

Central Region Newsletter

American Daffodil Society

SOME THOUGHTS IN PASSING AT THE END OF THE SEASON . . .

The recent gerrymandering of the Southern Region means that the Central Region is no longer least populated by members of the ADS – we have 94 members, at latest count, compared to 85 for the newly constituted Southeast Region. We still have a way to go, however, to catch up with the Middle Atlantic region with its 279 members. The region to have shown the greatest percentage growth has been the Pacific Region, in particular Oregon and Washington. Oregon hosted two shows this season (including the largest show in the country with more than 2000 stems), firmly placing it with several of the more active areas in the country and after only a few short years.

For many years, our Minnesota show has been the last one of the season and, alas, the only one within reasonable driving distance of the Twin Cities. We have never again approached the 500+ stem show held at the Arboretum in the mid-eighties that was the largest ever for our group. In years past, I was able to enter upwards of 200 stems from my sheltered suburban garden but since moving to a wind swept rural property, I'd be hard pressed to come up with that many show worthy stems in seven acres. If you've never been a show chairman, you just can't understand the feeling of having thrown a party and being on pins and needles waiting for exhibitors to show up as the clock runs down! One form of insurance was to stage as many blooms as I could just to fill the tables. Often, happily, it wasn't really necessary because – always at the very last moment, it seems – people would appear, as if from out of nowhere, to enter blooms for the show, creating a grand display. What made it so exasperating was that phone calls a few days prior to the show would elicit wails of, "I have nothing to show!!"

I once tried a joint show with the local iris group that turned out to be far more successful than either group had dared hoped – we ran out of tubes to put the exhibits in and filled the Arboretum auditorium to

overflowing! I have always liked the MDB iris because they bloom about the same time as daffodils in Minnesota and come in wonderful deep reds, all shades of blue, sunny yellows, and spectrum orange, colors that beautifully compliment the white and yellow daffodils.

Another year, I tried a Spring Flower show that, while it featured daffodils, was open to anything grown out of doors and in bloom at that time. Entries ranged from daffodils, tulips and minor bulb bloom to flowering branches, iris and a wonderful display of Minnesota wild flowers.

And then there was the year we exhibited at Brookdale Mall. I recall people picking up the tubes of miniatures and (for some unfathomable reason) turning the tubes upside down and being dumbfounded that water should pour out! One person told me he thought the blooms were plastic (so much for life in the big city where just about all of the earth is paved over!). It was also at this show that I was asked if we were going to take the show on the road and when would it appear in Chicago (an intriguing idea, that!).

I guess it only goes to show that even though daffodils are one of the most widely planted of Spring flowering bulbs, there are a lot of people who are not familiar with the range of beauty and interest they represent. The plain fact is that there is just a lot of missionary work yet to be done. I would ask of each daffodil group president that you personally contact each new ADS member in your region and assign one of your experienced members to mentor this new member to maintain their interest level and active participation in the group's activities. Without an increasing number of active, new members, each daffodil group (like many an organization before it), will ultimately cease to grow and begin to atrophy from lack of interest or replacement members.

There is latent daffodil interest in the St. Louis and Kansas City areas of Missouri and around Omaha, NE that needs to be encouraged. Putting on a daffodil show is not the enormity it seems! Like so many things, its the first time that seems insurmountable.

After that, its easy. The biggest problem you'll probably encounter is, "where do we go next year so we'll have more room to properly display all of the flowers that showed up this year?" Creating show properties is relatively straightforward, as well, particularly if one of your members has a shop or is handy with tools.

What I'd suggest is that you give some thought to making your annual effort a **Spring** flower show with a good sized design section, rather than the usual daffodil show. Whatever your show theme, however, a special design section should be encouraged because arrangements add a special dimension to any show. If you approach the annual show from the standpoint of a **Spring Flower Show**, you won't be hampered in an unfavorable spring by the lack of bloom that can occur if its limited to just daffodils. Too, you'll probably be able to involve local garden clubs in a joint show, particularly is there is a design section that appeals to them. A suggestion would be to approach the president of a local group to ask them to determine the theme of the design section and participate in your local Spring Show. These local garden clubs are a prime source for new members and, besides, its a clear-cut case of "the more, the merrier!"

Dave Karnstedt
Vice President, Central Region

SEASON HIGHLIGHTS

A phone call and friendly chat in early May with Ray Morrisette, the guiding light of the Wichita group, produced this short description of the season and show in Kansas.

The Wichita Daffodil Society annual show was a huge success, despite little cooperation from Mother Nature! Extremely mild weather in mid-February encouraged virtually every division to emerge from the ground and forcing many of the early varieties into premature bud. This promise of an early Spring was dashed on 9 March when a blast of arctic air and swirling snow brought us a low of four degrees and extreme wind chills. The buds on many early types like Peeping Tom, Juanita and "King Alfred" were frozen or badly damaged. The icy blast was, in turn, followed by another ten days of above normal temperatures that brought many things into full bloom. Anxiety began to build, prompted by the growing fear

that our daffodil season would be over before we even got the show properties unpacked! Fortunately, the ten or twelve days before the show brought below normal cool nights and days that kept the unopened things in bud and helped to preserve the blooms that were open. After the vagaries of weather on the Great Plains, we were somewhat surprised to have so much show up for our show!

The day of the show itself dawned bright, clear, warm and calm – a perfect Spring day that brought out many enthusiastic gardeners who viewed the daffodil show in the auditorium and then stepped out into the warm sunshine to enjoy a walk through Botanica, The Wichita Garden in glorious, full Spring bloom: daffodils, tulips, azaleas, flowering trees and wild flowers in the glade.

We also gained several new members for WDS during the show. Lets hope their enthusiasm for daffodils will translate into lots of hard work for the club!

From the Minnesota group, Myrna Smith, its President sent these comments on her view of the season.

This was one of my best daffodil seasons ever, perhaps because of the long, cool spring with plenty of moisture. Many varieties did well, and some that I particularly liked included *Occasionally*, *Lavalier*, *Lapwing*, *Dainty Miss* and *Foundling*. I was pleased with a number of my newly-planted varieties: *Geometrics*, *Homestead*, *Sailboat*, *Roberta Watrous*, and *Sweetness*. *At Dawning*, another of my newer ones, was spectacular and I am becoming very fond of trumpet pinks. I would dearly love to have *Fine Romance* 1W-P, which I saw for the first - and only - time at the 1994 ADS National Show in Portland! (If you've never attended a national show held in Portland and, later, gotten a sore back from being bent over for hours turning up hundreds of daffodil faces in the near-endless rows of the Oregon commercial growers, its one of life's major treats! Ed.)

Our Society's 1995 show was quite impressive with especially good showings from a number of our newer members. We were privileged to have our blooms judged by none other than Helen Link, Helen Trueblood and Phyllis Vonnegut who drove to St. Paul from Indiana. Following the show, they also provided the instruction for Judging School #1. Five of our members – Debbie Bergman, Mike Berrigan, James Jeddelloh, Karen Lundholm and Myrna Smith – took

the school and passed.

As for the view from CASCADE DAFFODILS

my season – seasons, really – began in March with a trip to my "West Coast Office" on the property I lease in the coast range southwest of Portland. I had expected to find the countryside in the full flush of Spring. Boy, was that a mistake! The first several days were a combination of sleet, hail, rain, wind and snow (very much like the weather the few days prior to the National show last year) that damaged everything in bloom and lightly scarred the buds nearest to opening. By show time, nonetheless, I picked about 50 blooms (mostly my own seedlings) for the Albany show. I picked up several blues and was lucky enough to gain the ADS White Ribbon with a lovely vase of River Queen in this, the season's largest ADS show.

My seedlings placed a distant second to the lovely examples being exhibited by Steve Vinisky, one of which was a knock-out golden trumpet. He also had a wonderful, first bloom 5W-W obtained from the pollen of a bloom of *triandrus Loiseleurii* that had been exhibited at this show some years earlier. I understand that several sibiings are as good.

I thought the Best Bloom, Pacific Rim (selected from Steve's winning Quinn Collection), to not only have been the best flower in the show, but the loveliest as well. This was the first time I had seen this new Elise Havens introduction and was most favorably impressed. Its perianth was quite flat and had flawless substance and texture. The uniformly deep, golden-yellow color in the perianth and widely spread cup is striking and is made all the more so by a precisely stitched rim of deep crimson. There were two other blooms in the show of similar quality, so it would appear to have the requisite consistency one demands in an expensive show daffodil.

There was another flower in the show that I was particularly taken with: one of John Reed's seedlings from the cross of Irish Coffee x Moonfire. Obviously, this cross was an attempt to gain the much desired 3Y-W. What resulted, in this example, instead, was a marvelous bloom of honey-yellow with a perfectly proportioned, ruffled cup in soft shades of orange-amber. Its perianth, substance and texture were superb. Apparently, however, it requires some time on the plant to mature as the exhibited stem (obviously, quite fresh) had poor pose the day of judging but was at perfect right angles the day after

judging!

The Miniature Gold Ribbon winner at this show was an incredible, twin-flowered, pure white *triandrus triandrus* (albus). Every example of this species I have ever encountered has had a pale yellowish midrib to each translucent petal. The petals of this winner, however, were a uniformly opaque, clear white. Each of the two blossoms had perfect form and configuration. Here was the flower I had always dreamed of finding but never have, alas, in the hundreds and hundreds I've seen or grown. This, clearly, is an extremely fine form of the species and should be cloned to preserve it. Its exhibitor, Marianne Burr, told me the flowers were produced from bulbs grown in rather dryish soil because, even though grown in her garden on an island in Puget Sound, its on the leeward side of the mountains and receives less rain than might be expected given its location in the otherwise damp Pacific Northwest.

Several poet seedlings I set up took blues in their (fairly large) respective classes and confirmed their worth in my eyes. Being poets, however, they are rather slow multipliers – even in Oregon. Most of the other seedlings I showed did not place very highly because they showed slight damage from the hail earlier in the week. Its worth noting that the classes for Division 2 whites and Division 2 pinks in this show contained more exhibits, alone, than one typically finds in the average show elsewhere! Within five years, I expect this show to routinely have more than 3000 stems.

Back home in Minnesota one of the real surprises in my seedling patch was a 50+ bulb series from Tart x Lights Out. All of these first bloom seedlings had solid red eyes and a touch of green in the throat. Talk about an embarrassment of riches! They will be lined out to grow on for eventual selection. I have a feeling that it is going to be difficult to select the best of these. My experience with this type, however, is that they tend to be miffy growers. So, if any of these exhibit unusual vigor, I expect them to become the cornerstone for further advances in the class.

Another series produced what can only be described as "breathtaking" blooms. Everyone that bloomed out of the cross of Euphony x Hambleton produced 90+ point blooms – remarkable! The color ranged from an ethereal, lemon-shaded-with-white (a hue Tom Throckmorton has referred to as the color of ectoplasm) to reverse bicolors and concolors of off-

white and lemon yellow. Form, substance and texture were superb and at least two thirds of the cross have yet to bloom. Obviously, this is one set of seedlings whose next bloom season will be anticipated with great impatience. I have every confidence that this cross will be one of those things about which it can truthfully be said, "too much of a good thing is never enough!"

- Dave Karnstedt

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Although I contacted the responsible party for each of the shows in the region this Spring, Ray and Myrna were the only ones to respond with anything about the season for publication. The lament of every editor is: Please, please write something for the newsletter! The simple fact of the matter is that without this input from the members of the region there will be no newsletter or, at best, a simple show summary in mid-summer. And, really, its not all that difficult to do. Its as easy as writing a newsy letter to a friend you haven't seen for awhile and telling them all about your daffodil experiences. So, y'all, how about getting out your pencils and paper (or pens, or computer, or typewriter -- hey, I'll even take Morse code if it means I'll be getting an article of "lasting interest") and tell us about your favorite daffodil this past Spring, or how you deal with your soil problems, or how you combat the prairie winds to have something available for the show, or . . . ?

OF NOTE . . .

In an article on perennial grasses in the October issue of *MIDWEST LIVING*, DSM members Mike and Jean Heger and Ambergate Gardens, are given prominent mention. Ornamental grasses are marvelous perennials that are becoming more popular with the passing seasons. They add an important dimension to the garden, particularly in Winter, when the dried seed heads provide wonderful texture and contrast to conifers in northern gardens. Traditionally, Winter's whiteness in northern gardens has been broken only by the green of conifers and the bare branches of leafless trees. Now, if only there could be an article on daffodils

FAVORITE PINK DAFFODILS

It all began with those discerning breeders, like Guy Wilson, who could see *pink* in the beige tones in the cups of the daffodils of the day. Over the years since then, pink daffodils have held a fascination for most daffodil growers. Registered cultivars with pink in the corona now number several hundred. What follows is not intended to be a reasoned evaluation of the "several hundred" but, rather, some simple observations as these flowers grow for me and as I have observed in other gardens about the country.

Several of the better known breeders have made their reputations with pink daffodils, most notably the Mitsch family and Murray Evans in the US, the Jacksons in Tasmania, John Lea and Clive Postles in England and Brian Duncan in Northern Ireland. On the other hand, I don't know of any amateur breeder who hasn't attempted at least a few pink crosses, often, with notable success.

Probably, the place to begin is with the dean of American daffodil hybridizers, the late Grant Mitsch. He registered pink daffodils in every division except Division 8, Division 9 (where it could be argued that pink is not a poeticus characteristic) and Division 12 (Division 10 is reserved for species and species variants and has no pink daffodils that I am aware of).

My favorite "pink" Mitsch hybrid is probably Akepa. I have grown this since its introduction and in several areas of the country. While it has not done well in the Siberian winters of Minnesota, it performs marvelously in western Oregon, a few miles from its birthplace, and in the dryish, sandy soil of southwestern Michigan where it occasionally produces three-flowered stems. As a show stem, however, I feel twin-flowered stems produce a more elegant exhibit. Although there may now be other pink triandrus, nothing approaches the pristine beauty -- and unquestioned class -- of this cultivar.

This seems to be one of those daffodils that, once planted, is best left alone rather than dug and replanted each year. My experience with Division 5 hybrids, in general, has been that they seem to do better in somewhat warmer regions than here; in lighter soils and full sun where warm, dry conditions

coincide with dormancy; and sheltered from the prevailing wind. If you find that Division 5 hybrids are favorites, you may be interested in experimenting with it to find conditions to its liking. For hybridizers working with this division, it has been moderately fertile in Oregon as a seed parent. To date, it hasn't been for me, but that may very well be related to the fact that it has been dug and replanted every year.

Erlrose has consistently been the first standard pink to bloom in my garden each Spring and for that trait, alone, it deserves a permanent place. The wide-shouldered perianth tends to reflex slightly, but the pure white petals are a good foil for the vibrant, rosy-pink coloring of the ruffled cup. The blooms are rather larger than the average daffodil and have heavy substance. The stem, even though strong, could be longer. Overall, however, its fully worth planting a clump of at least five bulbs in a sheltered, sunny spot to hurry them along each Spring for use at the early shows. Erlrose has great value as a hybridizing subject for those attempting to create earlier blooming pinks.

There are several high quality pink trumpets that are now available from various sources. Three of the best would be: Pink Silk, Cryptic and Melancholy. Of them, Pink Silk (another Mitsch hybrid) probably ranks first among equals.

Although the form of Pink Silk is quite show worthy, for my taste its rather severe, much like the spinster schoolmarm of days gone by: everything is there, in the right place and in the right way, but, somehow, the appealing characteristics that can so charm one are missing. While the perianth is quite flat and, often without flaw, it has somewhat narrower segments than would be ideal. Too, the trumpet tends toward "stovepipe" form and its color [while quite a deep pink (almost rose) in Oregon] shades toward the salmon side of pink when grown in most parts of the country.

Looking back after having said all of that, I have probably used this cultivar in eight out of ten crosses aiming at pink trumpets. That fact certainly places it right up there as a favored parent in my breeding program. From the hybridizing standpoint, an important characteristic is that the flowers tend to be borne on rather tall, strong stems that hold them above the leaves, sparing them from damage in all but the heaviest winds.

Cryptic and Melancholy are both from the talented

hand of David Jackson of Tasmania. They are beautifully formed flowers of quite good substance and texture with lovely, pure pink color. Melancholy tends to be a deeper pink – often rose-pink in Oregon – than Cryptic but also has the annoying habit of hanging its head, particularly when fresh. Melancholy represents something of a breeding departure (C. E. Radcliffe x Egina) for this group, as Verran does not appear in its pedigree. Until I lost it, Egina was frequently used in my own pink trumpet crosses. Alas, for various reasons, I haven't bloomed any of the resulting seedlings so I don't know if it would have produced equal results.

Cryptic, while registered as Division 2, often presents blooms that measure trumpet. Whether Division 1 or 2, it looks like a trumpet and, hence, is sometimes offered in this Division in the catalogs. The form of Cryptic tends toward a roundness and fullness that is just not present in blooms of Pink Silk (a result of its Verran heritage). The color, too, is a softer, purer pink, another inheritance from Verran.

Verran has a marvelously smooth perianth of fine form and substance that it routinely passes on to its progeny; its weakness is its pale pink color. Breeders have noted for years (with pink daffodils, in particular) that strong color is often linked with poor form while the reverse, fine form, seems to be linked with pale color. That is certainly the case with this particular clone, yet that fact in no way detracts from the really fine results that have been achieved by hybridizers using this clone. Over the years, Verran has certainly been a superb parent, readily transmitting its marvelous perianth to the seedlings of several breeders. Most of David Jackson's fine pinks, for example, have it in their background.

Sid DuBose is another breeder who has made extensive use of Verran. Unfortunately, his named pinks have not had wide distribution. Nonetheless, as a few of his introductions have recently become available and are being grown by several people about the country, this is certainly a breeder from whom worthwhile things can yet be anticipated.

This discussion about the merits of Verran brings to mind what is probably the best pink seedling I have seen from the breeding efforts of John Reed of Niles, MI. The most notable characteristic of Verran Rose (Erlrose x Verran) is its superb perianth. Completely flat, smooth as butter and of heavy substance, the sepals overlap and the petals touch. The tubular, mid-

length corona is a medium pink and is finished with a lightly ruffled edge. Its exceptional for the fact that it does not often catch a perianth segment, unlike two other favorites: Ken's Favorite and Vahu. Verran Rose is a wonderful flower and marvelous accomplishment. Without question, it will become a show bench favorite when better known. I expect this, as well as a goodly number of John's other fine seedlings, to be introduced shortly. They will be worth the wait!

More pink daffodils have been named and registered in Division 2 than in any other division. Yet, from among these hundreds, oddly, its not difficult to choose a few favorites. Of them, Fragrant Rose (the name says it all!) is probably the one I refer to most frequently as my favorite and the one I would probably choose if exiled to a desert island and able to take only one daffodil to accompany me. The marvelous fragrance – unique for the division – is, for me, is its most appealing quality. A smooth, beautifully flat perianth of heavy substance lies at right angles to the tubular, bright, rose-tinted pink corona that is centered with a deep green eye. Its a very consistent cultivar from which one can pick at random show-worthy blooms. An added bonus is the healthy, robust growth that produces large, clean bulbs. The not quite white perianth color is about its only flaw. When the snows of Winter tend to bring the daffodil memories of Spring into sharper focus, I recall most often walking along the rows through the lengthening shadows of early evening and breathing deeply of that marvelous fragrance floating on the cool currents.

Of course, the ultimate test of a would-be show daffodil is its record on the show bench. Fragrant Rose has achieved the top prize at two of world's most difficult shows. It has been Best Bloom at an ADS National Show (1987) and Best Bloom in London (1990) and each season is often the Best Bloom or Best V3 at several American shows. But . . . I wonder, how long will it be before one is able to purchase in February and March, a bunch of Fragrant Rose to enhance the breakfast table and provide a tantalizing hint of Spring to come?

In general, this is not a particularly good climate for double daffodils because of our wide temperature swings. Even though there are a number of pink doubles that are highly thought of abroad, none of them have done well enough here to become favorites. In fact, I can't recall ever getting show-quality bloom from Pink Paradise in the years that I've

grown it, or from any of the dozen or so others that I grow as well. Yet, there are pink doubles from overseas that do well under my conditions in Minnesota and superbly in Oregon. Dorchester, unquestionably, is the best of the pink doubles and makes a frequent appearance in the Engleheart Cup and ADS Hybridizer's Cup exhibits of its originator, Brian Duncan. At \$80.00 per bulb, however, it may just stay there for awhile yet. This past Spring, it received the ultimate accolade by being chosen as Best Bloom in the RHS London Daffodil Show.

Several of the Lea/Postles clones rank among my favorite pink daffodils. Pol Crocan, Pol Dornie and Pol Voulin all have wide petalled, clear white perianths and pure pink coronas along with fine presentation and consistency. Of the three, I guess I would vote for Pol Voulin as the best show flower. Certainly, its dazzling white perianth and beautifully formed, clear pink corona lend it an aura of class – of pizzazz – not often present in a daffodil, pink or otherwise. At one time, or another, each of these three has obtained a Best Bloom credit. When in top form, any of them will provide stiff competition and will be in the running for Best in Show honors.

Precedent is a daffodil classic and the parent or grandparent of many of the Mitsch and Havens pinks that are so popular today. Although this daffodil is more noted for a distinguished breeding history, rather than show bench record, its been no piker in that arena either, having logged more than its share of blue ribbons and "bests." I've always grown a goodly stock of this one and, in looking back, there has rarely passed a year that I haven't bred with it or exhibited at least one V3 that won a blue ribbon.

For one, I was disappointed to see Urchin re-registered as a Division 2 from its original registration as a Division 6. Perhaps the reflex isn't as sharp as the purists insist it needs to be, or its pose sufficiently subservient, or the crown long enough, or tubular enough . . . Yet, this is one of those daffodils I always look forward to seeing each Spring and one that I can count on for large bouquets of perfect and near perfect blooms. From such bounty, a winning single or V3 can easily be selected. In my former suburban garden, Urchin always produced blooms of moderate reflex and downward pose – *cyclamineus* traits, certainly – but the short, wide-mouthed corona reflects the admixture of Roseworthy, a Division 2 pink. Nonetheless, the form was unusually consistent and the colors clear. Its deep green eye and snowy,

diamond-dusted whiteness have always been strong points in my mind's eye. At our Minnesota show a few years ago, I exhibited a wonderful V3 of Urchin that was the White Ribbon winner; clearly, a class act!

I've never tried Duncan's Division 6 (Division 2) pink cultivars as pot plants, but with their naturally short stemmed habit, they would probably be successful and certainly something different from what one usually encounters. Kate Reade's Foundling is similar and would probably make a fine pot plant as well.

Recently, several dozen rimmed pinks have been introduced (primarily from Brian Duncan), some quite good and some not so attractive. Over the years, however, there have been three rimmed pinks that I look forward to each season: Coral Ribbon, Chiquita and N81-1, a Murray Evans seedling from Tyee x Chiquita. Each of these three flowers has a snowy-white perianth of usually good form, a deep reddish pink rim to the frilled, white crown and a luscious, dark, moss-green eye that provides a most enticing and refreshing touch to each lovely bloom. I wouldn't want to be without any of them and would have to be shown that something better is out there to replace them.

Culmination vies with Akepa as my favorite Mitsch pink. (Why do all the really good pinks seem to be Grant Mitsch creations?) A rather large bloom, its outstanding characteristic is its snowy-white perianth. Pink daffodils have always been hampered by off-white or creamy perianth color. Culmination was one of the first high quality hybrids to possess much of the *poeticus* whiteness -- the benchmark for the genus. Culmination's frilled, sharply tapered corona is a wonderful deep pink that approaches rose-red in Oregon. Good though Culmination has been for me, it just refuses to produce that haunting flush of deep rose on the base of the petals that it often does in Oregon. This cultivar (or its sibling, Music) will probably be as important to the development of a new class of daffodil -- the pink perianth -- as Binkie was to development of another distinct class: the reverse bicolor. In an attempt to magnify this characteristic and produce the pink perianth daffodil, I have tried dozens of crosses, only to find this clone reluctantly fertile as a parent, its one drawback.

Ken's Favorite is one of Murray Evans' seedlings that I could never be without. The broad, flat perianth is a clean, clear white and has sheen. Substance is good and the blooms often open without flaw (after the bulb has become acclimated to your conditions). The

ruffled, bowl-shaped cup is a lovely clear, soft rose-pink, a shade that is uniform and lasting. A deep green eye sharpens the contrast, enhancing the appealing freshness of the opened blooms. With a little searching, one can usually find eminently show-worthy blooms when this is grown in quantity.

I look forward to seeing Recital each Spring for its cup of deep, violet-tinted, rose-pink. Although cup color is its strong point with me, the broad, clean white perianth is well formed and has good substance; tall, strong stems are a bonus. The only other pink I grow that can match that appealing violet-pink in Recital's crown is John Lea's Dalchurn. Daffodils are unusual flowers in that their pink coloring has been achieved from the orange side of the spectrum, rather than from the blue side, typically represented by magenta. Only now, in some of the newer daffodils, are stable tints of magenta beginning to appear.

Yellow-pinks are a fairly recent development, but I don't have any real favorite, save one: Memento. (Grant Mitsch had a singular skill in choosing the most evocative names for his creations!). This daffodil is a hauntingly beautiful flower in shades of soft lemon and ivory. The nicely formed trumpet is a pure, soft, apricot-pink, a hue that complements the perianth color and does not compete with it. Perianths are flat and well formed, with good substance and texture. Since this color combination is not well known to the general public, and may also not be known by those new to daffodil growing, blooms of Memento on the show table always excite comment. While Memento is frequently used as a hybridizing subject for its color, its weak stem is a drawback.

Granted, this is supposed to an article about *favorite* pink daffodils, but I would be remiss if I did not mention some of the more highly rated pinks that have not been as rewarding in Minnesota as they have in their more favored homeland. Foremost in this group would be Dailmanach. When grown under my conditions in Minnesota, it has never measured up to its formidable reputation (as has often been the case elsewhere, as well), and I had long ago relegated the stock to do battle with the grasses on our former rural property. Three years ago when I dug what few bulbs remained there, a single bulb of Dailmanach got mixed into one of those stocks. It bloomed this Spring and was the equal of any of the blooms I have seen that were grown in more favored climates. It was spectacular and would have been the star exhibit in this year's Minnesota show if only that event could

have been held a few days later!

Clive Postles once told me that he felt a given daffodil was never better than when it grew and bloomed in the originator's garden. My former garden was a long, long way from Dunley Hall and Dailmanach never did approach its illustrious English heritage as it always produced a gray, crepey perianth of poor texture and pale cup color combined with a weak stem. I don't know what happened this past Spring. (I only wish I knew for sure so I could replicate it!). I suspect it was the unusually cool temperatures, moderate rainfall and relatively calm weather that allowed that bloom to approach so close to perfection. I really wonder if I will ever again see its like in Minnesota!!

What of the future? There are a number of highly touted show-quality pinks in the pipeline. I have most of them and am waiting to see if they, indeed, live up to their advance billing. Brian Duncan's Soprano, June Lake, Savoir Faire and Naivasha have been recent additions. A few clones from the exciting W-2 series developed by Murray Evans shortly before his death have been introduced: Artful, Newcomer, Upshot and Personable. Fine Romance, a seedling bred from Stoke Charity and Romance by John Pearson, produces a really lovely, near-trumpet bloom that is quite consistent. Its been a rather slow multiplier for me, however; I hope it does better in Oregon. Although I only mentioned one of John Reed's fine pinks, it is just the opening salvo of what will become a rather constant stream of new registrations from his twenty years of daffodil breeding. Sid DuBose also has a number of fine pinks awaiting naming and introduction. So the future for pink daffodils looks both bright and interesting indeed!

- Dave Karnstedt

WELCOME! TO OUR NEW MEMBERS IN:

IOWA

Kathy Larson, 312 W. High St., Marshalltown, IA 50158

ILLINOIS

Walter Allen, 686-B County Road 2425 N., Champaign, IL 61821

Susan Beard, 3711 Madison St., Oak Brook, IL 60521

Chris Gutelius, 3314 Cumbria St., Bloomington, IL 61704-1226

KANSAS

Allyson Arneson, 11860 W. 155th Terrace, Overland Park, KS 66221

MINNESOTA

Deborah Bergman, 5453 Fremont Avenue, South, Minneapolis, MN 55419

Michael Berrigan, 2149 Hallmark Avenue, North, Oakdale, MN 55128

James Jeddelloh, 134 Cecil St., SE, Minneapolis, MN 55414

Katherine Meehan, 24 Ardmore Drive, N., Golden Valley, MN 55422

MISSOURI

Jean and Jim Morris, 682 Huntley Heights Drive, Ballwin, MO 63021

Riley Probst, 418 North Van Buren, Kirkwood, MO 63122

COMING EVENTS

ILLINOIS

CENTRAL REGION REGIONAL SHOW
Chicago Botanic Garden, Chicago, IL
4-5 May 1996

Northern Illinois Daffodil Society Annual Show
Rockford Mall, Rockford, IL
27-28 April 1996

KANSAS

Wichita Daffodil Society Annual Show
Botanica, The Wichita Garden, Wichita, KS
13-14 April 1996

MINNESOTA

DSM Annual Daffodil Show
Como Park Conservatory, St. Paul, MN
11-12 May 1996; Karen Lundholm, Chairman

Judging School II
Location TBA (Call Myrna Smith, 644-3530)
12 May 1996

Dr. STAN BAIRD'S UNOFFICIAL POINT DEDUCTION SYSTEM FOR POINT SCORING DAFFODILS

This is an *unofficial* point-deduction system designed to help you succeed at point scoring in the judging school. Please study this carefully before the school. Note particularly the seriousness of the various faults, as reflected by the point deductions. **MEMORIZE THE TOTAL NUMBER OF POINTS ALLOTTED TO EACH OF THE SEVEN JUDGING CRITERIA.**

	<u>Point Deduction</u>
<u>CONDITION - 20 points maximum</u>	
Small cuts, tears and mechanical injury of perianths (as opposed to nicks, notches and mitten thumbs caused by growth patterns)	3-5
Large cuts, tears and mechanical injury of perianth, including insect and slug damage	5-10
Bruises from hail, heavy rain, or careless handling	3-5
Dirt spots (check the <u>back</u> of the flower, as well as the front)	1-5
Pollen in cup (significant amount; a few grains is unimportant, unless judging is very competitive)	1-2
Flower too young, not at peak of development; in tazettas, fewer than 75% of the florets open	10-15
Flowers too old (a major fault) indicated by loss of substance, brown tips on perianth segments, noticeably brown anthers, significantly swollen ovary – a flower that is about to fold gets no ribbon, <u>ever!</u>	10-15
Mutilated spathe	1-3
Spathe removed	5
Cup edge dried or burned by sun (primarily on red and orange cups)	5-10
<u>FORM - 20 points maximum</u>	
One or two, small perianth nicks or notches caused by growth pattern	1-5
Large perianth nicks, notches, or mitten thumbs caused by growth pattern	10-12
<u>Significant</u> twisting of perianth segments, waviness	3-5
Excessive cupping of perianth segments, segments not flat, "wingy" perianths (inner segments not lying against outer segments)	3-5
Cup misshapen; out of round; uneven serrations or ruffling	3-5
Perianth segments not overlapping	5-10
Lack of balance between perianth and corona (cup) size	3-5
Lack of axis balance (minor fault)	½-1
Asymmetry of perianth	1-5
Ragged edges on perianth segments	2-3

NOTE: Penalize cyclamineus for form if petals don't reflex uniformly. For clustered blooms, such as tazettas, *form*

relates to shape of individual florets, not their positions, which is a fault considered under "POSE."

SUBSTANCE AND TEXTURE - 15 points maximum (in total)

**Point
Deduction**

Substance (7 ½, maximum)

Thinness of tissue due to culture (can you see a pencil point through the perianth?).
Not to be confused with translucence due to aging! 3-5

Texture (7 ½, maximum)

Perianth segments crinkled, creased, folded or ribby (longitudinal ridges) 3-5

Segments dull, crepey and lacking sheen or luster 1-3

COLOR - 15 points maximum

Color streaky 10-15

Color muddy, lacking clarity (clarity is especially important in whites) 3-5

Color lacking the brightness *characteristic of cultivar*, not of correct hue for cultivar
(*differences* in red and pink cup color that are *due to climate* are unavoidable and *not* a
fault) 3-5

Green streak on back of a double flower 12-15

Reverse bicolor not reversed (i.e., corona color is not white or whitish) 3-5

POSE - 10 points maximum

Clustered florets not evenly spaced, not spaced so each can be seen to advantage (dome
shape in tazettas is considered ideal) 3-5

Neck (pedicel) is too long, too short, too thin, or is improper length for the division 1-3

Flower not at approximate right angle to stem, *except in Divisions 5, 6, 7, and 8 where
drooping is characteristic of division* (penalize serious goose-necking at least 8 points as
this indicates immaturity) 3-8

STEM - 10 points maximum

Stem too thin, too long or too short in proportion to bloom size 1-3

Stem twisted *more* than 1/4 turn (slight twisting is normal) 1-3

Stem bowed, not straight 1-3

Stem distorted, diseased, or with evidence of mechanical damage 5-8

SIZE - 10 point maximum

Bloom smaller than normal *for cultivar* (larger than normal is a virtue, if bloom is not coarse). 3-5

1995 Daffodil Show Results - Central Region

NAME OF SHOW:	Annual Daffodil Show	Ninth Annual Daffodil Show	"So Glad Its Spring"	Central Region Regional Show
SPONSOR:	Wichita Daffodil Society	Northern Illinois Daffodil Society	Midwest Daffodil Society	Daffodil Society of Minnesota
DATE:	8-9 April 1995	29-30 April 1995	7 May 1995	13-14 May 1995
VENUE:	Botanica, The Wichita Garden Wichita, KS	Rockford Mall Rockford, IL	Chicago Botanic Garden Glencoe, IL	Como Park Conservatory St. Paul, MN
CHAIR:	Margie Roehr	Katherine Robertson	Laurie Skrzenta	Ray Swanson, Karen Lundholm
NUMBER OF BLOOMS	626	568	831	171
HORTICULTURE				
<i>Exhibits/Exhibitors</i>	375/19	274/16	429/20	129/11
ARTISTIC ARRANGEMENTS				
<i>Exhibits/Exhibitors</i>	0/0	0/0	28/7	6/1
GOLD RIBBON	Ashmore*, 2W-GWW <i>Ray Morrisette</i>	Cedar Hills, 3W-GYY <i>Libby Frey</i>	Suede, 2Y-Y* <i>Carol Champ</i>	Chelan, 2Y-W <i>Myrna Smith</i>
<i>Best Standard Daffodil</i>				
WHITE RIBBON	Demitasse, 12W-Y <i>Ray Morrisette</i>	Jingle Bells, 5W-Y <i>Libby Frey</i>	Grace Note, 3W-GGY <i>Libby Frey</i>	Occasionally, 1W-Y <i>Myrna Smith</i>
<i>Best V3 Standard Daffodil</i>				
MINI GOLD RIBBON	x canaliculatus, 10W-Y <i>Kathryn J. McCune</i>	<i>N. asturiensis*</i> <i>Steve & Candy Carr</i>	Cupid, 12Y-Y <i>Nancy Pilipuf</i>	Stafford, 7, Y-O <i>Dave Karnstedt</i>
<i>Best Miniature Daffodil</i>				
MINI WHITE RIBBON	Pixie's Sister, 7Y-Y <i>Ray Morrisette</i>	Sun Disc, 7Y-Y <i>Libby Frey</i>	Quince, 12Y-O <i>Nancy Pilipuf</i>	- Not Awarded -
<i>Best V3 Miniature Daffodil</i>				
ROSE RIBBON	XH120/1**, 2Y-Y <i>Elise Havens</i>	- Not Awarded -	87-24-72 (Bravoure x Bewdy) <i>Charles Wheatley</i>	- Not Awarded -
<i>Best Standard Seedling Exhibited by Originator</i>				
MINIATURE ROSE RIBBON	- Not Awarded -	- Not Awarded -	- Not Awarded -	- Not Awarded -
SILVER RIBBON	40 <i>Ray Morrisette</i>	33 <i>Nancy Pilipuf</i>	32 <i>Nancy Pilipuf</i>	28 <i>Myrna Smith</i>
<i>Sweepstakes</i>				
JUNIOR AWARD	Viking, 1Y-Y <i>Sara Foster</i>	Yellow Festivity, 2Y-Y <i>Kyle Gilbert</i>	Ferndown, 3Y-Y <i>Rose Bradley</i>	- Not Awarded -
<i>Best Standard in Junior Section</i>				
PURPLE RIBBON	Division 5 Collection <i>Ray Morrisette</i>	Red & Orange Cupped <i>Nancy Pilipuf</i>	Division 9 Collection <i>Naomi Liggett</i>	All Yellow Collection <i>Myrna Smith</i>
<i>Best Collection of Five Different Standard Daffodils, as Specified in the Schedule</i>	Akepa, 5W-P Ice Wings, 5W-W Pearly Queen, 5W-Y Liberty Bells, 5Y-Y Tuesday's Child, 5W-Y	Loch Carron, 2Y-R Creag Dubh, 2O-R Stylish, 2O-O Andalusia, 6Y-YRR Moneymore, 2Y-R	Chesterton, 9W-GYR Starlet, 9W-GYR Glory of Lisse, 9W-YYR Joliet, 9W-YOR Poet's Way, 9W-GYR	Space Age, 2Y-Y Golden Aura, 2Y-Y Gold Coin, 2Y-Y Butterscotch, 2Y-Y Peeping Tom, 6Y-Y
LAVENDER RIBBON	<i>Ray Morrisette</i>	<i>Steve & Candy Carr</i>	<i>Naomi Liggett</i>	- Not Awarded -
<i>Five different miniature cultivar/species or miniature candidates, one stem each, from any Division</i>	Pixie's Sister, 7Y-Y x tenuior, 10W-Y Hawera, 5Y-Y Segovia, 3W-Y	<i>N. asturiensis</i> Little Beauty Snipe, 6W-W Yellow Xit, 3W-Y	bulbocodium sp., 10Y-Y April Tears, 5Y-Y Clare, 7Y-Y Fairy Chimes, 5Y-Y	

	Sundial, 7Y-Y	Toto, 12W-W	Bebop, 7Y-Y	
RED-WHITE-BLUE RIBBON <i>Collection of five different standard cultivars of American breeding</i>	<i>Elise Havens</i> TO5/2, (?), Havens XH120/1, 2Y-Y, Havens TT44/?, 3WGYO, Havens American Frontier, 2Y-YPP, Havens Regeneration, 7YYW-W, Havens	<i>Libby Frey</i> Lemon Tree, 3W-YYO, Mitsch Jingle Bells, 5W-Y, Pannill Cedar Hills, 3W-YYO, Mitsch/Havens Honey Guide, 5Y-Y, Mitsch Jade, 3W-GWW, Mitsch	<i>Nancy Pilipuf</i> Lara, 2W-O, Pannill Ginger, 2Y-Y, Evans Silken Sails, 3W-WWY, Mitsch Pink China, 2W-P, Evans Molten Lava, 3Y-YYR, Mitsch/Havens./H	<i>Myrna Smith</i> Homestead, 2W-W, Pannill At Dawning, 1W-WPP, Mitsch Eminent, 3W-GYY, Mitsch Occasionally, 1W-Y, Mitsch Gull, 2W-GWW, Mitsch
MINI RED-WHITE-BLUE RIBBON <i>Collection of five different miniature cultivars of American breeding</i>	- Not Awarded -	- Not Awarded -	<i>Nancy Pilipuf</i> Little Rusky, 7Y-GYO, Watrous Chit Chat, 7Y-Y, Fowlds Toto, 12W-W, Pannill Odile, 7Y-Y, Watrous Pixie's Sister, 7Y-Y, Mitsch	- Not Awarded -
MAROON RIBBON <i>Collection of five different standard reverse bicolor cultivars</i>	- Not Awarded -	<i>Nancy Pilipuf</i> Daydream, 2W-Y Impresario, 2Y-WWY Twilight Zone, 2YYW-WWY Dalliance, 2YYW-GWY Wasco, 2Y-WWY	<i>Nancy Pilipuf</i> Carib Gypsy, 2Y-WWY Grand Prospect, 2Y-W Twilight Zone, 2YYW-WWY Dalliance, 2YYW-GWY Impresario, 2Y-WWY	- Not Awarded -
GREEN RIBBON <i>Best collection of twelve different cultivars and/or/or species of standard daffodils from at least four Divisions</i>	- Not Awarded -	<i>Nancy Pilipuf</i> Bryanston, 2Y-Y Hitchhiker, 1Y-Y Homestead, 2W-W Dabster, 1W-Y Loch Carron, 2Y-R Minder, 1Y-Y Rapture, 6Y-Y Rival, 6Y-Y Twilight Zone, 2YYW-WWY Rim Ride, 3W-GYO Golden Aura, 2Y-Y Graduation, 2W-WWP	- Not Awarded -	<i>Myrna Smith</i> Occasionally, 1W-Y Eminent, 3W-GYY Lapwing, 5W-Y Treasure Waltz, 6Y-Y Peeping Tom, 6Y-Y Space Age, 2Y-Y Lavalier, 5Y-W Golden Aura, 2Y-Y Demitasse, 6W-Y Woodland Prince, 3W-Y Torridon, 2Y-R Sidhe, 5Y-Y
QUINN AWARD <i>Collection of 24 different cultivars and/or species of standard daffodils from at least five divisions</i>	<i>Ray Morrisette (Medal)</i> Indian Maid, 7Y-O Avenger, 2W-R Irish Rover, 2W-OOY Shining Light, 2Y-OOR Symphonette, 2Y-Y Refrain, 2W-P Whip-Poor-Will, 6Y-Y Nacre, 2Y-P Golden Dawn, 8Y-O Ashmore, 2W-GWW	- Not Awarded -	<i>Nancy Pilipuf (Ribbon)</i> Scipio, 2Y-Y Torridon, 2Y-Y Pink China, 2W-P Saberwing, 5W-GWW Lapwing, 5W-Y Dainty Miss, 7W-GWW Birdsong, 3W-YYR Pol Dornie, 2W-P Vicksburg, 1W-GWW Loch Rimsdale, 2Y-YRR	- Not Awarded -

	Lark, 2Y-WWY Baby Doll, 6Y-Y Gull, 2W-GWW Centreville, 3Y-R Homestead, 2W-W Golden Aura, 2Y-Y Rainbow, 2W-WWP Urchin, 2W-P Fragrant Rose, 2W-GPP White Tie, 3W-W Bantam, 2Y-YRR Killeaman, 9W-GYR Stainless, 2W-W Foundling, 6W-P		Norma Jean, 2Y-Y Bandit, 2W-YYO Achduart, 3Y-R Ferndown, 3Y-Y Areley Kings, 2W-GWW Caim Toul, 3W-ORR Craig Stiel, 2O-O Conestoga, 2W-GYO Ben Ledi, 2W-GWW Wetherby, 3W-YRR Dateline, 3Y-O Crackington, 4Y-O Nob Hill 2YYW-W Mill Grove, 2Y-R	
WATROUS AWARD <i>Collection of 12 different cultivars and/or species of miniature daffodils or miniature candidates from at least three Divisions</i>	- Not Awarded -	<i>Nancy Pilipuf (Ribbon)</i>	<i>Nancy Pilipuf (Ribbon)</i>	- Not Awarded -
		Cupid, 12Y-Y <i>N. j. rupicola</i> , 10Y-Y Jumblie, 12Y-O Tete-a-Tete, 12Y-Y Minnow, 8W-Y Oz, 12Y-Y Hummingbird, 6Y-Y Yellow Xit, 3W-Y Sewanne, 2W-Y Quince, 12Y-Y Toto, 12W-W Little Beauty, 1W-Y	Quince, 12Y-O Segovia, 3W-y <i>N. j. henriquesii</i> , 10Y-Y Yellow Xit, 3W-Y x tenuior, 10W-Y Snipe, 6W-W Little Rusky, 7Y-GYO Xit, 3W-W Chit Chat, 7Y-Y <i>N. j. rupicola</i> , 10Y-Y Cupid, 12Y-Y**	
THROCKMORTON AWARD <i>Best collection of 15 cultivars and/or species of standard daffodils from 15 different RHS classifications</i>	- Not Awarded -	<i>Libby Frey (Ribbon)</i>	<i>Nancy Pilipuf (Ribbon)</i>	- Not Awarded -
		Akepa, 5W-Y Grace Note, 3W-GGY Killearnan, 9W-GYR Cedar Hills, 3W-GYY Meredith, 3W-YYO Fairgreen, 3W-GYO Fragrant Rose, 2W-GPP Honey Guide, 5Y-Y Lemon Tree, 3W-YYO Jingle Bells, 5W-Y Solar Tan, 3Y-R Jade, 3W-GWW Sweet Music, 4W-GWW Pewee, 3W-GPP Tripartite, 11Y-Y	Estrella, 3W-YYO Craig Stiel, 2O-O Homestead, 2W-W Wetherby, 3W-YRR Merlin's Castle, 3W-GYO Verwood, 3Y-YYO Vicksburg, 1W-GWW Avenger, 2W-R Panache, 1W-W Scipio, 2Y-Y Conestoga, 2W-GYO Ocean Spray, 7W-W Mill Grove 2Y-R Saberwing, 5W-GWW Loch Rimsdale, 2Y-YRR	

	*ex Quinn Collection **ex Red-White-Blue Collection	*ex Lavender Ribbon Collection	*Best Novice **ex Watrous Ribbon Collection	
BRONZE RIBBON				- Not Awarded -
MINIATURE BRONZE RIBBON				- Not Awarded -
AHS SILVER MEDAL				- Not Awarded -
AHS GOLD MEDAL				- Not Awarded -
	BEST USE OF DAFFODILS IN A DESIGN		Andree Hognested	?
	CREATIVITY DESIGN		Eve Hessel	?
	TRI COLOR		Bill Hessel	?

CLASSIC DAFFODILS -- CLASSIC PARENTS

Over the hundred fifty, or so, years that daffodils have consistently bred by man in an attempt to produce something different from existing forms and colors, there have emerged several daffodils that have been proven over a range of crosses to be excellent parents. It is my intention, in a series of articles, to explore the effect several of these classic parents have had on the daffodil world.

For many daffodil fanciers the lovely flowers of Division Six have no peer. Of the many additions to this division as a result of matings with *Narcissus cyclamineus*, perhaps the most productive (as well as famous) has been with Mitylene used as the capsule (i.e., pod) parent.

The Englishman Cyril Coleman in the 1940s registered three well known cultivars from the cross Mitylene x *N. cyclamineus*. To my knowledge, he was the first to have made this cross. The three seedlings he registered: Charity May, 6Y-Y; Dove Wings, 6W-Y; and Jenny, 6W-W are still widely grown and frequently shown each Spring. Dove Wings is a personal favorite and one I look forward to seeing again each year. Jenny is not a particularly good show bloom but seems to be coming into its own when used as a seed parent and has produced some quite remarkable things. While it is pod fertile, its not a particularly heavy seeder (in my experience); I've not tried it as a pollen parent. Nonetheless, its quite possible that it will emerge in its own right as a classic parent. Apparently, there was a fourth seedling registered from this cross, a 6W-Y named Kitty. I've not grown this daffodil and I know nothing about it.

In the sixties, Grant Mitsch repeated the cross and, I think, achieved even better results. White Caps, the bicolor seedling registered from the cross, has long been a favorite. In form, this is a little larger and wider in all respects than is its cousin, Dove Wings. The bright yellow color of the trumpet is clearly better, as well. I lost my little stock of this the winter after the move to White Bear Lake and I don't know that its available any longer from commercial sources. Willet, a sibling, remains my favorite all yellow Division 6 of this era since it has much deeper color, better form and much better substance than Charity May. Also, in my experience, its a far better grower than is Charity May. For that reason, I find it odd that its not widely available. Thus, for some reason, Willet remains almost unknown. One seldom sees this flower at shows, for example, and its no longer offered by its originator.

For all I know, others may have made this cross elsewhere in the world that I'm not aware of. Even though many Division 6 crosses have been made in an effort to improve the genre, these examples from one of the daffodil world's classic crosses retain much of the charm of the species and, clearly, have stood the test of time since the first examples from Cyril Coleman's work appeared in the late forties.

A FINAL NOTE . . .

Years ago when I was taking my judge's training, much of it occurred on the West Coast where I first encountered Dr. Stan Baird's little "system." It helped to take much of the confusion out of the evaluation process for me because now I could have (in hand) a definitive guideline. I've been so impressed with it that its been reprinted (with permission) elsewhere in this newsletter. To my knowledge, however, I don't think that it is being used anywhere but in the courses taught on the West Coast, and that's unfortunate.

Its been my experience that student judges tend to penalize faults more severely than they really should, probably because they have not had anything which took the mystery out of the process as this so neatly does. Even after becoming certified as a judge and with several judging stints under your belt, Stan's little "crib sheet" is always worth a review. The only element in his point deduction system where I would tend to disagree with him is the penalty for the "green streak on back of a double flower" fault. One has to be careful here as, often, a flush of green on the exterior base of the sepal is normal, particularly if the accompanying segment is flat. It becomes a severe fault when the streaking is obvious and extends (partially or totally) the length of the sepal (the width of the streak will vary), or causes a degree of crippling in the segment itself. I don't know that a definitive cause has been identified, but it is certainly more prominent in regions of widely fluctuating temperatures during bloom time, in particular, those that experience unusually cold nights.

- Dave Karnstedt