at the Linn County Fairgrounds, 3051 S.E. Oakway Avenue. Information: Mrs. Betty Jean Forster, 31875 Fayetteville Road, Shedd, OR 97377.

**March 27 - 28**

**Knoxville, Tennessee**

East Tennessee Daffodil Society at the Ellington Hall, University of Tennessee. Information: Ms. Nancy Robinson, 103 Sheffield Drive, Maryville, TN 37801.

**March 27 - 28**

**Wichita, Kansas**

Wichita Daffodil Society at the Botanica, the Wichita Gardens, 701 Amidon. Information: Mr. Ray Morrissette, 1840 N. Ridge Drive, Wichita, KS 67206

**April 1 - 2**

**Nashville, Tennessee**

National Show. Middle Tennessee Daffodil Society at the Loews Vanderbilt Plaza Hotel, 2100 West End Avenue. Information: Mr. Sam Winters, 850 Greenwood Avenue, Clarksville, TN 37040.

**April 3 - 4**

**Gloucester, Virginia**

Garden Club of Gloucester at the Page Middle School, Route 17. Information: Mrs. Becky Meeker, Long Point, Zanoni, VA 23191.

**April 3 - 4**

**Princess Anne, Maryland**

Somerset County Garden Club at the Peninsula Bank of Princess Anne. Information: Mrs. Thomas Larsen, 26374 Mt. Vernon Road, Princess Anne, MD 21853.

**April 7**

**Upperville, Virginia**

Upperville Garden Club at the Trinity Parish House. Information: Mrs. William Tayloe, Route 1 Box 205, Middleburg, VA 22117.

**April 8 - 9**

**Edgewater, Maryland**

The Federated Garden Clubs of Maryland at the London Town Publik House and Gardens, 839 Londontown Road. Information: Mrs. Marie Coulter, 34 Prestonfield Lane, Severna Park, MD 21146.

**April 10**

**Scottsburg, Indiana**

Kentucky State Show. Daffodil Growers South and Kentucky Daffodil Society at Leota Barn, R.R.3. Information: Mrs. Verne Trueblood, R.R.3, Scottsburg, IN 47170.

**April 10**

**Lakewood, Washington**

Oregon Daffodil Society at the Lakewood Mall on Gravelly Lake Drive SW. Information: Ms. Evie Gullikson, 6806 4th Way SE, Olympia, WA 98503.

**April 10 - 11**

**Richmond, Virginia**

The Lewis Ginter Botanical Garden at the Arthur Ashe Athletic Center, 3001 North Boulevard. Information: Mr. George Bragdon, 8702 Shadow Lane, Richmond, VA 23229.

**April 15 - 16**

**Harrisonburg, Virginia**

The Garden Club of Virginia and the Spotswood Garden Club at the Harrisonburg Mennonite Church, 1552 South High Street. Information: Mrs. A. Wesley Graves VI, Route 6, Box 4, Harrisonburg, VA 22801.

**April 17 - 18**

**Cincinnati, Ohio**

Southwestern Ohio Daffodil Society at the Cincinnati Zoological & Botanical Gardens, Peacock Pavilion, 3400 Vine Street. Information: Ms. Linda Wallpe, 1940 Gregory Lane, Cincinnati, OH 45206.

**April 17 - 18**

**Wye Mills, Maryland**

The Federated Garden Clubs of Maryland at Chesapeake College. Information: Mrs. N. Thomas Whittington, Jr., 524E Alabama Avenue, Salisbury, MD 21801.

**April 17 - 18**

**Washington, DC**

Middle Atlantic Regional. Washington Daffodil Society at the National Wildlife Federation Building, Route 7, Tyson's Corner, Virginia. Information: Mrs. Dorothy Sensibaugh, 7550 Wigley Avenue, Jessup, MD 20794

**April 17 - 18**

**Kennett Square, Pennsylvania**

Delaware Valley Daffodil Society at Longwood Gardens. Information: Mrs. Marvin Andersen, 7 Perth Drive, Wilmington, DE 19803.

**April 20 - 21****Chillicothe, Ohio**

The Adena Daffodil Society at the Veterans' Administration Medical Center. Information: Ms. Mary Rutledge, 704 Ashley Drive, Chillicothe, OH 45601.

**April 21 - 22****Baltimore, Maryland**

Maryland Daffodil Society at the Church of the Redeemer, 5603 North Charles Street. Information: Mrs. Charles J.E. Arnold, 11043 Greenspring Avenue, Lutherville, MD 21093.

**April 22****Indianapolis, Indiana**

Indiana Daffodil Society at the Meridian Street Methodist Church, 5500 N. Meridian Street. Information: Mrs. Helen Link, P.O. Box 84, Brooklyn, IN 46111.

**April 23 - 24****Morristown, New Jersey**

New Jersey Daffodil Society at the Frelinghuysen Arboretum, Joseph Haggerty Education Building. Information: Mrs. James M. Porter, Pleasant Valley Road, RD2, Mendham, NJ 07945.

**April 24 - 25****Columbus, Ohio**

The Central Ohio Daffodil Society at the Columbus Zoo, 9990 Riverside Drive, Powell. Information: Mrs. Cindy Hyde, 8870 State Route 22 East, Stoutsville, OH 43154.

**April 24 - 25****Chambersburg, Pennsylvania**

Chambersburg Garden Club at First Lutheran Church, 43 West Washington Street. Information: Mr. Richard Ezell, 94 Willowbrook Drive, Chambersburg, PA 17201.

**April 24 - 25****Rockford, Illinois**

Northern Illinois Daffodil Society at the Sinnissippi Gardens, Sea Scout Building, 1700 North 2nd Street. Information: Mrs. Nancy Pilipuf, 11090 Woodstock Road, Garden Prairie, IL 61038.

**April 25****Wadsworth, Ohio**

Midwest Regional. Northern Ohio Daffodil Society at the Wadsworth Senior High School, 625 Broad Street. Information: Mrs. Otho Boone, 340 Reimer Road, Wadsworth, OH 44821.

**April 25 - 26****Nantucket, Massachusetts**

Nantucket Daffodil Society at the "Meeting House," Harbor House, North Beach Street. Information: Ms. Mary Malavese, P.O. Box 1183, Nantucket, MA 02554.

**April 28****Greenwich, Connecticut**

New England Regional. Greenwich Daffodil Society at the Christ Church Parish Hall, 254 E. Putnam Avenue. Information: Mrs. Nancy Mott, 38 Perkins Road, Greenwich, CT 06830.

**May 1 - 2****Glencoe, Illinois**

Central Regional. Midwest Daffodil Society at the Botanic Garden of the Chicago Horticultural Society, Lake Cook Road. Information: Mr. Charles Wheatley, P.O. Box 150, Mingo, IN 46771.

**May 7 - 8****Dublin, New Hampshire**

Northern New England Daffodil Society at the Dublin Townhall. Information: Dr. Julie Crocker, P.O. Box 305, Dublin, NH 03444.

**May 7 - 8****Mansfield, Ohio**

Kingwood Daffodil Society at the Exhibit Hall, Kingwood Center, 900 Park Avenue West. Information: Mr. Charles Applegate, 3699 Pleasant Hill Road, Perryville, OH 44864.

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## SERVICES AND SUPPLIES

### Slide Sets

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| 4. Daffodil Primer (Garden Club<br>Special     | 9. Poeticus Daffodils in Present Day Gardens |
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Slide rental \$15.00 per set to ADS members, \$20.00, non-members. Confirm dates well in advance. Address all correspondence concerning slides to:

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### AMERICAN DAFFODIL SOCIETY

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