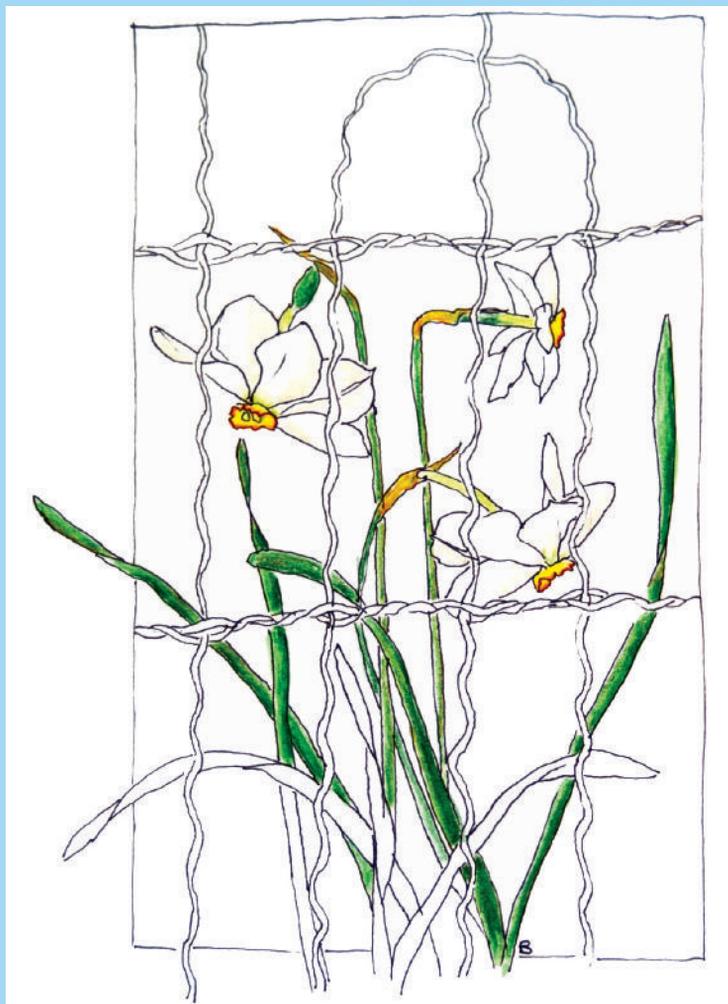


The Daffodil Journal



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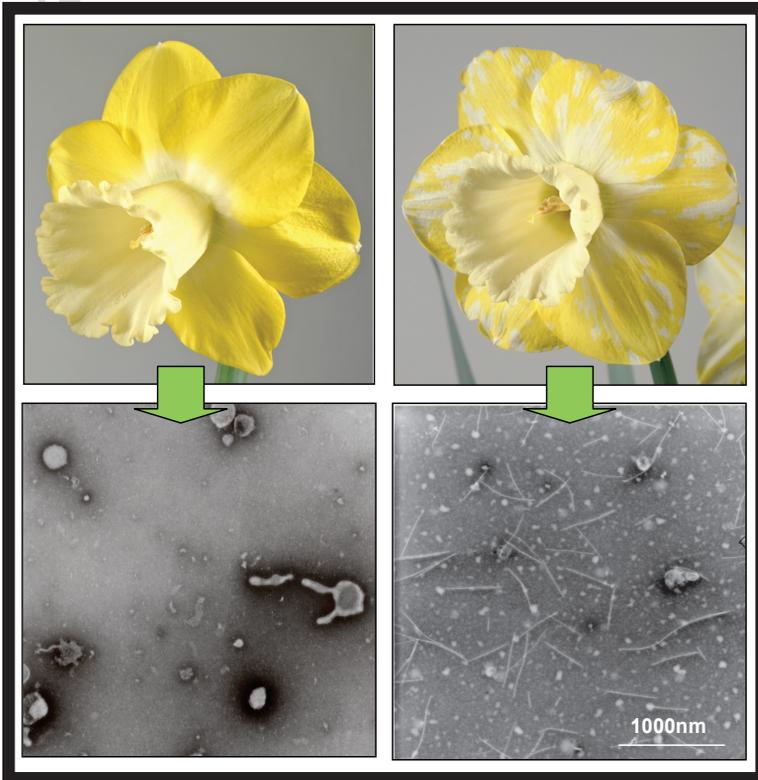
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Best in Show Winner, 2006 National Convention
Photograph by Katherine Meyer
The Pyrennes at the Col d’Pourtalet

Coming In June

- ❁ All That Jazz in Tacoma, in Words and Pictures
- ❁ The 2008 World Convention
- ❁ Wister and Pannill Winners for 2007

What reverse bicolor daffodils look like if they are infected with the *Narcissus mosaic virus*



Color broken flowers contain lots of virus. This is electron microscopy photographs showing the presence of NMV in the color-broken flower of 'Lighthouse Reef' 1 YYW-WWY.

The blooms were kindly furnished by Bob MacDonell.

[The article introducing this research appears on pp. 164-165.]

***Eileen Frey's favorites among her
new daffodils.***



'Pink Charisma'
7 W-GYP



'Sunset Sonata'
2 Y-YOO



'Little Star'
6 Y-Y



'Garden Chimes'
5 Y-Y

Photographing Daffodils with Your Digital Camera

Kirby Fong
Media Programs

The advent of digital cameras makes it easier than ever for the daffodil enthusiast to photograph blooms. In this article I will therefore concentrate on digital photography and on capturing the image. What to do with the image files is another topic, which I will not address here.

Camera

For those of you who have not yet purchased a digital camera, I will say a few things to help you in your choice. While I cannot recommend a specific brand or model, I can tell you from my personal experience that not all digital cameras are suitable for daffodil photography. The first two cameras I used turned out to be awkward (for reasons I'll explain shortly). There are two general types of digital cameras – compact digital cameras and digital single lens reflex (SLR) cameras. The former tend to be smaller and less expensive. They have built-in rather than interchangeable lenses. Unlike compact film cameras, most of the compact digital cameras can focus on very close subjects – often only a few centimeters in front of the camera. A SLR camera (whether film or digital) will need a macro lens, or extension tubes, or close-up lenses (magnifying lenses that look like filters and screw onto the front of a regular lens). Nevertheless, SLR cameras have some features that you may deem to be worth the expense.

Motion

If the subject or the camera moves significantly during the exposure, the picture will be blurred. I'm not sure why it should be, but slight motions seems to have a more drastic effect on near subjects than on distant subjects – probably because distant subjects are outdoors where daylight enables you to use shorter exposures that lessen the chance of blur. You will often photograph daffodils indoors where the light is poor, and you will need longer exposure (or additional light). Ambient light exposures are often 1/8 second or longer. Although this seems to be a short time, it is a relatively long exposure, and most people cannot consistently hold a camera still that long.

There are two methods for achieving sufficient steadiness. One is to mount the camera on a tripod and, if possible, use either a timer or a remote release cord so you do not jar the camera when releasing the shutter. The other is to shorten the exposure time, either by dialing up the ISO speed or by supplying additional light. Making a digital camera simulate a higher speed film is generally not advised because the picture will be noisier (just as high speed film is grainier). Noise will increase more with a compact digital camera than a digital SLR when speed is increased, but it's really not a good idea to have either type of camera emulate fast film. That leaves you with the option of providing additional light. Either move the daffodil under brighter illumination or use flash. Compact digital cameras generally have a built-in flash, and some digital SLR cameras do too. The problem is that the built-in flash is designed for subjects two or three meters in front of the camera. You will almost always find that the camera cannot quench the flash quickly enough and will therefore overexpose a daffodil. Some compact digital cameras and all digital SLR cameras will have a hot shoe to which an external flash can be attached. In particular, macro lights or ring lights are lower power flashes designed for close subjects. Unfortunately, they are expensive and may require some improvisation to work best. When photographing important daffodils like the premiers, I will use a tripod, remote release, and external flash to ensure there is no motion blur.

Focus

Let us consider auto-focus first. Automatic focus assumes the nearest object to the camera must be the subject, and the camera should focus on that object. This is the source of the awkwardness that I mentioned earlier. In flower photography there is a rule (which I did not invent) that says the anthers must be in focus whether or not the rest of the flower is in focus. This is supposed to be the analogue of the rule that in human portraiture or animal photography the eyes must be in focus. For close-ups of daffodils, auto-focus can be a problem when the rim of the cup is laterally near the anthers, but the anthers are recessed (farther away). This usually happens to a large cup daffodil turned at a slight angle so that you can see the shape of the cup. I have run into cases where I could not auto-focus on anthers with a compact digital camera mounted on a tripod. The camera would either focus on the rim or on a petal tip that was closer to the camera.

Speaking of a tripod, it solves another problem due to hand holding a camera. As you recall, a sideways motion during exposure blurs the

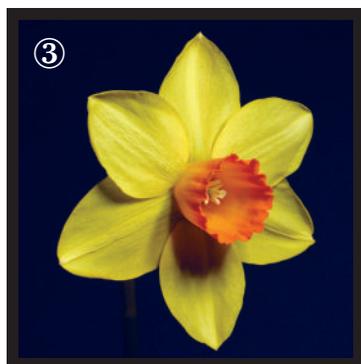
Exemplars of Photographic Conditions



①
OUTDOORS ON A SHADY DAY
[See p.158]



②
STRAIGHT-ON SHOT USING MACRO LIGHT
[See p. 158]



③
MACRO LIGHT HELD ABOVE AND TO ONE SIDE. NOTE DOUBLE SHADOW [See p.158]



④
USE OF A TRANSLUCENT WHITE FOOD CONTAINER AS A DIFFUSER [See p.158]



⑤
USE OF A FLOODLIGHT POSITIONED ABOVE AND TO THE RIGHT [See p.159]



⑥
USE OF TWO LAMPS, GETTING TOWARDS THE QUALITY OF PHOTO1 [See p.159]

picture. It happens that people also sway back and forth as well as side to side. Even if auto-focus locks onto the anthers, you may have moved the camera closer or farther by the time you release the shutter. Moving toward or away from the subject by half a centimeter makes no visible difference on a landscape, but it does when the subject is only a few centimeters away.

I prefer to use manual focus when photographing daffodils although it means I have to bring and use a tripod. Manual focus allows me to control which part of the flower is in focus if I cannot get the entire flower in focus. If I do not use a flash in addition, the tripod allows me to use a smaller aperture (higher f-stop number) and longer exposure to get a greater depth of focus; that is, more of the subject appears to be in focus. Finally, with the tripod holding the camera, I can devote more attention to the composition – i.e., how the flower looks in the viewfinder before I take the picture.

There are two kinds of viewfinders – electronic and optical. An optical viewfinder uses mirror and glass as in a film camera. An electronic viewfinder has a miniature LCD screen you view through the eyepiece. The electronic viewfinder often has an annoying time lag between manual adjustment of focus and update of the view. An optical viewfinder shows you the result immediately. If the electronic viewfinder's LCD has a coarse resolution, it may be difficult to tell when some small detail (like anthers) is really in focus. It may be necessary to take the picture first, then zoom in on the picture using the LCD screen on the back of the camera to decide whether the picture really is in focus. For this reason, I much prefer an optical viewfinder so that I will know if a picture will be in focus before I take the picture.

Background

You do not have to use a background when photographing daffodils, but using a plain background can hide whatever clutter is otherwise behind the flower. It is mostly a matter of personal preference what color you use for your background. The three most popular choices are black, gray, and blue. Black provides the most dramatic contrast for a daffodil. Black is also the least likely to show a shadow if you light the daffodil from the front, say with a flash. Black however is the most likely to trick auto-exposure into overexposing your picture. Auto-exposure assumes the overall picture is 18% gray. Thus a large expanse of black causes the camera to increase exposure and possibly overexpose the daffodil. You can compensate for this effect either by manually decreasing the exposure or by filling the

field of view with the bloom and using center-weighted metering. Center-weighted metering gives less consideration to the edges of the picture so that a subject filling the center dominates the camera's choice of exposure. Auto-exposure is based on the assumption the scene is 18% gray because this is the average for most general photography. Blue and gray are closer to this average, so they are less likely to cause overexposure. I prefer blue because I think it complements the colors of most daffodils. Since shadows (say, from a flash) are more noticeable on gray and blue, it is important to move the light source high enough that the shadows are below the field of view. Or move the background far enough back that the shadows are out of view. Incidentally, if flash rather than ambient light is the principal illumination of the flower, then the background will be darker, the farther it is behind the flower, because the intensity of the flash falls rapidly with distance. A gray or blue background can appear black if it is several times farther away from the flash than the daffodil is.

Lighting

Being able to select or adjust white balance is one of the advantages of digital over film photography. All digital cameras have automatic white balance, and most will also allow you to select incandescent lighting, fluorescent lighting, overcast sky, shade, etc. Some cameras allow you to dial in a color temperature (if you have a color temperature meter to measure it) or to use an image of a white page taken under colored light to determine the color compensation. Despite all these capabilities, they don't always work as well as you would want. Incandescent lights vary in how orange they really are, and fluorescent lights vary in greenness. In my experience the automatic white balance appears not to compensate fully for incandescent or fluorescent light but works quite well when light is close to daylight. Therefore I generally use a flash or other daylight balanced light source along with automatic white balance.

Probably the best light for photographing daffodils is an overcast sky. This gives a diffuse light so that there are no harsh shadows. Direct sunlight can cast dark shadows such that the contrast (range of brightness) from the fully lit part of the flower to the deepest shadow is more than can be photographed well – either the light parts turn out white or the dark parts turn out black. Of course, there are many times when you want a soft shadow to get some contrast but not so much that the contrast is too great to be recorded accurately. Usually these times are when you want a shadow of the cup in order to convey an idea of how long the cup is. It

is possible to buy daylight balanced fluorescent lamps for photography, but they may be impractical to take with you if you are flying to a show venue. More portable, but admittedly a compromise, is an electronic flash designed for close-up photography. These are usually called macro lights (for macro photography) or ring lights if the lamp is actually shaped in a circle. Macro lights are usually mounted onto the front of a macro lens for photographing flat work like stamps and coins. For daffodils I hand hold the light above and to the right of the daffodil. This allows the cup to cast a shadow on the petals. With a true ring light, you get a soft edged shadow. If the macro light has two distinct lamps, you get the unnatural effect of two distinct shadows. With the particular camera I'm now using, the manufacturer's macro light has two, almost semicircular but still distinct light sources. I hold a makeshift diffuser over the macro light to soften the edges of the shadows it would otherwise cast.

Exposure

All modern cameras have automatic exposure that chooses the aperture size (f-stop) and the length of time the shutter is open. All the cameras I have seen offer several exposure modes – e.g. fully automatic, close-up, portrait, landscape, etc. You will want to select the one that gives greatest depth of field, usually the close-up mode. The depth of field is the region that appears to be in focus. Some points that are nearer or farther than the actual point of focus will still appear to be in focus, and this range from near to far is called the “depth of field.” Things in front of this field or behind this field will be out of focus. The field becomes deeper with smaller aperture (larger f stop number). Ideally, you want the entire bloom to be within the field of sharp focus, but, as mentioned above, you want the anthers (if visible) to be in focus. Digital SLR cameras (and probably compact digital cameras) have an aperture priority mode whereby you can set the f-stop and let the auto-exposure choose the shutter speed. I use the aperture priority mode and generally choose an f-stop of 11, 13, or 16. The auto-exposure then chooses how long the shutter should be open. At this point, the metering mode comes into play.

If your camera gives you any choices, the three most common choices are matrix metering, spot metering, and center weighted metering. Matrix metering takes into account all parts of the scene. Spot metering takes into account the brightness in a very small spot in the middle of your view. Center weighted metering gives more consideration to the brightness in the middle of the view and less consideration to the corners. I find center

weighted metering works best provided you are close enough to the daffodil that it fills most of your frame. The corners of your view are just background, and they can be quite dark if you are using electronic flash as the principal illumination. Center weighted metering prevents the dark corners from causing auto-exposure to increase the exposure time and overexposing your daffodil.

The opportunity to check the exposure of a picture immediately after taking the picture is one of the major advantages of digital photography over film photography. The typical user manual that comes with your camera will tell you how to view a luminosity histogram as well as the picture. The picture may have flashing pixels in the regions of overexposure, i.e., regions of pure, bright white. The histogram is a graph made up of vertical bars. On a digital camera, the bars are so close together that you cannot see individual bars; you see what looks like a silhouette of hills and valleys. The left part of the histogram is the dark pixels, and the right part is the light pixels. The very left edge is for completely black pixels, and the right edge is the pure white pixels. The profile drawn across the histograms tells you the relative number of pixels across the brightness range from black to white. It is quite possible that the profile drops down to zero at the far left and far right if your scene has no exceedingly dark or bright areas. If the histogram shows that there are pure white pixels, then there are points in your image that may be overexposed. In some cases this is acceptable if you are photographing something that is extremely shiny, e.g., reflects sunlight toward your camera.

The camera manuals generally say that you should look at the histogram to get an idea of whether your image is overexposed (profile is high or spikes at the right end) or underexposed (profile is high or spikes at the left end). In either case, the manual advises you to use a special feature to tell the auto-exposure to select a lesser or greater exposure than it would normally choose. Then take the picture again. The goal is to get the brightest image that stops short of being over exposed.

The preceding paragraphs are preparation for telling you something about exposure and histograms that I have observed but not seen documented anywhere else: A daffodil picture can be over exposed even though the histogram says the exposure is fine. How does this happen? The luminosity or brightness of a pixel is taken to be the sum of the red, green, and blue values at the pixel. The pixel is pure white when all three values are at their maximum. The problem occurs when photographing daffodils with yellow perianths. Yellow has a large value of red, a fairly high value of green, and very little blue. Because the blue makes little

contribution to the overall brightness, the yellow areas of the image do not register as being over exposed. Nevertheless, the red values can be at their maximum. This means the red component is over exposed even though the histogram looks good. The problem becomes visible once you bring the image in to your computer and take a close look. The areas where red is overexposed show no texture or detail in the yellow. If you open the image with an image editing program that can display separate histograms for red, green, and blue, you will find high or spiked values at the right end of the red histogram. What this means is that the luminosity histogram (combining red, green, and blue) on your camera must be interpreted with caution when you photograph yellow daffodils. Do not let it persuade you to increase exposure to the point where the histogram starts showing the image has very bright pixels. I have encountered cases where normal auto-exposure will over expose yellow perianths. The problem is that I usually do not discover this until I've brought the picture into my computer.

With an image-editing program it may be possible to retrieve some details from the green components to modify the red components to get some of the perianth texture back into the image, but this is a lot of work. Incidentally, white perianths do not have this trouble because they have more equal parts of red, green, and blue. In this case the conventional advice to get the exposure that moves the bulk of the histogram up to but not over the right edge is valid. Currently, only the very expensive professional digital SLR cameras display separate histograms for red, green, and blue, but this capability is starting to appear in models for serious amateur photographers. You would be able to tell immediately after taking a picture of a yellow daffodil whether the red is overexposed. The best feature would be live histograms of red, green, and blue that updated continuously before you take the picture so that you could adjust the exposure correctly before taking the picture.

Collections

You will encounter a problem when photographing a collection of daffodils that does not occur when photographing a single daffodil. The space between the daffodils is a very high percentage of the image compared to the percentage occupied by the daffodils. Regardless of what metering mode you use, the background space will get major consideration in the auto-exposure calculation. If you use a dark backdrop for the collection or if you use a flash (and there is no wall or backdrop), the vast, dark expanse will trick your camera into over exposing the flowers. You should experiment by setting the exposure compensation to decrease

the exposure by one stop. The auto-exposure will then choose a shorter exposure than it would normally have chosen. Take the picture and check the histogram for over exposure. You may have to adjust the amount of exposure compensation up or down and take another picture to get the optimum exposure.

An example: I conclude with some pictures of ‘Tuksnesa Vejs’ to illustrate the varied results you can get. This is an unregistered cultivar bred by Janis Ruksans of Latvia. I’m told the name means “Desert Wind.” I took all photographs using a blue poster board as a background and a Canon EOS-20D digital SLR camera. The camera was set to use center weighted metering and aperture priority auto exposure with an aperture (probably) of f/16.

[refer to page 152]

Photo 1 shows the daffodil outdoors on an overcast day. Because the poster board and the daffodil are equally far from the light source (i.e., the sky), they are both well lit. The remaining photos were taken indoors with light sources much closer to the daffodil than to the background so that the board will be much darker. Because an overcast sky is a huge, diffuse light source, there is essentially no shadow cast by the cup onto the petals. This is an all-natural scene and should serve as a reference point as we try various means of artificial lighting.

In photos 2, 3, and 4 I use a macro light that consists of two nearly semi-circular lamps. Because they do not form a complete circle, they tend to cast two shadows. In these three photos I found it necessary to set the exposure compensation to add one f stop. Such compensation may not be necessary with other models of cameras. Photo 2 is a straight on shot with the macro light mounted on the camera lens. A straight on view is okay for daffodils with flat cups, but it give no idea of the shape or length of cup for ‘Tuksnesa Vejs.’ Also, the near circular light source creates an unnatural circular shadow of the cup on the perianth. In general, the light should come from above rather than straight in front of the subject because front lighting can make the subject look very flat (although this could be a virtue if the perianth segments are not as flat as they should be). The cup shape of ‘Tuksnesa Vejs’ is better photographed from an angle with the macro light held above and to one side of the camera as shown in photo 3. The double shadow cast by the cup is the unnatural result of the two lamps in the macro light. In photo 4 I use a translucent white food storage container as a

diffuser in front of the macro light. The double shadow is greatly softened, and you might not even notice it if you aren't looking for it.

Photos 5 and 6 are taken with flood lamps that use daylight balanced fluorescent spiral shaped tubes. Photo 5 uses one lamp positioned above and to the right of the daffodil. It needed no exposure compensation. I could have gotten the background to be lighter by moving the poster board closer behind the daffodil, but I would have to be careful not to bring it so close that the daffodil's shadow comes into view. Other than that, photo 4 is fairly decent (if you don't mind that the stem is poorly lit). In photo 6 I use two lamps. The setup is like photo 5 except I added a lower power lamp on the lower left. This almost eliminates the shadow of the cup and lights up the stem and is about as close as I can get to the outdoor shot with artificial lighting.

In my opinion, the presence or absence of a cup shadow is neither good nor bad. After all, on a sunny day, you will get shadows outdoors. What is important is that any shadow look natural. The reason I prefer soft shadows rather than dark, hard edged shadows when using artificial light is that subtle shadows draw less attention to the fact that they are artificial. So, armed with this knowledge of how to use your digital camera, go forth and photograph daffodils! ❀

[Kirby Fong's article, "Digital Photography of Daffodils," was first published in the *New Zealand Daffodil Annual 2006*, and is used in the *ADS Daffodil Journal* by permission of the author and of the editor of the *New Zealand Annual*, Peter Ramsay.

The *New Zealand Annual* contains many articles by American daffodil exhibitors and hybridizers. United States residents may join the *New Zealand Daffodil Society* for \$21 a year, which includes air postage, and will receive three publications—the *Annual*, the *Bulletin*, and the *Newsletter*. Membership inquiries go to Lesley Ramsay, pramsay@jhug.co.nz or Wilf Hall, natdaffsec@xtra.co.nz.]



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. Subscription rates, by air or surface, are:

Surface: 1-yr. £12/\$21.60 3-yr. £35/\$63.00
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Always Searching for New Species and Still Monitoring Old Sites

Kathy Andersen
Phoenixville, PA

Even after two dozen trips to the Iberian Peninsula, Southern France and Andorra, I cannot wait to return to visit old sites and explore new ones. Returning to familiar sites always elicits a comparison of how they appeared five or fifteen years ago with how they look today. Often there are many fewer flowers, but not always. Many times the same negative factors are present – feral black goats on the way up to the ermita near Cabra first seen in 1988 were observed in March, 2006, and at all visits in between. I know exactly at which bend in the road they will appear.

In 1989, we visited sites mentioned by Cyril Coleman in *The Daffodil and Tulip Year Book 1953* and were able to find many of the same species he described in the same places. Unfortunately, the vast poet fields once surrounding Mont Louis in Southern France which were a sea of blue foliage when we saw them that year, just a week or so before blooming, have slowly turned into factories and homes. The poets have virtually disappeared. I will not return here.

Visiting new sites can be very exciting. There is the anticipation of seeing something not observed before or finding a new wild hybrid. All of Spain is not covered with daffodils, and unless one has an inkling of where to look, it is entirely possible to miss seeing them. After a while it is possible to anticipate where to look – on the north side, in open ground, in limestone, granite or shale in wet meadows, etc. Burned over hillsides provide the best environment for all sorts of triandrus species. I have not visited all of the high mountainous areas of Spain, Portugal, Andorra, and Southern France, but have trudged over much high ground. Some of the species such as *N. asturiensis* and its allies are quite widely distributed from the Serra de Estrella in Portugal, through Northern Spain, to the Pre-Pyrenees in the Northeast. Forms differ widely from one locale to another, some standing up neat, trim and in good proportion. Others may appear hooded, bedraggled and weak.

All of these trips were originally inspired by early conversations with Mary Mattison van Shaik, bulb dealer from Vermont. We enjoyed discussing species at ADS conventions and talked about taking a trip to Spain together to see what we could find. She eventually set out with her sister and returned with glowing reports. When John Blanchard came to

the Columbus convention in 1987 and delivered a riveting program on the species he had seen, I knew the time had come for me to set out.

Betty Krahmer from Wilmington, Delaware, who had just won the Gold Watrous Medal at the convention show, my sister, Amanda Gehret, and I made plans on the spot to travel to Spain in March of 1988. Betty wrote to John for some suggestions on sites to be visited. He directed us to head south from Madrid since the trip was before Easter and sent us to one specific site outside Puertollano while mentioning other areas where we should see daffodils. He indicated that part of the pleasure arose from actually discovering the location on one's own. After so many trips, I heartily agree with this philosophy and do not pinpoint exact sites except to those with whom I travel. Over the years, I have seen far too much poaching and exploitation of sites to make such information public knowledge.

With my daughter, Sally Willig, our group of four set out in our rented car towards Puertollano for a tedious trip through Madrid (no beltways in those days). The trip was a memorable one – many days with no daffodil sightings, quite a bit of sightseeing, driving only on well-traveled paved roads, arriving at paradors by 4:30 each afternoon, dressing for dinner and finding a few different species. While driving in Puertollano, I was involved in a fender bender and spent an entire day in the police station. The others waiting in the car took pictures of children going to school and coming home again. Apparently the whole situation could have been avoided if I had shown them my international driver's license immediately.

Over the years I have traveled with many other people: Marilyn Howe, Mary Lou Gripshover, Kathy Welsh, Steve Vinisky, Nancy Mott, Olivia Welbourn, Betsey Ney, Kathy Meyer, my husband Marvin and son Donald, usually as a group of three or four.

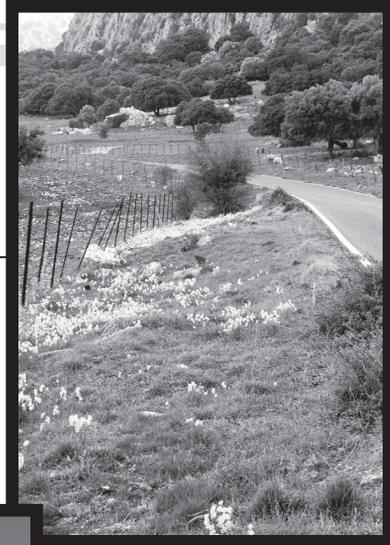
We search for daffodils from after breakfast until dark, often not knowing where we will spend the night. Definite plans are never made ahead of time because we cannot gauge the season until we fly over the Sierra de Guadarrama and assess the snow cover or drive away from the airport and observe which wild flowers are in bloom.

Sometimes we travel on what Marilyn has called "Donald roads." These sometimes peter out at high altitudes or end with a wash out and leave those who are not driving more than a little uneasy.

In recent years, Kathy Welsh, Mary Lou and I have often met up with John Blanchard, Brian Duncan and others who traveled with them for an exchange of current information, perhaps a day of hiking and some

**A few of Kathy Andersen's photos
of her trip to Spain.**

N. cordubensis
growing outside
sheep fence near
Grazelema



Above Benasque – a whole
mountain of *N. alpestris*
and *N. molerol*



Spain 2005

pleasant meals together. As of this writing in January 2007, plans have been made for Donald, Kathy Meyer, Marvin and me to fly to Morocco to have a look at what is blooming the last week in February. Mary Lou, Kathy Welsh and I are looking forward to the South of Spain in March – maybe finding *N. nevadensis* and revisiting *N. gaditanus*, *N. cordubensis*, *N. fernandesii* and other members of the Jonquil Section.

Each year that we travel North, we try to visit Rascafría in the Sierra de Guadarrama to survey populations of *N. rupicola* and *N. triandrus pallidulus* both coming into and going out of town. Back in 1989, the roadsides glowed yellow with vigorous stands of *N. rupicola*, some the size of a standard daffodil. Over the years the stands have dwindled significantly. Decline may be attributed to several factors: overuse of certain areas for recreational purposes such as soccer, unlimited grazing in park areas by cows and horses, elimination of growing areas by extensive laying down of new asphalt. The *triandrus* populations seem to rise and decline as shade is diminished or increased. In managed pine woods, pruning of side branches brings the forest floor back to life. At the Puerto de Navafria, the yellow carpet of *N. rupicola* first observed in 1989 has largely been replaced by *Ranunculus*. With the decline of *N. rupicola*, there is much less evidence of wholesale digging up of bulbs.

In remote mountain cirques and meadows of the Pyrenees where sheep and cows are taken for spring and summer pasture, *N. alpestris*, *N. abscissus*, *N. pallidiflorus* and other species have almost disappeared due to intensive grazing. Where the turf looks like a golf green, daffodils only survive if they are completely sheltered by any of several extremely thorny shrubs or vines. The real enemy of the species appears to be encroaching civilization, not illicit digging by man.

Every trip is a new adventure, whether it involves being stranded on a remote mountain road after dark, waking up on May 11 and finding the poet fields we had planned to survey completely buried under 8” of fresh snow, or watching friendly Spaniards lift up our rental car and carry it away from the brink of an icy cliff high in the mountains. Just seeing the daffodils is excitement enough for me, but other elements do make these excursions indelibly memorable. ❀



Why Do the Yellow Petals of Reverse Bicolors Break into Unsightly Patches of White?

Don Hunter

Palmerston, New Zealand

Reverse bicolors are beautiful daffodil flowers that have a white corona and yellow petals. They were first seen in Backhouse's garden in 1923 and have now been bred into nearly all daffodil divisions. When they open, you may not recognise the flowers as a reverse bicolor, but with age their yellow corona fades to white, revealing their bicolor nature.

Unlike other daffodils, the flowers of the reverse bicolors are prone to what is known as 'color break'. This is where the solid yellow of their petals 'breaks' into patches of white.

How many times have you bought a prized reverse bicolor and waited patiently for it to open only to find that its yellow petals display unsightly patches of white. But how could this be, you ask? The bulbs appeared firm and of good quality, the plants grew well, and the foliage looked healthy, but... the flowers opened spotty.

Surely if the 'break' was due to disease you would see other damning evidence like curled streaky leaves, slow growth, and early yellowing, typical of attack by microorganisms, yet there are none of these symptoms. And if color break is due to disease, why then do the reverse bicolors tend to be the only type of daffodil affected? At the New Zealand Institute for Crop & Food Research Limited we have been investigating these questions, and present here a few of our findings that prove color break in reverse bicolors is indeed due to an infectious disease agent.

The culprits are viruses, tiny infectious particles that invade the daffodil in order to replicate and live. Outside of the daffodil, you could easily think of them as lifeless because they lie inert, powerless to carry out life's basic functions. However, if they happen to catch a ride on insects (e.g., aphids), worms (e.g., nematodes) or are lucky enough to be around when your daffodil gets wounded, which allows them entry into the plant cell, the virus leaps into action using the daffodil's own cellular machinery to multiply itself millions of times and move around the plant.

There are lots of different types of viruses that infect daffodils and the types of damage they inflict range from not noticeable through to severely reduced growth, malformed leaves and flowers. If ever you notice such symptoms in your daffodil patch it would be wise to remove

and burn these infected plants. If you do not, your virus-infected plant will likely be a source of viral inoculum that will ultimately infect more of your plants. Unfortunately, burning is still the best control measure as there are no chemical controls for disinfecting your plants.

Reverse bicolor flowers are susceptible to a particular virus known as Narcissus mosaic virus (NMV). This virus does not appear to multiply readily in the vegetative parts of the plant, such as leaves and bulbs, so you will struggle to notice any visual signs that it is present. However, upon reaching the flower the virus multiplies rapidly. These large numbers of NMV particles are invariably associated with the occurrence of color break in the reverse bicolors. As yet no insect or worm has been shown to transfer NMV from one flower to the next, but if you crush up the sap of a color-broken flower and rub it on to the leaves or newly emerging bud of a previously unbroken reverse bicolor you will likely cause it to colour break. The color break you see may differ in intensity from year to year because movement and replication of viruses can be affected by environmental conditions, but once a plant has 'broken' the virus is always present at some level.

We currently do not know why the genetics of the reverse bicolors predispose their flowers to break when infected with virus, but remember, next time you see that 'spotty' reverse bicolor, you'll know that your flower is under attack by NMV and so act quickly and protect your other reverse bicolors by removing the infected plant. ❀

Dr. Don Hunter and his colleagues at the New Zealand Institute for Crop Research Limited, in Palmerston North, New Zealand, Dr. Huaibi Zhang, Dr. John Fletcher, and Dr. Kevin Davies, conducted this research project on the *Narcissus* mosaic virus in reverse-bicolor daffodils, the project made possible by a generous grant from the American Daffodil Society.

The complete 24-page report of their research has been sent to the ADS. Those who would like to read the entire research should write to Kathryn Andersen, chairman of the Research, Health and Culture Committee of the ADS at 2565 Charlestown Rd., Phoenixville, PA 19460, or email her at ksa2006@verizon.net.

[a pictorial version of what the *Narcissus* mosaic virus does to reverse-bicolors appears on p. 148]





June 1 is Deadline for Registering New Cultivars

Any hybridizer who plans to register a new daffodil cultivar during the 2007 show season must send complete information to the Information Management chairman, Michael Berrigan on or before June 1. The application form can be ordered by mail from Berrigan at 2149 Hallmark Avenue N., Oakdale, MN 55128-4523, or email from mrberigan@mmm.com. Be taking pictures and making final measurements during this bloom season. A slide or photograph (which will be returned) is helpful but not required.

Peter Ramsay Awarded the Queen's Service Medal

Peter Ramsay, editor of the New Zealand *Annual*, and a frequent visitor to the United States and daffodil events here, has been awarded the Queen's Service Medal for public services to education and horticulture. This includes his University career as a researcher, author, and governmental consultant, but also includes his work with daffodils, an increasingly important part of his life since retirement.

It's not too late....

to register for the Australasian Championship and Convention in September. Contact Tracey Hooker, bthooker@xtra.co.nz. Details go out in May; registration closes in mid-July.

...and it's not really too early

to be making plans for the 2008 World Daffodil convention. Full details will appear on Daffnet in February.

In Memoriam

Dennis Daniel's death on December 23, 2006, was a sad surprise to me. From my first visit to the Camden Daffodil Festival, I was taken by the warmth and generosity of both Dennis and Roxane Daniel. Fourteen years ago they began a project to save the historic train station in Camden by opening their garden for tours. From this small beginning, a hugely popular annual event now draws more than 25,000 people the 2nd weekend of every March.

Dennis was an avid reader and an active member of civic organizations in Ouachita county. Together he and Roxane became the impetus that allows many charities in Ouachita County to work with the Daffodil Festival to raise money. He didn't care about daffodil names, only that they looked so beautiful in masses of plantings throughout his many acres of hills and fields.

He had a tram built so that people who couldn't walk the 40 acres of the grounds could ride around and see the beauty of the trees and all the daffodils that had been planted over the years.

-Beth Holbrooke

* * * * *

Word has come of the death of Cy Rutledge, of Chillicothe, Ohio. Cy was an active supporter of his wife Mary's work with the Adena Garden Club, and he will be missed.

* * * * *

Memorial gifts for **Sid DuBose** have been given by Phyllis Hess and by Handy Hatfield.

Calendar of Coming Events:

April 20-23, 2007: ADS Convention in Tacoma, Washington

September 14-16, 2007: Australasian Championship and Convention
In Hamilton, New Zealand

November 2-3, 2007: ADS Fall Board Meeting, Tallahassee, FL

April 10-13, 2008: ADS Convention in Richmond, Virginia

April 14-24, 2008: World Daffodil Convention-London, Belfast,
and Amsterdam.

- Corrections and Changes

ADS President **Rod Armstrong's** email is now rla1944@verizon.net.

Julie Minch will be the nominee for Regional Director from the Middle Atlantic Region for 2010. ❀

The fifth in a series featuring American Hybridizers of the 21st Century

Eileen Frey
Continuing the Mitsch Work
with the Species Hybrids

Photograph by David Frey



Eileen Frey, with her sister Elise Havens, grew up in Canby, Oregon, surrounded by daffodils and the daffodil business. Eileen says “From the time we were quite young, we were both always involved in digging and cleaning the bulbs. The planting came after we went back to school.”

Eileen, who with her husband Jerald lives, hybridizes and grows daffodils in Canby, has focused mostly on the smaller species hybrid daffodils, carrying on a tradition pioneered by her father. She has 54 cultivars named and registered, with a few more being added each spring.

Her introductions include fifteen from Division 7 and a dozen from Division 6. Several are on the ADS Approved List of Miniatures and are appearing in Lavender and Watrous winners across the nation each show season.

Elise remembers how both girls enjoyed visits with their daffodiling neighbors Murray and Estella Evans and how fascinated Eileen was with the tales Estella told of their life. “Eileen and Jerry always went up to Murray’s place to get a Christmas tree each year, and still have trees growing at their home in Canby which Murray gave them.”

Eileen says, “My interest in daffodils started when I was quite young, but it was not until I was teaching school and our spring break occurred during blooming season that I began serious hybridizing. I remember walking the fields with our father, and learning a great deal from him about how to select seedlings.”

Elise remembered how Eileen also had the patience required to do a good job with the smaller flowers, and their parents, noting this, involved her more and more with those selections.

“After Jerald and I married,” Eileen continued, “we began concentrating more on the small ones, especially miniatures, partly because of a wedding

gift from my parents of quite a few of the small varieties. Jerald's help and support in the fields has encouraged me to continue during these years, along with the help of our son David."

"If not for the support of Richard and Elise Havens," Eileen insists, "I would probably not have marketed my varieties. Elise's knowledge of correct expectations and interests, shared with me, has been invaluable."

"In the past, I have been involved in flower arranging, and based some of my crosses on possibilities in this realm – especially with white, pink and peach-cupped jonquils."

Eileen tells us more about a few of her special favorites:

"In the area of cyclamineus, I have worked toward various forms and colors. 'Little Star's' corona with a deep yellow rim and a creamy throat, along with a seedling Y6/1, a beautifully formed small white cyclamineus, are two examples of attained goals. I am still working for a vigorous miniature pink division 6 with true good color."

"'Pink Lighting' 7 W-GPP, although not a miniature, is one of the smallest of our pink jonquils with such depth of color. 'Pink Charisma' 7 W-GYP, one of my favorites, is a lovely small pink jonquil. I use it frequently in small arrangements when first opening."

"'Sunset Sonata' 2 Y-YOO, with its perfection of form and interesting progression of color in the corona, is one of my favorite intermediates. Another favorite, 'Garden Chimes' 5 Y-Y, a bright yellow division 5, has stood out with its ability to increase so well, It is also very floriferous."

"The size and color of our varieties may vary somewhat," Eileen cautions, "when grown in other climates and soils. We grow them in very sandy peat soil, as we live close to an area where three rivers meet – the Willamette, the Mollala, and the Pudding Rivers." ❀

-Loyce McKenzie

[Pictures of Eileen's favorites, photographed by her as she has used them in flower arrangements, appear on page 149. The photograph of 'Little Star' was taken by Elise Havens. The cyclamineus 'Sunny Sister' 6 Y-Y, the only American-bred cultivar added to the 2006 list of ADS Approved Miniatures, is pictured on page 84 of the December 2006 *Journal*.]



Nurturing Young Daffodil Enthusiasts

Becky Fox Matthews

Youth Chairman

Being involved with your local or regional daffodil show is one way to have many opportunities to encourage young people's interest in daffodils. If you are lucky enough to be in a location where young people already enter flowers in your show, depending on their age and experience try giving them some of the following opportunities at your next show:

- Filling test tubes with water
- Being a "runner" to take others' entries from the workroom out to the show tables. They will learn their way around the show tables and become familiar with the show schedule.
- Looking over the entry tables to spot flowers we adults entered in the wrong section of the show. Our local youth are great at this!
- Clerking – a great experience for anyone, youth or adult, who enters flowers in a show. It is a chance to learn so much about what judges look for in a winning entry.
- Helping others fill out entry forms.
- Don't forget to invite them back to help take down the show. ❀

* * * * *

Speaker at 2006 Fall Board Meeting



Keith Kridler, shown here with his wife Sandy, introduced us to the "Wild Daffodils of Texas" at the Dallas Fall Board Meeting. He is remembered for his "HEY! DON'T TOUCH THAT!" article in the June 2006 *Journal* about the way to encourage potential youth daffodil growers. (photograph by Chriss Rainey)

...From the President's Desk

By the time you read this, the show season will have started for many of you. That is, if, you have any flowers left to show. For most of us, it has been an extremely mild winter. El Nino has kept most of the country warmer than usual. As I write this, the second weekend in January, last night's low was 61 degrees and today's high 69, some 20 degrees above normal in North Central Texas.

According to conversations and pictures on Daffnet, blooming daffodils have been spotted from Texas and Georgia to Ohio and New Jersey.

The good news about all this is that we get to see some of our favorite flowers blooming much earlier than usual. Just yesterday I cut a bunch of tazetta hybrids for indoor enjoyment, which is highly unusual for this time of the year.

Those in the far Northwest are experiencing quite the opposite. Cherry Creek Daffodils in Sherwood, Oregon, was expecting temperatures to drop into single digits last night.

Speaking of Daffnet, the ADS' international daffodil forum, if you're not a member, you're missing out on some wonderful discussions and information about daffodils. It's easy to join and it's free. Go to the ADS homepage, www.daffodilusa.org, to the lower left hand corner under Internet Services, and you will be taken to a page which will guide you through the simple subscription process.

It's been a busy year, transitioning to a new computer system. Much has been accomplished, both seen and unseen. Jaydee Ager, our most capable Executive Director, has converted our antiquated membership database into our new non-profit version of Quickbooks. Jaydee worked overtime manually scrubbing the membership data to make this happen. Because of this, membership renewal notification and invoicing is now automated.

It is now definite that the 2008 ADS convention will be held April 10 through 13th at the Sheraton Richmond West Hotel in Richmond, Virginia. Arrangements are being made for transportation on Sunday, April 13th, to the Washington Dulles airport for those going on to England, Ireland, and the Netherlands for the 2008 World Daffodil Convention.

Meanwhile, I hope to see you at the 2007 convention in Tacoma in April. ❀

Rod Armstrong

PHS

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historic to contemporary, applying environmentally
sound practice to commercial production.

PHS is pleased to feature among our selection
the introductions of Missouri hybridizers
Gary Knehans and Dave Niswonger

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bulbboy_phs@yahoo.com
<http://www.bulbboyphs.com>

▽

Sincerely devoted to the spread of yellow fever,
we remain,

Jason and Paul, PHS

The 2007 American Daffodil Society Convention and National Show

April 20-23, 2007
Tacoma, WA

Bob Spotts and Kirby Fong
Co-Chairmen



The ADS Pacific Region and the Central Washington Daffodil Society welcome you to the Crystal City of Tacoma for a memorable weekend of beautiful daffodils, stunning glass art, and exposure to the sights and ambiance of the Pacific Northwest. And perhaps best of all, to three days among your daffodil friends!

During the Convention, there will be time for simple enjoyment. We'll watch the Tacoma Daffodil Festival's Floral Parade in which the floats are lavishly decorated with daffodils – can you visualize the Rose Parade with daffodils instead? In the Convention Hotel we'll share in the hospitality of the Daffodil Festival and meet new daffodil friends. We'll visit a country Spring Fair – for many of us reviving memories from our childhood. And, we'll tour the scenic Point Defiance Park on the edge of Puget Sound, where the photographers among us will be sated.

A Morning of Learning

The 2007 Convention will complement Robert Darling's presentation on digital photography at last year's Convention with a session by Roy Burnett on close-up photography using a digital camera. Nancy Tackett and Ben Blake will introduce you to DaffSeek, their new and acclaimed online photographic compendium of daffodils. Steve Vinisky will show you some of his secrets of using containers to grow and display daffodils – essential to those of us whose appetite for daffodils exceeds our space to grow them. Dr. Gary Chastagner has undertaken extensive research on diagnosing and treating diseases of daffodils in commercial fields and

will translate his findings and experiences to hobbyists' gardens. Three floral-design artists from the New Century Designers Guild will present a simultaneous demonstration, creating floral designs featuring daffodils.

We'll be invited to other daffodil events. Kiwis Lesley and Peter Ramsay entice us to visit New Zealand for their upcoming event – the Australasian Daffodil Championships in Hamilton on North Island in September 2007. Nial Watson and Jan Pennings will invite us to the World Daffodil Convention in April 2008. Remarkably, the World Convention will launch in London, transit to Belfast, and conclude in Holland! And 2008 ADS Co-Chairmen Chriss Rainey and Lucy Rhame will invite us to come together again next year in Richmond, Virginia

Harold Koopowitz, featured speaker, will entice and entertain us with what we can anticipate in daffodils in the future. Even if you cannot come for the entire weekend – fly in for Harold's Sunday evening talk. Of course, those of you who have heard Harold speak on daffodils before need no further encouragement – you'll be there!

National Show-Daffodils and Photographs

Of course, there will be the National Show – with Horticultural and Photography sections. This year, the Photography section will be staged and judged under show criteria established and provided by the Tacoma Photographic Society. The rules and schedules for both National Show sections are available on the ADS website: www.daffodilusa.org.

The Convention will hold Judging School II on Monday, April 23. Don't be concerned if you want to become a Judge, but haven't taken School I. The three Schools need not be taken in sequence. Sign up and complete this session – you'll attain the status of Student Judge.

A one-hour session of Monday's School can also count as a Refresher. Mark the convention registration blank appropriately.

We urge Convention attendees to use this opportunity to extend their stay in the Northwest and enjoy the natural and human-made wonders of the Region. Sights abound in the U.S. and across the border in Canada that will fill whatever time you have (best to bring your passport or birth certificate for travel into Canada). For those that have but a limited time to stay, on Monday, April 23, there will be an optional day-long bus tour to Mount Saint Helens National Park. There you can view Nature's recovery, a work-in-progress following the devastating volcanic eruption in 1980, a truly memorable picture of Nature's awesome power!

DIRECTIONS TO THE CONVENTION HOTEL:

The ADS Convention will be at the Sheraton Tacoma Hotel, 1330 Broadway Plaza, Tacoma. The Seattle-Tacoma International Airport (SEATAC) is midway between Seattle to the north and Tacoma to the south. The distance from SEATAC Airport to the Sheraton Tacoma Hotel is about 16 miles.

If you want to use an Airport to Hotel shuttle, advance reservations are highly recommended. Once you know both your arriving and departing flight days/times, call or e-mail to make a round-trip reservation and to get instructions to catch the shuttle.

Capital Aeroporter

(800) 962-3579

<http://www.capair.com>

A round-trip discount rate has been arranged for attendees of the ADS Convention. When making your shuttle reservation, be sure to mention (or enter) the group code: **daffodil**. Reservations are requested two weeks in advance to enable assigning a vehicle with sufficient seating. Reservations must be made at least 48 hours before service to assure your seat. A credit card can be used for payment in advance, but not for payment made to the driver. Reservations made using the group-code rate are not refundable.

Should you decide to rent a car, be aware that parking in the Sheraton Hotel facility is \$12/day. In your car, follow signs from the Airport east to Interstate Highway I-5 and enter I-5 going south. From I-5:

- Take exit #133 onto highway 705 into Tacoma.
- Stay in center lane and follow City Center signs; take the 15th Ave/ Pacific Ave exit.
- Go straight up the hill two blocks to Broadway.
- Turn right on Broadway.
- The Sheraton Tacoma Hotel is on the left side.

If you are arriving from the south via I-55, take exit #133 and follow the same directions.

HOTEL RESERVATIONS

Room reservations are to be made directly with the Sheraton Tacoma Hotel. Room rates are \$119 per night (1 King or 2 Double beds), plus 13.5% tax. Rates are valid during the 16-25 April period. When making reservations, let the Hotel know you are with the American Daffodil Society.

Telephone: 253-572-3200

Reservations: 1-800-325-3535

Website: *http://www.sheratontacoma.com*

Hotel check-in is 3pm or later on the day of arrival. Check-out is before noon on the day of departure. For additional information, visit the ADS website: *www.daffodilusa.org*. ❀

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Howard J. Merrill

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American Daffodil Society

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Hawkinsville, GA 31036

ADS 2007 Convention Registration

April 19-23, 2007

Tacoma Sheraton Hotel

1330 Broadway Plaza, Tacoma, WA 98402

Name _____

Address _____

City, State, Zip _____

Phone, E-mail _____

Name/nickname to be on name tag, if different from above:

-
-
- Registration (*national show; Saturday-Sunday lunches, Friday-Sunday dinners; artistic design demonstration; educational sessions; Chihuly Glass Art Tour; parade; Spring Fair; Point Defiance Park Tour;*)
- Postmarked by March 1, 2007 @ \$250.00 _____
- Postmarked by March 28, 2007 @ \$275.00 _____
- Postmarked after March 28 or paid
at Convention @ \$300.00 _____
- Hybridizers Breakfast (Sat) @ \$18.00 _____
- Historics Breakfast (Sat) @ \$18.00 _____
- Miniatures Breakfast &
Judges' Refresher (Sun) @ \$18.00 _____
- Judges' Refresher Credit @ \$ 3.00 _____
- Judges' School for Credit (Mon) @ \$11.00 _____
- Judging School as Refresher (Mon) @ \$3.00 _____
- All-day Tour to Mount St. Helens (Mon) @ \$100.00 _____
- Total Enclosed**..... \$ _____

Please check *only one* per session (you may change your mind later):

Sunday Morning, Session 1:

- DaffSeek Daffodils in Containers

Sunday Morning, Session 2:

- Daffodil Diseases Photographing Blooms

Please check all that apply:

- This is my first Convention. I'm willing to be a mentor.
- I plan to exhibit blooms. I plan to exhibit photos.
- I will need assistance to get I need vegetarian meals.
to activities within normal walking distance outside the hotel.

Send Registration Forms and checks payable to "ADS Convention 2007" to:
Dian Keesee, ADS Convention Registrar, 1000 Angel Heights Avenue, Fortuna,
CA 95540-1551, 707.725.2281, or email diankeesee@sbcglobal.net

Let's Hybridize Daffodils

Bob Spotts
Oakley, California

Why should you hybridize daffodils? Whatever our hobby is, we all seek to gain satisfaction from it. For those of us captivated by daffodils, growing beautiful daffodils in the garden or successfully exhibiting daffodils at shows is personally rewarding - and our satisfaction is intensified when success is accomplished with our own creations.

It takes 3-6 years to bloom a daffodil from seed. The steps involved in hybridizing are simple and the gratification – though delayed – of creating “flower children” is satisfying. Why not start now?

Before you rush out to your garden with your brush and forceps, do some thoughtful planning. Take it from me: making an initial assessment and plan will allow you to avoid potential frustrations later.

Recognize the Parameters That Will Limit Your Efforts.

What is your climate? Is it cold or warm; wet or dry? Your climate will determine what types of daffodils grow well for you. Don't try to hybridize tazettas if your winter is bitter, or to hybridize poets or other late-season cultivars if your summer arrives early. Realize you'll need to provide water (e.g., irrigation or soaker hoses) to grow daffodils other than tazettas if your winter and spring rainfall is sparse.

How much space is available to you? You'll need space for boxes to sow and grow your harvested seeds, for beds to grow and bloom the juvenile bulblets after you remove them from the seed boxes, for beds to grow the plants whose blooms please you and you select for further evaluation, and for beds to grow and increase those few final selections you will name and register. As well, you'll need an almost equal amount of space so that you can rotate where you grow daffodils. You'll want to move your prize stocks occasionally to avoid the build-up of fusarium (basal-rot fungus) in your soil – removing the bulbs and leaving the ground fallow where daffodils have been growing for many years.

History indicates you'll need to create about 100 seedlings for each one worth consideration for naming, perhaps 100 seedlings for every

five worth exhibiting. Miniatures require far less space than Standards. With Miniatures, your entire hybridizing program could be undertaken in containers. Does your limited available space suggest this should be your direction?

How much money are you prepared to spend? You'll need to acquire good cultivars to use as parents in breeding. (Axiom: Use the advances made by others to your advantage.) You'll need to create beds and build containers. You'll likely benefit from a soil analysis. You might need laborer help in preparing growing beds. And for pest/disease control you will probably need to purchase fungicides and might want to build a simple mechanism for hot-water treatment of your prized seedlings.

How much time will you have available? Each spring you'll be making crosses and harvesting seeds. Soon thereafter you'll be planting the seeds. These are tasks of pleasure! There is the initial task of making boxes in which to grow your seeds. Once your juvenile seedlings are ready to be removed from the seed boxes and planted in the ground (after two to four years, depending on your climate and your skill) you add the additional tasks of preparing and maintaining (e.g., weeding) bulb-growing beds. There is also the necessity to rogue out plants that show signs of disease. (Fusarium incidence is related to climate and soil-type.) Once your seedlings begin to bloom you'll gain the satisfying task of evaluating your creations. After you've observed your seedlings for several years you will have decided which to select and which to dispose. Then comes the lifting and replanting of your selections into the bed where they are to increase. At the same time, you'll also lift and discard the deselected. (I give them to neighbors or friends.) You should then leave fallow the previous growing area for a few years.

How much physical energy do you have? How strong are you? How big an undertaking is enough? If you don't control the size of your program, your hybridizing could expand into an exhausting endeavor!

Will you breed Miniatures or Standards – or both? Miniature seedlings bloom sooner – in as few as three years as compared to five or six years for Standard seedlings. There are relatively few Miniature cultivars so the potential for making early improvements should be greater than with Standards. The space required for breeding Miniatures is much less since you can grow them in containers. On the other hand, Standard cultivars are more popular than Miniatures and the recognition you will gain among your peers for your advancements is likely to be greater.

Establish Your Goals.

What do you want to accomplish? Is your goal simply to create and grow your own beautiful cultivars, or is this a means to another goal?

Is your goal to introduce new Standards? Since Standard Divisions 1 through 4 are where the major public interest lies, hybridizing in these Divisions has been and is very competitive. Making significant advances in form and color might be difficult because you must catch the hybridizers who are already years ahead of you with the seedlings in their pipelines.

Divisions 5, 6, and 7 offer greater opportunities for making a significant impact. There are relatively few hybridists concentrating on these Divisions. However, fertile cultivars to use as parents are limited – especially in Division 5 where most Standard cultivars are triploid mules. Break-throughs in these Divisions are awaiting you.

Hybridizing in Division 8 is especially suited for milder/warmer climates, though breeding with poetaz (e.g., ‘Matador’) could extend the number of cultivars suitable for colder climates.

Currently, cultivars in Division 9 seem stereotyped by the Division definition. Most poets are exquisite diploid look-alikes. There is occasional talk of breeding poets with yellow perianths or with pink rather than red rims – but perhaps nobody has yet been willing to break the mold.

Division 10 is in its infancy. There are only a very few Standard bulbocodium hybrids. There has been discussion as to whether this Division should be stereotyped (as are the poets) with all members closely resembling the classic bulbocodium species, or whether presence of distinguishing attributes (e.g., bulbous cup) of the species will be sufficient, as in ‘Little Soldier’ 12 Y-Y. The creations by hybridists in the coming years may decide this.

Recent hybridizing in Division 11, split coronas, has resulted in cultivars with smooth, rounded perianths – and acceptance by the skeptics. Even so, there are relatively few persons breeding split-cups and this Division offers the novice hybridizer significant opportunity for advancements.

Division 12 is the destination of cultivars which don’t fit the definition of another Division. These “Miscellaneous Cultivars” were once thought of as inferior. No longer. New cultivars resulting from crosses involving parents from two of the Divisions 5, 6, 7, 8, or 10 will likely be lodged here. The forms possible are largely predictable.

Is your goal to introduce new Miniatures? All Divisions are awaiting the emergence of Miniature cultivars having improved form and especially more color. Currently, only Divisions 6 and 7, and to a lesser extent Division 5, have many Miniature cultivars. Opportunity is rife in Miniatures.

Is your goal to compete successfully in shows using your own seedlings? Will you be satisfied to exhibit a few seedlings in the single-stem and three-stem classes, or do you want to progress to exhibiting them in small (i.e., five-stem) collections, or even in major collections such as the Quinn Award? Exhibiting collections filled mainly with seedlings will require your hybridizing program to be robust and to involve a breadth of Divisions.

Is your goal to create an innovative break-through? Make inter-Division crosses involving the species as at least one parent. Practice hybridizing as an Art, picturing potential outcomes of innovative crosses. Then make those crosses and see the results. Or hybridize for Fall or Winter blooms by using tazettas or Fall-blooming species (e.g., viridiflorus). Don't compete with established hybridists on their own turf. Let them continue to refine the 2W-P; you look elsewhere.

Set the Scope of Your Hybridizing Program.

Use your goals and limiting parameters to plan the scope of your future hybridizing program. Decide approximately how many seeds you want annually. Decide if you want to make a small number of crosses involving several pods per cross or to make more crosses with fewer pods per cross. Estimate your yield of seeds per pod for the first year at about eight seeds per pod – and let your experience guide you thereafter. Make crosses throughout the blooming season. If exhibiting is your goal, make the most crosses at the time when shows are held so that your resultant seedlings will bloom near show time.

Be Aware of the Pitfalls Awaiting You.

- Some years you'll have more seeds than space to plant them.
- Seeds ripen and are ready for harvest when you are on vacation.
- Your labels are easily spread/lost by children and pets.

- Your pets as well as those of the neighbors will find your seed boxes and seedling beds irresistible.
- Inevitably, you'll have more seedlings than space to grow them.
- With extensive seedling beds, it becomes harder to sell your house and move.
- Seedling beds will expand to fill the space you reserved for healthful rotation; the result can be increased losses to basal rot.
- The exceptionally good seedling is usually an annual; once seen but always remembered.
- Lifting and moving seedlings is always hazardous; some get left behind and some resent moving and sulk thereafter.

Now that you are prepared, get to it! ☘

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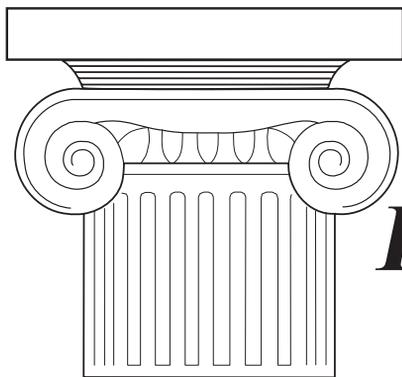
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JUDGES' FORUM

Ted Snazelle

Judging Schools Chairman

Dian Kessee

Judging Credentials Chairman

Three ADS Judging Schools have been scheduled for Spring 2007:

School III; April 12, 2007, Severna Park, MD. Contact: Marie Coulter, 341 Prestonfield Lane, Severna Park, MD. Telephone:(410)-647-8971.

Email: frankandmarie@earthlink.net

School II: April 23, 2007, Tacoma, WA. (following the National Convention). Contact: Ted Snazelle, 101 Water Oaks Drive, Clinton, MS 39056-9733; email: daffyt@bellsouth.net. Telephone: (601)-924-7959.

School II: April 29, Nantucket, MA. Contact: Sally Nash, 247 Polpis Road, Nantucket, MA 02554 Email: Sally@Polpis.com. Telephone (508) 228-4912.

* * * * *

Mary Lou Gripshover, chairman of the Handbook Revision committee, has pointed out that on page 109 of the new *Handbook*, the sentence should read, "The Student or Novice Judge is now allowed to bring up contenders for ADS awards..."

Judges Chariman Ted Snazelle reminds all current and prospective ADS Judging Schools students that they should acquire a copy of the newly revised *Handbook for Growing, Exhibiting and Judging Daffodils*. It is available for \$8.50 from the Executive Director Jaydee Ager. Send check made out to the ADS to P.O.Box 522, Hawkinsville, GA 31036.

Dian Kessee, Judges' Credentials Chairman, invites all Show chairmen who would like an up-to-date and complete list of all of the Accredited Judges of the ADS, either alphabetically or by region, to request one from Diankessee@sbglobal.net or by calling her at (707) 725-2281.

All regional and local societies who plan to schedule a judges' refresher session, during the spring show season or accompanying their fall meeting, should submit the topic, the name of the instructor, the date and the location to Dian in advance. She urges all regions to host at least one refresher during the year. ❁

Perhaps It's The Heat, Just Plain Old Heat

Delia Bankhead

Hendersonville, NC

After reading Tony James' article on basal rot in the March *Daffodil Journal*, I was reminded of something that happened to my friend, the late Virginia Perry, some years ago. Virginia lived in Staunton, Virginia, a place that, though in the mountains, gets very hot in summer. She usually stored her bulbs in mesh bags in one layer on the floor of a large empty room above her kitchen, where her bulbs had been kept successfully for many years.

One year, she decided to redecorate the room as a guest room, so she put all of the bulbs – most of her large collection – on the attic floor for the few days it would take the women to finish in the room. However, she had to leave almost immediately for Portland, Oregon, as her only sibling was very ill. She ended up staying with her sister in Portland all summer, and was convinced she would return home to find only empty, dried-up husks in her attic. To her surprise, all the bulbs looked very good, and on replanting she did not find many to discard. The following spring, she had excellent flowering, and one of the best seasons ever. So perhaps the hot dry attic wasn't such a bad idea after all...

I am convinced that quick drying is the first requirement for preventing storage rot – the quicker the better. If the sun will do the job, fine. Almost as important are storage conditions that are not too humid, and good ventilation. I truly don't believe "cool" has a lot to do with keeping bulbs healthy in storage. Though I live in the mountains of North Carolina, the summers are rather hot. I have never found heat by itself to be a problem – it is when it is both hot and humid that the trouble begins.

I think wetting the bulbs immediately after digging increases the chance for rot to occur, so I do not wash my bulbs. I rough clean them as they are dug with dry old towels. I pay special attention to the base plates, scraping away all the soft old tissue down to firm, new basal tissue, but do not pull off any live roots. They are put in mesh bags and spread out in a single layer on a cotton tarp on my garage floor until dry enough to hang. I turn the bags every 2-3 days. They get plenty of ventilation from open doors and a small oscillating fan playing above them. After they are thoroughly dry, they are hung from racks in the garage ceiling. If it is humid, I leave the fan running. By the time I recheck the bulbs in late summer, the outer

skins and any remaining dirt are quite dry and are easily removed and the bulbs are good and firm. The only significant losses I have incurred are not from rot but from the wretched bulb fly (which I believe [and hope!] I have eliminated with Merit.) I don't believe hot water treatment contributes to basal rot if it is done after the bulbs are well cured and close to planting time. ❀

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Leca Stones Make Saving Blooms Simpler

Ray Rogers

North Brunswick, NJ

Every novice and veteran exhibitor dreams of having as many stems to choose from as possible come the morning of a show, so we turn to various methods to prolong the life of the blooms. Certainly one of the most widely employed tactics is to refrigerate the cream of the crop, but it's not just a simple matter of sticking stems into a bottle of water and keeping the daffodils cold along with the milk and apples (which I hope you already know is a big mistake; the ethylene gas given off by apples and pears causes many flowers to fade prematurely). You need to keep the temperature down – to just above freezing, I believe – and the humidity up.

In this era of the nearly ubiquitous frost-free refrigerator (in which the moving air may seem as dry as the Santa Ana winds to a daffodil bloom), how can you keep the humidity sufficiently high to prevent loss of substance? Some exhibitors place wet towels on the bottom of the refrigerator and periodically replenish the water before it completely evaporates, and others regularly mist the blooms, which I feel is a little risky; wet blooms may develop fungal problems that can spot them.

Here's something that might work for you, as it has for me with daffodils over the past few years and for irises for several years before that: keep a box of wet Leca stones in the refrigerator. LECA is an acronym for Lightweight Expanded Clay Aggregate, which neatly describes these little pellets of kiln-fired clay. They may look like mere rocks, but when wet they are great little generators of water vapor. Inside each Leca stone are plenty of spaces that hold air when dry and water when wet, and that water readily evaporates from the stones' surface. The dryer the air, the more the stones release water vapor until the air is saturated or nearly so.

I place a plastic box of Leca stones in my refrigerator before cutting the first daffodil of the season, and it remains there until the last flower is removed. I don't keep the water level so high that any daffodil-holding bottles placed in the box of stones might tip over, but it is kept high enough to make the bottles easy to plunge into the stones and to prevent needing to check the water level frequently. In fact, it's normal for me to add water only once or twice during the entire show season.

Does my method work? This year, every daffodil I placed in the refrigerator – including many stems of the miniatures ‘Hawera’, ‘Segovia’, and *Narcissus jonquilla* var. *henriquesii* – held up beautifully (some for 15 days) except for ‘Rip van Winkle’, which I suspect I cut too late, anyway. Most notable were three stems of ‘Sunday Chimes’, which were taken to the national show but weren’t entered (don’t ask). The stems spent the rest of an unseasonably hot day in my van and were placed, with fingers crossed, into my refrigerator very early the next morning. A week later they were entered into the New Jersey Daffodil Society Show, where they won a blue for a vase of three.

I probably haven’t found the Fountain of Youth for daffodils, but I’ve certainly come upon a rather easy way to keep them looking their best for an anxiety-calming, rather long time. Now I need to get another refrigerator so that I can eat at home during daffodil show season. ☘

Online sources include:

http://futuregarden.com/propagation/media_lecastone.html

<http://www.cropking.com/>

[Ray Rogers is the author of two books published this year by Timber Press, *Pots in the Garden* and *The Coleus*, as well as an article in the November-December 2006 *American Gardener*, “Growing for Show,” which includes the daffodil and the ADS.]

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Musing about Finding New Members

Bob Spotts

ADS Membership Chairman

We all invite our friends to join us in a daffodil society, be it a local club or the ADS. And some of our friends have done so. Following the suggestion of our Executive Director, several of you have gone a step further and have presented some of your friends with gift memberships in the ADS. Your wise selection for recipients hopefully will result in many of these new members continuing in the future. Kudos to you.

I have finally learned to stop recruiting those friends of mine who haven't yet acted on my invitations. I'm now satisfied with asking them each year to come to our daffodil shows. Perhaps someday – as I did - they'll catch “daffodil fever” from the flowers. It certainly won't be from my evangelism.

As volunteer organizations, the ADS and the local daffodil societies continually need to recruit new members. Organizations must replace those who drop out, and they would always be stronger with more members. Since we've exhausted our friends, what else might we do? Here are some suggestions – and I'll bet you will think of more:

1. Contact your local plant nursery or Garden Center to volunteer to make a presentation on modern daffodils on a weekend afternoon in the Spring. Gardeners emerge in droves when Spring arrives. Their principal destinations? Nurseries to buy plants for their yards and gardens and Garden Centers to see the Spring plants in bloom. Most gardeners love flowers, so show them the colors and new forms of daffodils they've probably never seen – in fisherman's terms, set the hook. In my area, the best plant nurseries are looking for ways to draw customers, and having an entertaining presentation about plants is one.
2. Contact your local Garden Clubs and make yourself available to present their monthly program. The Club's Program Director likely has its meetings booked for months ahead, but perhaps not. A warning: Garden Clubs usually relate daffodils to the Fall season when the bulbs appear for sale in nurseries. This is the least useful

time to show them the modern varieties we grow - since bulbs of these varieties are by then unavailable. Volunteer to talk during the Spring when you can show blooms, or during the Summer when the small growers' catalogs are available. You want members of your audience to get immediate gratification – either by seeing the gorgeous blooms or by purchasing bulbs to grow. I convinced one Garden Club President to purchase a considerable order from a small grower on the guarantee that I would auction the bulbs to members and make the Club a profit. It took some talking. The bulb order arrived before their late-September meeting at which I was presenting the program about daffodils. After the talk and slides of gorgeous blooms, the members greatly enjoyed the auction, bought & went home with new bulbs, and the Garden Club made a nice profit. (I, too, enjoyed the practice as auctioneer, though Steve Vinisky could have upped the bidding.)

3. Give spare *Daffodil Journals* to your doctor, dentist, or whomever. Every doctor/dentist's office has a waiting room with people reading whatever they can find. Have you ever tried to find something readable there? Since Manuel Lima did discover daffodils while in a doctor's waiting room, this might be worth pursuing.
4. Purchase gift organizational memberships in the ADS for your local library and senior center. Even should no new members result, you will have made life more pleasant for some folks.
5. Be aggressive in promoting your daffodil shows and events. The American Automobile Association has regional magazines that have a listing of community events. In the West, people take Spring weekend drives to these events. Regional magazines and newspapers will carry announcements of Spring events. Daily newspapers, too will carry announcements in their Events listing. Contact your local Garden Club and invite them to come as a group for a guided walk-through at your show. The idea of course, is to get people with an interest in plants or gardening into the showroom, where the flowers (with an assist from your members) will infect them with the fever.

In the past ten weeks, the ADS has gained forty new members, many of them from generous and focused holiday gift-giving. All eight ADS regions are represented; New England leads the way with ten new members.

Join me in welcoming these newcomers, listed alphabetically by states:

Laurie Kern, 3025 Lansdowne Drive, Montgomery, AL 36111-1818

Maria Elena Pacheco-West, 851 Lanark Road, Millbrook, AL 36054,

MPW@alabamawildlife.org

Maxine Steindorff, 204 Pine Leaf Lane, Greenville, AL 36037

Eddie Williams, 1117 S. Cedar Brook Drive, Auburn, AL 36830

Perry Mae Williams, Rt. 3, Box 197-E, Evergreen, AL 36401

Deborah Dano, 4344 Dartmouth Drive, Sacramento, CA 95841

Randy, Marie, and Miranda Fay, 265 Bristol Place,

Pittsburgh, CA 94565

Bean Finneran, 62 Greenbrae Boardwalk, Greenbrae, CA 94904,

beanfinneran@earthlink.net

Deva Lowenthal, 4081 Fruitvale Vae., Oakland, CA 94602,

devalo@sbcglobal.net

Mrs. Kevin Brogan, 6 River Lane, Cos Cob, CT 06807

Christian Curless, 747 Barnum Avenue, Bridgeport, CT 06608,

Curless@colorblends.com

Janet Klion, 25 Baliwick Road, Greenwich, CT 06831

Lindsay Leigh, 11 Kroffreran Road, Old Greenwich, CT 06870

David Liedlich, 656 Roxbury Road, Southbury, CT 06488,

DaveL.2@netzero.net

Terry Lubman, 40 Tower Road, Riverside, CT 06878

Susan Schieffelin, 42 Bruce Park Drive, Greenwich, CT 06830

Rosemary Bathhurst, 2383 Glenwood Dr. NE, Atlanta, GA 30304

Trilliumrb1@comcast.net

Smith-Gilbert Arboretum, 2829 Cherokee St., Kennesaw, GA 30144-2823,

mbrowne@kennesaw-ga.gov

Sue Duncan, 3747 Peachtree Road, Apt. 304, Atlanta, GA 30319

Dr. Susan Goodman, 1908 Carrolton Hwy., Temple, GA 30179,

llewallyns@bellsouth.net

Tom B. Wight, 954 Park Place, Macon, GA 31201

Southern Indiana Daylily-Hosta-Daffodil-Iris Society, c/o Jean

Sebeok, 1104 S. Covenant Dr., Bloomington, IN 47401,

jean.sebeok@gmail.com

Louise and Jim Ozias, 22 Lovers Lane, Nantucket, MA 02554

Lynne Weaver, 30 Monument Street, Wenham, MA 01984,
lynneweaver@mac.com
Nancy Johnston, 711 W. Timonium Rd., Timonium, MD 21093
Ellen Pearson, 1638 Angus Ct., Crofton, MD 21114
Judy Skaggs, 5415 Peaceful Ridge, House Springs, MO 63051,
robert.e.skaggs@att.net
Susan H. Holland, 1384 Portland Ave., St. Paul, MN 55104,
shhpproductions@aol.com [**Life Member**]
Hannah Ainsworth, Columbus, NJ [Youth member]
Katy Dotson, 5 Cliff Road, West Milford, NJ 07480-1422
Kitty Simpson, 35 Hillcrest Ave., Summit, NJ 07901,
njsumcat@aol.com
Martitia Ornelas, 158 W. 81st St., New York, NY 10024
Anne H. Wood, 215 W. Yellow Breeches Rd., Carlisle, PA 17015-9466,
wawood@pa.net
John and Barbara Dittmer, 806 Island Circle West, Dataw Island, SC
 29920-3051
Anna Serena DuBose, 9540 Marlboro Avenue, Barnwell, SC 29812,
dubosejs@aol.com
Sally Bingley, 2160 Cedarfield Lane, Richmond, VA 23233-1937
Raymond Copeland, 17 Fullerton Road, Newry Co. Down BT34 2BB,
 United Kingdom, raymond.copeland1@btinternet.com ✿

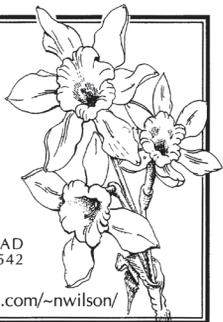
**If corrections or additions need to be made to these listings, please
 email both jager@cstel.net and rspotts@netvista.net.**

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Calling all Daffodil Photographers for DaffSeek!

Nancy Tackett
Internet Services

Are you one of those rare people who have been bitten by two bugs...daffodils and photography? Well, you are in luck! We need more photographs for DaffSeek, the new daffodil photo database on the Internet. At this time, over 9,000 photographs have been contributed by 120 photographers from twelve different countries. However, with almost 17,000 unique varieties in DaffSeek, we have some daffodils that do not have any photos.

The ADS must have a secret goal to make us all into enthusiastic daffodil photographers. In the past few years, our National Conventions have included competitive photography sections and the number of entries has steadily increased. At this past convention in King of Prussia PA., the 56 photography entries were set up in the lobby area of the hotel and probably drew more attendees into the main show. Many conventions have taken the interest in photos one step further. Now you can choose to attend sessions about photography and pick up tips to improve your techniques for shooting our favorite flower.

We do have a few suggestions for those of you who would like to take photos for DaffSeek. First, take more than one photo of the same flower, but with different angles such as face, profile, side. This gives the DaffSeek user a variety of views for an individual flower. Second, add something that indicates the size of miniature and intermediate blooms, such as a coin or small ruler. Miniatures appear to be the same size as a standard unless there is a 'prop' to indicate otherwise. Intermediate daffodils might be a little trickier, so maybe we can learn from each other what works best to show this bloom size.

Now that you have taken your photos, you need to send these in for the next DaffSeek update! Just select your favorites and send your digital daffodil photos in the format below:

1. Original camera resolution if available or the highest resolution.
(Ben's process generates 2 or 3 photos from your one, so he needs the best you have to offer!)
2. JPG file type only
3. Filename must be the name of the daffodil as it appears in this query system or in the RHS web site.(ex. American Dream.jpg or Bo-Peep.jpg or Dottie's Dream.jpg)

4. If sending multiple photos of the same cultivar, put a comma after the name and 'ver #' (ex. Rapture, ver 2.jpg or Dorchester, ver.6.jpg
5. If possible, send photos in 'landscape,' leaving room on each side of the photo for the next two items. Try not to 'square' crop the photos
6. Please keep the lower right corner free of writing so our processing can place the copyright symbol and your name in this location.
7. Please keep the upper left corner free so our processing can place the DaffSeek logo in this location. The purpose of this logo is to discourage unapproved use of DaffSeek photos.
8. Please send your digital photos to nancyt@netvista.net If you have a large quantity of photos and would like to send us a photo CD or DVD, please mail these to: **Nancy Tackett & Ben Blake, 066 Green Street, Martinez, CA 94553.**

In the future, Daffseek will be including species, so please hang onto your species photos and we'll let you know when to send them.

Since April, we have received many requests for permission to use some of the photos. We coordinate these directly with the photographer. Some of these requests were for presentations for garden and daffodil club meetings about the different divisions. One garden club asked to use a photo for the cover of their annual membership booklet.

This past spring, we used DaffSeek in our Northern California Daffodil Society shows to resolve identification questions. This worked well for us, and you might want to try it. Of course an Internet connection at your show site is necessary.

Some of the most beautiful photos in DaffSeek were taken in the natural light settings of people's gardens. Garden photos are very important to encourage new members and daffodil novices to step out and start growing some of these varieties and bring blooms to our local daffodil shows.

So dust off that camera and take it with you outside as you enjoy your daffodil blooms. DaffSeek needs your photographs. They will be enjoyed and appreciated by daffodil enthusiasts around the world. ❀

Take Pictures of Your Daffodil Borders This Spring

We are planning a photo-spread of companion plantings featuring daffodils in a future issue. Please take pictures of great scenes in your garden and send by email to lmckdaffodils@aol.com by May 10. Please include the date the picture was taken.

2007 ADS DAFFODIL SHOWS

Eileen L. Whitney

Awards Chairman

The roster of ADS daffodil shows scheduled for the United States 2007 season includes both additions and changes.

The Saint Louis, MO, show will be at the Missouri Botanical Gardens, and SWODS will stage a late show at Wegerzyn Horticultural Center in Dayton, Ohio. The Youngstown, OH, show at Fellows Riverside Gardens has been moved to April 28-29. Sadly, the charming Shelter Island, NY, show has been cancelled.

Always check the ADS website, www.daffodilusa.org, for the latest news. If there are cancellations, or changes in date or venue, call Eileen Whitney at (845) 526-1920 or email her at whitney312@aol.com.

The new Aqua Ribbon has been well received, with many shows including the class of nine miniatures in their schedules. And if you are on Daffnet, you have seen many photos of unseasonably early daffodils. There should be no shortage of entries for those shows offering a photography section.

And remember to confirm show dates before traveling any distance as events may change due to weather, etc. A quick check with the show contact will give you the latest status. ❀

March 03-04, 2007, Tallahassee, Florida: Florida Daffodil Society's Daffodil Show at Tallahassee Nurseries, 2911 Thomasville Road, Tallahassee, FL 30308. Contact: Linda Van Beck, 6061 Weeping Willow Way, Tallahassee, FL 32311, (850) 878-9753 or Carol Allen, 1105 Loss Wade Drive, Tallahassee, FL 32308, (850) 385-6559, cea@hcsmail.com

March 03-04, 2007, Dallas, Texas: Texas Daffodil Society at Dallas Arboretum, 8617 Garland Road, Dallas, TX. Contact: Rod Armstrong, 7520 England Drive, Plano, TX 75025; (972) 517-2218; rla1955@earthlink.net

March 10-11, 2007, Livermore, California: Northern California Daffodil Society at Alden Lane Nursery, 981 Alden Lane. Contact: Kirby Fong, 790 Carmel Avenue, Livermore, CA 94550, (925) 443-3888, kfong@alumni.caltech.edu

March 10-11, 2007, Mississippi State Daffodil Show, Ridgeland, Mississippi: Central Mississippi Daffodil Society at Centre Court, Northpark Mall, 1200 East County Line Road, Ridgeland, MS 39157. Contact: Loyce McKenzie, 249 Ingleside Drive, Madison, MS 39110, (601) 856-5462; lmckdaffodils@aol.com

March 17, 2007, Lake Oswego, Oregon: Oregon Daffodil Society at the Millennium Plaza Park (downtown Lake Oswego), Lake Oswego, OR 97034, (503) 534-2366. Contact: Kirsten Vollan, 1984 Wembley Park Road, Lake Oswego, OR 97034, (503) 753-8574, kirstenv@spiritone.com

March 17-18, 2007, Pacific Regional Show, Murphys, California:

Northern California Daffodil Society at Kautz Ironstone Vineyards. Contact: Bob Spotts, 409 Hazelnut Drive, Oakley, CA 94561, (925) 625-5526, rspotts@netvista.net

March 17-18, 2007, Southeast Regional Daffodil Show, Atlanta, Georgia:

Georgia Daffodil Society and North Georgia Council of Flower Show Judges at the Atlanta Botanical Garden, Day Hall, 1345 Piedmont Ave, NE, Atlanta, GA 30309. Contact: Bonnie Campbell, 590 Sandy Creek Road, Fayetteville, GA 30214, (770) 461-7066, SHADE007@bellsouth.net

March 24, 2007, Southern Regional Show, Conway, Arkansas:

Arkansas Daffodil Society, Library of Faulkner County, 1900 Tyler Street, Conway, Arkansas 72034. Contact: Kay Mayes, 7 Deerwood Drive, Conway, AR 72034-6112, (501) 329-8201, mkkalvert@earthlink.net

March 24-25, 2007, Fortuna, California: Fortuna Garden Club at River Lodge Conference Center, 1800 Riverwalk Drive, Fortuna, CA. Contact: Dian Keese, 1000 Angel Heights Avenue, Fortuna, CA 95540, (707)725-2281, diankeese@sbcglobal.net

March 24-25, 2007 Amity, Oregon: Oregon Daffodil Society at Amity Elementary School gymnasium, 302 Rice Lane, Amity, OR. Contact: Nancy Ellis, 16501 S. E. Fairview, Dayton, OR 97114-8620, (503) 868-7507, Ellis16501@cs.com

March 24-25, 2007, Knoxville, Tennessee: East Tennessee Daffodil Society at the University of Tennessee Agriculture Campus, Plant Biotech Building, Rooms 156-157. Contact: Lynn Ladd, 1701 Westcliff Drive, Maryville, TN 37803-6301, (865) 984-6688, lladd1701@aol.com

March 31-April 01, 2007, Princess Anne, Maryland: Somerset County Garden Club at the Peninsula Bank, 11732 Somerset Avenue, Princess Anne, MD 21853. Contact: Kathy Green, 31150 Dublin Road, Princess Anne, MD 21853, (410) 651-0556, fultonacres@aol.com or Mary Ann Peterman, 30174 Hudson Corner Road, Marion, MD 21838 (410) 623-8473, dallyone@aol.com

March 31-April 01, 2007 Nashville, Tennessee: Middle Tennessee Daffodil Society at Cheekwood Botanic Gardens, 1200 Forrest Park Drive, Nashville, TN 37205. Contact: Ann McKinney, 5134 Remington Drive, Brentwood, TN 37027, (615) 377-6848, ateamTN@aol.com

April 04-05, 2007, Fredericksburg, Virginia: The Garden Club of Virginia and the Rappahannock Valley Garden Club at The Jepson Alumni Executive Center of The University of Mary Washington, 119 Hanover Street, Fredericksburg, VA 22401. Contact: Mrs. Benjamin Waffle (Kitty) 1300 College Ave., Fredericksburg, VA 22401; 540-373-0443, waffle@verizon.net; Mrs. Nicholas Cadwallender (Jeanette), 615 Fauquier Street, Fredericksburg, VA 22401; 540-373-7210, jcadwallender@earthlink.net

April 05-06, 2007, Edgewater, Maryland: District II, Federated Garden Clubs of Maryland at Historic London Town House and Gardens, Edgewater, MD. Contact: Marie Coulter, 342 Prestonfield Lane, Severna Park, MD 21146-1512, (410) 647-8971, Frankandmarie@earthlink.net; Lissa Williamson, 403 St. Ives Drive, Severna Park, MD 21146, (410) 987-9661, ERW510@aol.com

April 07, 2007, Middle Atlantic Regional Show, Gloucester, Virginia: Garden Club of Gloucester at Page Middle School, Route 17 South, Gloucester, VA. Contact: Kathy Klein, 5533 Roanes Wharf Landing Road, Gloucester, VA 23061, (804)-693-5627, kleinkr@aol.com

April 07-08, 2007, Scottsburg, Indiana: Daffodil Growers South at Leota Barn, 3035 Bloomington Trail Road, Scottsburg, IN . Contact: Helen Trueblood, 3035 Bloomington Trail Road, Scottsburg, IN 47170-1507; (812)752-2998, no email

April 07-08, 2007 Midwest Regional Show, Cincinnati, Ohio: Southwestern Ohio Daffodil Society (SWODS) at Cincinnati Zoo and Botanical Garden, 3240 Vine Street, Cincinnati, OH 45220. Contact: Bill Lee, 4606 Honey Hill Lane, Batavia, OH 45103; 513-752-8104, BLEE811@aol.com

April 10, 2007, Rye, New York: Little Garden Club of Rye at The Osborn Retirement Community, 101 Theall Road, Rye, NY 10580. Contact Marilyn Donahue, 191 Kirby Lane, Rye, NY 10580, (914) 921-0195, Mguggi@aol.com

April 10, 2007, Upperville, Virginia: Upperville Garden Club at Buchanan Hall, 8649 John S. Mosby Highway, Upperville, VA. Contact: Sandra Marcus, 21063 Trappe Road, Upperville, VA 20184, (540) 592-9206, Sandra.Markus@mail.com

April 11-12, 2007, Chillicothe, Ohio: Adena Daffodil Society Show at the Trinity Methodist Church, 82 East Main Street, Chillicothe, OH. Contact: Mary Ellen Sheridan, 83 East Fourth St, Chillicothe, OH 45601, (740) 775-7595, no e-mail

April 12-13, 2007, Indianapolis, Indiana: Indiana Daffodil Society at Holliday Park Nature Center, 6363 Springmill Road, Indianapolis, IN. Contact: Kay Cunningham, 7828 West Ratliff Road, Bloomington, IN 47404, (812) 876-7947, donkay1959@aol.com

April 14, 2007, Kennett Square, Pennsylvania: Delaware Valley Daffodil Society at Longwood Gardens, 1001 Longwood Road, Kennett Square, PA 19348. Contact: Kathryn Andersen, 2565 Charlestown Road, Phoenixville, PA 19460, (610) 933-1855, ksa2006@verizon.net

April 14, 2007, Washington, Pennsylvania: Daffodil and Hosta Society of Western Pennsylvania at the Washington Crown Center Mall, 1500 West Chestnut Street, I-70 and US 40, Washington, PA 15301. Contact: Suzanne Powers, 167 Markham Drive, Mt. Lebanon, PA 15228, (412) 344-8499, powers_s@cup.edu

April 14-15, 2007, Wichita, Kansas: Wichita Daffodil Society at Botanica, the Wichita Gardens, 701 North Amidon, Wichita, KS. Contact: Margie Roehr, 594 North Broadmoor, Wichita, KS 67206, (316) 683-9158

April 14-15, 2007 Columbus, Ohio: Central Ohio Daffodil Society at Franklin Park Conservatory, 1770 East Broad Street, Columbus OH. Contact: Phyllis L. Hess, 3670 East Powell Road, Lewis Center, OH 43035-9530, (614) 882-5720, dafflyphyll@hotmail.com

April 14-15, 2007, Wheaton, Maryland: Washington Daffodil Society at Brookside Gardens, 1800 Glenallan Avenue, Wheaton, MD 20902. Contact: Dorothy Sensibaugh, 7550 Wigley Avenue, Jessup, MD 20794, (410) 799-9193, mysunnydot@aol.com; Lucy Rhame, 508 South Fairfax Street, Alexandria, Va 22314, 703-836-3532 Lrhame@aol.com

April 14-15, 2007, Albany, Oregon: Oregon Daffodil Society at Heritage Mall, 1895 East 14th Street, S.E., Albany, OR 97321. Contact: Peggy Tigner, 27861 Pine View Road, Brownsville, OR 97327, (541) 466-3429, tigner@centurytel.net

April 14-15, 2007, Richmond, Virginia: Virginia Daffodil Society at Lewis Ginter Botanical Garden, Educational Building, 1800 Lakeside Avenue, Richmond, VA 23228-4700, (804) 262-9887. Contact: Mrs. George Bragdon (Patty), 103 West Square Drive, Richmond, VA 23233, (804) 784-3527, gandpbragdon@comcast.net; Linda Simon, 10020 Stone Path Drive, Ashland, VA 23005, (804) 752-7598, linda.simon@comcast.net

April 14-15, 2007, Saint Louis, Missouri: The Greater Saint Louis Daffodil Society at Missouri Botanical Garden's Orthwein Hall, 4344 Shaw Boulevard, Saint Louis, MO 63110. Contact: Beth Holbrooke, 1538 Ross Avenue, Saint Louis, MO 63146, (314) 434-6152, Bethholbrooke@aol.com.

April 17-18 2007, Towson, Maryland: Maryland Daffodil Society at The Shops at Kenilworth Mall, 802 Kenilworth Drive, Towson, MD 21204. Contact: Meredith McDonagh, 710 Hampton Lane, Towson, MD 21286, 410-583-5509, meredy@comcast.net; Jane Lynn, 2104 Chapelwood Court, Lutherville, MD 21093, 410-252-2575, JRL0408@comcast.net

April 20-23, 2007, ADS National Show, Tacoma, Washington: Central Washington Daffodil Society and American Daffodil Society Show at Sheraton Tacoma Hotel, 1320 Broadway Plaza, Tacoma WA 98402, (253) 572-3200. Contact: Kirby Fong, 790 Carmel Avenue, Livermore, CA 94550, (925) 443-3888, kfong@alumni.caltech.edu

April 26-27, 2007, New England Regional Show, Greenwich, Connecticut: Greenwich Daffodil Society at The Boys and Girls Club of Greenwich, 4 Horseneck Lane, Greenwich, CT. Contact: Nancy Mott, 38 Perkins Road, Greenwich, CT 06830-3511, (203) 661-6142, dillymott@aol.com; Lyn Hurlock, 46 Byram Drive, Greenwich, CT 06830, (203) 661-5592, hurloma@aol.com

April 27-28, 2007, Morristown, New Jersey: New Jersey Daffodil Society at Frelinghuysen Arboretum, 53 East Hanover Avenue, Morristown, NJ. Contact: Kitty Simpson, 35 Hillcrest Avenue, Summit, NJ 07902, (908) 277-1297, njsumcat@aol.com; Liz Ellwood, 12 Auldwood Lane, Rumson, NJ 07760, (732) 842-6464, [lizbethwood@aol.com](mailto:lizabethwood@aol.com)

April 28-29, 2007, Youngstown, Ohio: Fellows Riverside Gardens Daffodil Show at Fellows Riverside Gardens Mill Creek Metroparks, 123 McKinley Avenue, Youngstown, OH 44509. Contact: Keith Kaiser, 123 McKinley Avenue, Youngstown, Ohio 44509, (330) 740-7116, kkaiser@cboss.com

April 28-29, 2007, Glencoe, Illinois: Midwest Daffodil Society at the Chicago Botanical Garden, 1000 Lake Cook Road. Contact: George Dorner, 20753 Buffalo Run, Kildeer, IL 60047, (847) 438-5309, george@dorners.net

April 28-29, 2007, Cleveland, Ohio: Western Reserve Daffodil Society at the Cleveland Botanical Garden, 11030 East Boulevard, Cleveland, OH 44106. Contact: Dan Bellingier, 341 Akron Road, Wadsworth, OH 44381, (330) 336-6314, Cuyhoga@neo.rr.com

April 28-29, 2007 Nantucket, Massachusetts: Nantucket Garden Club at the Coffin School, 4 Winter Street, Nantucket, MA. Contact: Mary Malavase, P.O. Box 1183, Nantucket, MA 02554, (508) 228-4097, mmalavase@comcast.net

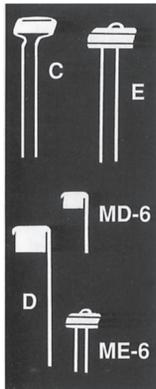
April 28-29, 2007, Chambersburg, Pennsylvania: Chambersburg Garden Club and Tuscarora Daffodil Group at First Lutheran Church, 43 West Washington Street, Chambersburg PA 17201. Contact: Richard Ezell, 334 Baltimore Street, Gettysburg, PA 17325, (717) 334-2304, brownezell@earthlink.net

April 28-29, 2007, Dayton, Ohio: Southwestern Ohio Daffodil Society(SWODS) at Wegerzyn Horticultural Center, 1301 East Siebenthaler Avenue, Dayton, OH, 45414. Contact: Margaret Baird, 1220 Latchwood Avenue, Dayton, OH 45405, (937) 277-9419, no email, or Leone Low, Dalylo@aol.com.

May 05-06, 2007, West Boylston, Massachusetts: Seven States Daffodil Society at Tower Hill, West Boylston, MA. Contact: Dianne Mrak, 72 Bay View Road, Dover, NH 03820, (603) 343-5267, Diannemrak@aol.com

May 05-06, 2007, Minneapolis, Minnesota: Daffodil Society of Minnesota and Bachman's at Bachman's Heritage Room, 6010 Lyndale Avenue South, Minneapolis, Minnesota 55419. Contact: Michael Berrigan, 2149 Hallmark Avenue North, Oakdale, MN 55128, (651) 779-6372, mrberrigan@mmm.com

May 05-06, 2007, Reston, Virginia: Washington Daffodil Society's Second Annual American Pie Eater's Show at St. John Neumann Catholic Church, 11900 Lawyers Road, Reston, VA 20191. Contact: Chriss Rainey, 2037 Beacon Place, Reston, VA 20191-4842, (703) 391-2073, triller7@verizon.net



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...From the Executive Director's Computer

With the approval of our ADS leadership, I am developing a new web store, which will compliment our ADS website. At this secure web store, we accept major credit cards for membership, and most of the items sold on the back inside cover of the Journal. We hope this will be a convenient service to our members, increase sales and membership, and be especially helpful to international friends wishing to order publications, join or renew their membership. Barring any complications, the web store should be open and operational by the time you read this. You can access the web store from our ADS web site: www.daffodilusa.org or you can go directly to it at: www.daffodilusastore.org.

Please remember gift memberships in ADS for birthdays, anniversaries, graduations, weddings, and other special occasions. Just send me an e-mail with your gift giving wishes. I have developed a very nice custom card for this purpose.

The 2007 edition of the Tom Throckmorton Daffodil Data Bank is now available for \$35.

If you are moving, please notify me with your change of address, before you move. Mail forwarding with USPS only lasts 18 months, and returned *Journals* are costly.

To be a good steward of our ADS financial resources, and to conserve the Earth's natural resources, I usually ship all orders via USPS media rate, and I recycle boxes and packaging whenever possible. Even the smallest act of conservation makes a difference. Please factor USPS media rate delivery (1-3 weeks) into your needs when placing an order. And just let me know if your situation is time sensitive I aim to please. I send out your orders as fast as I can, but do tend to get behind when we announce availability of items like the revised *Judges Handbook*.

I need your e-mail address, please. Please take out a moment right now and send me an e-mail at jager@cstel.net. I will use your e-mail address to communicate with you only on matters of ADS business.

Members, should your quarterly *Journal* fail to arrive timely, or if for some reason your *Journal* arrives damaged, please e-mail me so that I may provide a replacement.

To our international members: have you noticed that optional air mail delivery of your *Journal* is possible? Please check the *Journal* inside front cover. ❀

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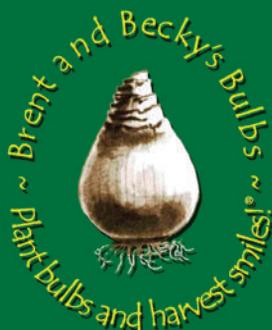
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New ADS Youth Opportunity:

ADS Youth Award For Outstanding Achievement

Becky Fox Matthews

Youth Chairman

How would you like a free 10-year membership in ADS? The ADS Board of Directors has approved a new ADS Youth Award for Outstanding Achievement. Each year this award will fund one 10 Year Membership in the ADS for a qualified ADS Youth member. The award is open to current ADS Youth Members in grades 5-12 who have held ADS membership for at least two consecutive calendar years prior to receiving the award.

Here is what is required to apply for the award. You must grow and maintain a personal collection of daffodils; no minimum number of cultivars is required.

You must submit the following material:

1. An essay of any length, in your own words, explaining how your daffodil collection began.
2. A statement, in your own words, relating the personal enjoyment of growing daffodils.
3. Ten photographs of your own daffodil collection. These photographs must include:
 - a. one example of an individual bloom.
 - b. one example of a garden view which includes a part of your daffodil collection.

The remaining photographs may be photos of your daffodil collection of your own choosing.

If the Youth member reaches the age of 21 before the 10 year award is completed, the award translates into an individual adult membership for the remainder of the 10 year period. A Youth member can only receive this award one time.

All materials (essay, statement, and photographs) should be mailed to the current ADS Youth Committee chairman, postmarked no later than February 1 of the year in which the award selection will be announced. Youth Members, don't forget to take plenty of photographs while your daffodils are in bloom. You can complete the other requirements and send them in at any time to be in next year's competition!

Send applications to:
Becky Fox Matthews
1006 Waller Rd.
Brentwood, TN 37027 USA

If you are one of the Youth members growing ‘Cremesicle’ (Duncan #2682) would you please take its picture, or several, this blooming season, and send it to me to accompany registration.

Did You Get a Damaged *Journal* in December?

Every member is entitled to an undamaged copy of the ADS *Journal* each quarter. If yours was damaged, either in the processing or in the mailing, please notify Jaydee Ager for a replacement copy immediately at jager@cstel.net.

Do not say, “I don’t want to complain” We need to know the number of copies which are arriving in a less-than-perfect condition. And the only way for that to happen is for you to let us know.

Does Your Local Society Own a Current Data Bank?

The Tom Throckmorton Databank of the ADS has a listing of more than 16,500 cultivars. The new edition is now available from the Executive Director, and it is invaluable at shows as a reference for classification. It is also useful for collectors studying cultivars for breeding purposes.

The new addition contains about 450 new entries and 50 modified classifications. Its 500-plus pages are a snapshot of the state of registered cultivars. I have also added seedling numbers and color and some physical descriptions when available.



Michael Berrigan
Information/Management Chairman

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The new Ron Scamp cultivars pictured above are, from left, 'Dan du Plessis' 8 Y-R, 'Colville' W-GYR, and 'Jack Wood' Y-YYO

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...*From the Editor's Worktable*

Plan an adventure for yourself for 2007. This issue of the *Daffodil Journal* contains quite a few ideas for launching one.

An adventure is not necessarily hanging off a cliff on the Iberian peninsula to photograph a rare species daffodil (p. 160-163) though that would definitely qualify. Nor does it have to be a trip to the Australasian Championships in September of 2007 or the 2008 World Convention in the UK and the Netherlands. (pp. 166-167)

If you've never been to an American Daffodil Society convention, that experience would be a great adventure for you. (pp.173-177)

But you don't have to leave home to have daffodil adventures.

Just simply move a little bit outside your comfort zone, expand your imagination and your creative impulses. Just do it.

For instance, daffodil photography. Learning to use a digital camera is a challenging adventure in itself. (pp. 150-159) But if you haven't (yet) gone digital, you can acquire some of the advantages by having your slides or print film developed on a CD for sharing.

"But I can't take pictures like those great daffodil portraits in the *Journal*," you despair. Maybe not – yet. But you can easily handle landscape shots, if you shoot enough pictures and have any eye at all for composition. And it's hardly likely that many of the 29 photographers who had *Journal* picture credits in 2006 will visit your garden, or maybe even your local show.

Maybe you'd like another adventure involving creativity. Just think about hybridizing. It can seem rather simple. (178-182) You just have to do it – and keep records. Attempt a few crosses this spring, a few more next year, and you're on your way. You have a great advantage: you can pick as seed and pollen parents those daffodils proven to do well in your own backyard.

Or you could dabble in daffodil science. "I can't do all that lab testing," you protest. [164-165] You don't have to. Amateurs can add to the general fund of knowledge known as "anecdotal science." Set up a project you can handle. It can be as simple as buying a dozen bulbs, and planting three each in four different micro-climates in your own garden. Or planting six in a pot, and two weeks later, the other six, and grow them on for the container classes in your local show. The only scientific necessity is the keeping of accurate records.

An adventure is just a quest, a journey with an imagined destination. It is not necessary that you arrive, just that you begin. ❀

Loyce McKenzie

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Rental for sets is \$20.00 for ADS members, \$25 for non-members. Please reserve sets and confirm dates at least 4 weeks in advance. Make checks payable to the ADS and mail with your shipping address and phone number to: Kirby Fong, 790 Carmel Avenue, Livermore, CA 94550, 925-443-3888, FAX 925-422-4205, Work 925-422-1930, kfong@alumni.caltech.edu. Sets must be returned promptly after use, **in their original condition.**

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Miniature List.....	on ADS website
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Correspondence is invited concerning out-of-print publications on daffodils.

Copies of these are sometimes available or names will be placed on want list.

American Daffodil Society: Jaydee Ager, P.O. Box 522 Hawkinsville, GA 31036-0522,
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