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THE COVER DRAWING

by Helen S. Kaman, is of 7b Cherie, one of her favorites and a general favorite, as shown by its place on the Symposium from 1955 to 1975.

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THE IRISH (AND OTHERS) CAME!

By KATE READE, *Ballymena, Northern Ireland*

As we stepped off the airplane in Philadelphia the hot air hit us, and we had the first intimation of the heat wave we had been reading about. We were taken quickly through the customs, and the boxes of flowers, always a worry to travel with, appeared, still strapped together as they had left Belfast. We were shown into an office where a large worried-looking man, who had to deal with imported plant material, stood doubtfully wondering what to do. When we opened the boxes for him, he gazed at the splash of color, and Sir Frank Harrison said "Those are the little green-eyed ones." The poor man looked more confused than ever, expecting to find some green-eyed leprechauns popping out at him.



Overseas visitors: Jack Goldsmith, Mrs. Lionel Richardson, Brian Duncan, Mrs. J. Abel Smith, John Lea, Mrs. Kate Reade, Matthew Zandbergen, Lady Harrison, Sir Frank Harrison.

"I don't know," he said, "This is a large consignment, is there any soil?" We moved the tissue paper, and allowed him to examine the clean stems, assuring him that there was no soil. All the time the flowers were muttering: "We want a drink." At that moment a miracle happened in the shape of Mr. Wallace Windus, and in no time we, luggage, and flowers were safely in his car and bowling happily along towards Philadelphia. I cannot say how grateful we were to him for meeting us and for going so many times to the airport, as the foreign visitors were arriving at different hours. Particularly so, when we discovered that he was such a keen and successful exhibitor himself.

Having arrived at the Holiday Inn, we found our rooms waiting for us and tin wastepaper baskets to put the flowers in. It was marvelous to feel we had really touched down. We got the flowers into water, had a drink and a meal, and went to bed.

In the morning all was hustle and bustle, and we helped to fill test tubes and set them in blocks. All the time we were made to feel thoroughly welcome. We appreciated the tables we were given for our trade displays and the way the hall was set out. We did not have too many flowers to put up, so we were spared the awful race against the clock that we meet with in so many shows at home. There was time to greet friends and so many people we had met at the Williamsburg convention. It was interesting to see the competitors bringing in their flowers, and I admired their stamina as they worked half the night, staging.

On Friday morning the Continental breakfast started us off in good form, and then came the serious part of the day, registration, when we were handed out little bags of surprises, and I was able to indulge in my childish delight in "Brantubs." I may say that the little plastic ruler, which was one of the gifts, has already been used a lot for measuring seedlings.

We cannot thank Mrs. Bloom and her panel enough for allowing us to join in the judging. I think that all of us who came from overseas enjoyed the experience and gained something from it. It was sad that the very hot sun had done so much harm to the daffodils, but it was also amazing that so many good flowers were produced in spite of the weather. One very noticeable fact about American shows is the large number of flowers from Divisions 5 to 10. In England and Ireland these classes are usually very badly supported. One enchanting 7b I noticed in several classes was Eland, which I see is a child of one of my favorite American flowers, Aircastle.

We were very well entertained at sherry and lunch for the judges, and I was lucky enough to be taken shopping by Mrs. Bloom and to see a little bit of the Philadelphia area.

The evening's entertainment, which seemed to be going from party to party, helped to dull the nerves to be ready for the after-dinner panel discussion in which four of us took part. This was quite an ordeal, but it gave us a chance to compare notes, and in the end it was both interesting and fun.

I thought Bill Roesse did his stuff very well when he handed over to Bill Ticknor, but then, I am prejudiced in favor of the Roeses; it is not everyone you can leave in your home when you set off to America, to look after the dogs, feed your son, and pollinate your daffodils while your husband is in Dublin!

On Saturday morning the lectures were very good. I was fascinated by Dr. Craig's talk on plant genetics. Like all good lecturers, he was bursting

with life and energy and enthusiasm when he was speaking, but afterwards he looked tired and drained as if he had given his all. I took copious notes, and he has clarified a lot of points that I did not understand.

Plant nutrition, by James K. Rathmel, was also of worldwide interest, and the three practical ADS members, Marie Bozievich, Louise Hardison, and Kathy Andersen, spoke with much experience and common sense.

We were all grateful to the kind hosts and hostesses who took us out to lunch before the bus tour. As far as I was concerned the highlight of the tour was the exhibition and reception at the Pennsylvania Horticultural Society's rooms, where we saw some very fascinating old books and pictures and were given glasses of delicious punch.

The tragedy for me on Saturday night was that I had to leave the banquet in a hurry and retire to bed before Wells Knierim gave his details of the New Zealand trip, and I also missed Bill Pannill's speech, which I am told was a personal account of the early days of ADS, so amusingly told he had people rolling in their seats.

The Convention had to end, but I know that I am writing for all those who came from England and Ireland when I say that something in the kindness and friendliness of the welcome we received touched all our hearts and has inspired us to grow better daffodils and to greet all visitors with some of the kindness and generosity that we received in America. We were invited into many homes, shown some wonderful gardens, and treated with such warmth and affection by people we had never met before, that we were made to feel very grateful for such wonderful hospitality. We were even accorded our own private medical officer, who managed to keep us all on our feet (more or less) during the few hectic days spent at the Holiday Inn. Some of us even spent some time in the cells of the Chambersburg Jail, but we were bailed out by Dr. Bender's brother and sister-in-law, who allowed us to spend the afternoon at their lovely old farmhouse. In the evening we were given a superb dinner, perhaps to make up for wrongful arrest!

It is impossible to mention all the people who made our trip so memorable, but I cannot end this article without mentioning the lunch organized for us by the Washington Daffodil Society at Evans Farm Inn, McLean, Virginia. We found it a thoroughly relaxed and friendly gathering, in beautiful surroundings, not forgetting the delicious food.

To all those who entertained us at and after the 1976 Convention — thank you, and may we return your hospitality some day.

(Some of our members may not know that the Chambersburg Daffodil Show was held in the former town jail, now restored for community uses.)

DAFFODIL CLASSIFICATION REVISION

This Bicentennial Year of ours is a revolutionary time for daffodils, not in the sense of thoughtless radicalism but in the sense of great change. Professional and amateur hybridists in our country and around the world are producing bigger, smaller, sturdier, brighter, more colorful daffodils in an amazing variety and combination of color and form.

The old classification system no longer can do the job and has been loosely propped up with a color code. The Royal Horticultural Society, which has the international responsibility for the registering of daffodil names, has undertaken to review and to change as necessary the daffodil classification system. Mr. John Cowell of RHS has invited suggestions from societies and individuals around the world. Some of the ideas of our British brethren seem quite radical to us conservative Americans — ideas such as the use of the term “grex” to name tribes of seedling daffodils of a particular cross, and, the distribution of split corona daffodils into the trumpet and cup classes.

At the Board of Directors meeting in Philadelphia this April an ad hoc committee was named to develop a proposed ADS position that could be voted upon at the meeting in Hot Springs, Arkansas, this fall. Willis Wheeler is chairman of the group and is wrestling with a myriad of ideas. The final, agreed upon, classification system will necessarily be a compromise and will undoubtedly disappoint some.

Dr. Tom Throckmorton, backed by a massive amount of information stored in his computer, has proposed a revised system that offers a number of great advantages. It is simple to learn and use. The 12 divisions remain virtually intact. It defines the colors of the daffodil in much greater detail and it lends itself with great flexibility to show schedules.

Our ADS position, when it is determined, will be one among many that the RHS will consider. Our daffodils are changing, and for the better. A new classification system is about to be devised for the daffodils of today.

—WILLIAM O. TICKNOR

A SHORT HISTORY OF THE CLASSIFICATION OF DAFFODILS

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

The basic reason for any sort of classification is essentially to allow the comparison of “like with like.” In setting up various schemes of classifications this principle is often overlooked or not understood.

The classification of daffodils did not arise whole and complete; it has been a matter of evolution. Each additional feature has made the classification more useful to a greater number of people. Sometimes elements of the system have outlived their usefulness but have been retained with newly evolved meanings.

Historically, daffodil classification has been almost entirely based on the form of the blooms. Since there is great variation of form among daffodils, the varieties have ultimately been divided into 12 major Divisions. It has not always been thus! The daffodil is still an evolving plant and the changing classification bears this out.

Not quite 70 years ago the first established Classification of Daffodils was attempted and divided the cultivars into seven Divisions. This system was modified on several occasions and by 1923 the Classification established 11 Divisions. These were based on the evolving form of the daffodil:

Division I All trumpets

Division II *Incomparabilis*: large cupped varieties, largely resulting from crosses between trumpets and small cups

Division III *Barrii*: small cups, largely the product of poet \times *incomparabilis* crosses

Division IV *Leedsii*: white or pale flowers, either large or small cupped.

Each of these divisions was variously subdivided into a and b groups. Such division was inconsistent, indicating perianth color in Division I, II, and III, but indicating length of corona in Division IV.

Divisions V through IX were species hybrids.

Again the inconsistency of a and b in Division V to indicate corona length, while corona length was ignored in Divisions VI and VII.

Division X was reserved for doubles.

Division XI included species and "wild forms."

Another intruding inconsistency: species double forms were included in Division X.

After using this system for 25 years, it was revised and what is essentially today's Classification came into force in 1950. And yet, the former inconsistencies were not mended, and indeed in some instances were multiplied. The subdivisions a, b, c, and d in the first three divisions came to indicate perianth color, not cup size. And yet, in Division V, a and b continued to indicate corona size. This inconsistency was extended to Divisions VI and VII for no very obvious reason. Division VIII remained constant, but in Division IX the language became inconsistent. All other species hybrids were based on "distinguishing character." In Division IX, for no apparent reason, inconsistent language was used; i.e., distinguishing characters, "without admixture of any other." This makes it almost impossible to improve or evolve the poets beyond the late Rev. Engleheart's hybridizing.

The old Division X became Division IV, but still included the species doubles. The new Division X, species and wild forms, remained and a new Division XI was made to include all other unclassified varieties.

A single revision was made in this scheme of classification in 1969, and Division XI was made inclusive only of the split-corona cultivars. A new Division XII was established to contain all other unclassified forms.

In 1973, at the urging of the ADS, a color code was appended to the classification, allowing for the first time a more accurate and useful description of daffodils. This color coding resulted from an attempt to put descriptive material into a simplified form for computer storage. The result was so satisfactory that its usage has been extended to the classification system of 1975.

The interpretation of color is highly subjective, and yet is sensitive to slight variations. It was decided to restrict color coding to the terms white, green, yellow, pink, orange, and red. To expand this list of colors would not make for greater accuracy, but would make for a wider range of difficult decisions. The present usage of this color code resulted from continuing discussions with the Classification Committee of the RHS. In the first three divisions, color coding was restricted to the description of colors in the three

zones of the corona. In the remaining divisions, color coding was used to describe the perianth color, as well as the distribution of color in the cup.

The original suggestion to the Committee was that in self-colored blooms, the code might be restricted to a single letter. In other varieties, if the corona should be largely of a single color, it was suggested that a single letter stand for the color in all three cup zones. These suggestions were amended by the Committee, and insistence was placed on the importance of designating the colors of three coronal zones in all instances. Also, the color of the perianth must be indicated in all Divisions except I, II, and III. This meant for a good deal of repetitive and apparently useless lettering, but was considered acceptable, if not completely desirable.

It is through these steps that the current 1975 Classification of Daffodils has grown.

Now is the time to simplify the Classification, make it consistent, and make it increasingly usable. To do this we need but take one further step and round off a few rough edges:

(1) We should drop all a, b, c, and d's from the division classifications. They are inconsistent from division to division; i.e., Division I and Division V. In the first three divisions, these letters indicate, in a vague manner, perianth color. *How much more to the point it is to use the perianth color itself.* This is especially true as the hybridizer continues to inject orange and reddish tones into some of the perianths. *Example:* Arctic Gold 1a YYY is the current classification. Forget the a and substitute color, as 1 YYY. This is reasonable, consistent, but also repetitive and a little ridiculous. How much better is 1 YY indicating a yellow perianth and an all-yellow corona. But best of all is 1 Y — a simple contraction denoting a self-yellow trumpet. *Example:* Ceylon 2a RRR. 2 YRRR is better. 2 YR is best. *Example:* Merlin 3b GYR. 3 WGYR is better and also best. It is only in the multi-hued corona that the lengthier color codes are necessary. But it is in precisely such varieties that the description is most needed. *Example:* Sabine Hay 3a RRR. 3a ORRR is better. 3 OR is best. And I can think of no more satisfactory way to classify and describe this unusual cultivar. And yet, still more unusual varieties are waiting in the wings.

In Division IV, the few species doubles should be returned to Division X. The color coding proceeds pretty much as it is now. The use of contractions to indicate self-colored flowers is obvious.

In Division V, the a's and b's serve no really useful purpose save to dignify an artificial distinction to which exhibitors have become accustomed. Out of almost 10,000 daffodils in the *Daffodil Data Bank*, only 143 are in Division V. It seems on the surface a bit picayune to subdivide these into 84 cultivars in Class 5a and 59 varieties in Class 5b. Seventeen of these owe much of their popularity to their inclusion in the ADS Miniature List. A majority of the remainder do not even exist today. Is it worthwhile maintaining this artificial distinction between triandrus hybrids based on cup length when so few cultivars are actually involved?

The same thoughts are applicable to Divisions VI and VII. I can find only 127 cultivars in Division VI since record keeping began. There are 109 6a's and only 18 6b's. Consider the value of dividing cyclamineus hybrids into groups of 109 and 18. In the short-cupped group there is but a single miniature, and I can only recall a personal acquaintance with 4 of the 18. A large number of these have gone the way of high-button shoes.

Division VII is little better. There have been recorded only 45 Class 7a's and 101 Class 7b's. The Miniature List accounts for 21 of the total, and I have personally seen less than 30 of the whole Division. How important is the division of jonquil hybrids into subdivisions?

The subdivisions of both jonquil and cyclamineus hybrids is of fairly recent origin; i.e., since 1950. I do not know what pressures created the subdivisions, but overwhelming demand certainly wasn't high on the list. Those who have a specific interest in these divisions may feel differently. However, I suspect a greater real interest would prevail in each division were it to be considered as a whole.

Division VIII stands unchanged. There are only 91 in the whole group and only seven introductions since 1959.

Division IX deserves some new blood. The inconsistency between the poets and the other species hybrid divisions should be remedied. The Scheme of Classification should delete the modifying phrase: "without the admixture of any other."

Division X is best left alone, with the addition of the species doubles. Some people think this group should be abandoned. The reasoning is that Fernandes' work allows species to be classified along with *genetically similar forms* in other divisions. At first glance this may seem an elegant departure. But it must be remembered that the purpose of a classification is to allow the comparison of like kinds! There is little to recommend the comparison of Arctic Gold and *N. cyclamineus*. Their genetic ideographs may be somewhat similar, but there the similarity ends. This attractive thought can be reviewed in years to come when we know a bit more about the genetics of the daffodil. To open up Division X now would make Pandora's Box look like a Sunday School discussion group alongside a beleaguered Classification Committee.

Division XI was recently created and serves its purpose.

Division XII is a singular catch-all. It contains only 18 cultivars and all of these are either bulbocodium or cantabricus hybrids. Almost another new Division!

In summary, there follows one possible way to rewrite the Classification with greater simplicity, less inconsistency, and making the whole a more useful tool now and in the future.

A PROPOSED CLASSIFICATION OF DAFFODILS

1. The classification of a daffodil cultivar shall be based on the description and measurements submitted by the person registering the variety, or shall be the classification submitted by such person.

2. Colors applicable to the description of daffodil cultivars are abbreviated as follows:

W — white or whitish

G — green

Y — yellow

P — pink

O — orange

R — red

3. For purposes of description, the daffodil flower shall be divided into perianth and corona.

4. The perianth shall be described by the letter of the color code most

appropriate.

5. The corona shall be divided into three zones: an eye-zone, a mid-zone and the edge or rim. Suitable coded color descriptions shall describe these three zones, beginning with the eye-zone and extending to the rim.

Using these basic requirements, daffodils may be classified as follows:

DIVISION I: TRUMPET NARCISSI OF GARDEN ORIGIN

Distinguishing characteristics: One flower to a stem; trumpet or corona as long or longer than the perianth segments.

1. The letter of the color code most accurately describing the perianth shall follow the Division I designation.

2. The letters of the color code most accurately describing the zones of the corona shall then follow, from the eye-zone to the rim.

3. If the corona is substantially of a single color, a single letter of the color code shall describe it.

4. If the entire flower is substantially of a single color, i.e., self-colored, it shall be described by a single letter of the color code following the Division I designation.

DIVISION II: LONG-CUPPED NARCISSI OF GARDEN ORIGIN

Distinguishing characters: One flower to a stem; cup or corona more than one-third, but less than equal to the length of the perianth segments.

1. The letter of the color code most accurately describing the perianth shall follow the Division II designation.

2. The letters of the color code most accurately describing the zones of the corona shall then follow, from the eye-zone to the rim.

3. If the corona is substantially of a single color, a single letter of the color code shall describe it.

4. If the entire flower is substantially of a single color, i.e., self-colored, it shall be described by a single letter of the color code following the Division II designation.

DIVISION III: SHORT-CUPPED NARCISSI OF GARDEN ORIGIN

Distinguishing characters: One flower to a stem; cup or corona not more than one-third the length of the perianth segments.

1. The letter of the color code most accurately describing the perianth shall follow the Division III designation.

2. The letters of the color code most accurately describing the zones of the corona shall then follow, from the eye-zone to the rim.

3. If the corona is substantially of a single color, a single letter of the color code shall describe it.

4. If the entire flower is substantially of a single color, i.e., self-colored, it shall be described by a single letter of the color code following the Division III designation.

DIVISION IV: DOUBLE NARCISSI OF GARDEN ORIGIN

Distinguishing characters: Double flowers.

1. The letter of the color code most accurately describing the perianth shall follow the Division IV description.

2. The letters of the color code most accurately describing the admixture of petals and petaloids replacing the corona shall follow in proper order,

using 3, 2, or 1 color codes as appropriate.

3. If the entire flower be substantially of a single color, i.e., self-colored, it shall be described by a single letter of the color code following the Division IV designation.

DIVISION V: TRIANDRUS NARCISSI OF GARDEN ORIGIN

Distinguishing characters: Characteristics of *Narcissus triandrus* clearly predominant.

1. The letter of the color code most accurately describing the perianth shall follow the Division V designation.

2. The letters of the color code most accurately describing the zones of the corona shall then follow, from the eye-zone to the rim.

3. If the corona is substantially of a single color, a single letter of the color code shall describe it.

4. If the entire flower is substantially of a single color, i.e., self-colored, it shall be described by a single letter of the color code following the Division V designation.

DIVISION VI: CYCLAMINEUS NARCISSI OF GARDEN ORIGIN

Distinguishing characters: Characteristics of *Narcissus cyclamineus* clearly predominant.

1. The letter of the color code most accurately describing the perianth shall follow the Division VI designation.

2. The letters of the color code most accurately describing the zones of the corona shall then follow, from the eye-zone to the rim.

3. If the corona is substantially of a single color, a single letter of the color code shall describe it.

4. If the entire flower is substantially of a single color, i.e., self-colored, it shall be described by a single letter of the color code following the Division VI designation.

DIVISION VII: JONQUILLA NARCISSI OF GARDEN ORIGIN

Distinguishing characters: Characteristics of the *Narcissus jonquilla* group clearly predominant.

1. The letter of the color code most accurately describing the perianth shall follow the Division VII designation.

2. The letters of the color code most accurately describing the zones of the corona shall then follow, from the eye-zone to the rim.

3. If the corona is substantially of a single color, a single letter of the color code shall describe it.

4. If the entire flower is substantially of a single color, i.e., self-colored, it shall be described by a single letter of the color code following the Division VII designation.

DIVISION VIII: TAZETTA NARCISSI OF GARDEN ORIGIN

Distinguishing characters: Characteristics of the *Narcissus tazetta* group clearly predominant.

1. The letter of the color code most accurately describing the perianth shall follow the Division VIII designation.

2. The letters of the color code most accurately describing the zones of the corona shall then follow, from the eye-zone to the rim.

3. If the corona is substantially of a single color, a single letter of the color code shall describe it.

4. If the entire flower is substantially of a single color, i.e., self-colored, it shall be described by a single letter of the color code following the Division VIII designation.

DIVISION IX: POETICUS NARCISSI OF GARDEN ORIGIN

Distinguishing characters: Characteristics of the *Narcissus poeticus* group clearly predominant.

1. The letter of the color code most accurately describing the perianth shall follow the Division IX designation.

2. The letters of the color code most accurately describing the zones of the corona shall then follow, from the eye-zone to the rim.

3. If the corona is substantially of a single color, a single letter of the color code shall describe it.

4. If the entire flower is substantially of a single color, i.e., self-colored, it shall be described by a single letter of the color code following the Division IX designation.

DIVISION X: SPECIES AND WILD FORMS AND WILD HYBRIDS

All species and wild or reputedly wild forms and hybrids. Double forms of these varieties are included.

1. The letter of the color code most accurately describing the perianth shall follow the Division X designation.

2. The letters of the color code most accurately describing the zones of the corona shall then follow, from the eye-zone to the rim.

3. If the corona is substantially of a single color, a single letter of the color code shall describe it.

4. If the entire flower is substantially of a single color, i.e., self-colored, it shall be described by a single letter of the color code following the Division X designation.

DIVISION XI: SPLIT-CORONA NARCISSI

Distinguishing characters: Corona split for at least one-third of its length.

1. The letter of the color code most accurately describing the perianth shall follow the Division XI designation.

2. The letters of the color code most accurately describing the zones of the corona shall then follow, from the eye-zone to the rim.

3. If the corona is substantially of a single color, a single letter of the color code shall describe it.

4. If the entire flower is substantially of a single color, i.e., self-colored, it shall be described by a single letter of the color code following the Division XI designation.

DIVISION XII

All narcissi not falling into any one of the foregoing Divisions.

1. The letter of the color code most accurately describing the perianth shall follow the Division XII designation.

2. The letters of the color code most accurately describing the zones of the corona shall then follow, from the eye-zone to the rim.

3. If the corona is substantially of a single color, a single letter of the color code shall describe it.

4. If the entire flower is substantially of a single color, i.e., self-colored, it shall be described by a single letter of the color code following the Division XII designation.

(May an editor make two suggestions in the interest of simplification? (1) Use the word "daffodil" instead of "Narcissus" except for botanical specific names. (2) Discontinue completely the use of Roman numerals. After all, few, if any, active daffodil growers or exhibitors are ancient, or even modern, Romans. R. C. W.)

INCONSISTENCY OF DAFFODILS

By MURRAY W. EVANS, *Corbett, Oregon*
(From *Pacific Region Newsletter*, June 1976)

Among the various flowers in your garden, most will come true to form and color, providing they are not affected by disease or lack of water or of nutrients. Not so with daffodils; there are few, even when grown under optimum conditions, that give typical blooms year after year. Colors in red cups and pinks, of course, are dependent on temperature and moisture factors when they are ready to open. If too warm and dry, they will be forced out with only a hint of their intense colors usually expected of them. Self yellows and whites fare better in the same situations that cause wan colors in pink and red cups. Although whites need warmth and sun to develop their dazzling sheen, they are adversely affected in weather which is too damp and cool. In our Northwest climate, many registered as 1c or 2c remain 1b or 2b throughout most of their lives.

The most worrisome aspect of daffodil inconsistency is form; some will be magnificent one year and mediocre the next. Often, after registration as a promising new member in its category, it will sulk and give typical blooms only one year in three. The dream of all daffodil breeders is to raise a flower so dependable that show quality blooms can be gathered at random. Common imperfections of form are lack of substance, irregular perianths and "mitten thumbs," caused by perianth segments catching in the folds of the cup margin. Unfortunately, the more ruffle in the cup margin, the more likely the flower will be thus affected. The mitten thumb syndrome can be eliminated by breeding daffodils with smooth cup margins, but then we would end up with a lot of look-alikes. For no apparent reason, some cultivars known for dependability will give performances considerably below par in an average or nearly ideal season. In our climate, more often than not, blooms average much better from bulbs left down more than one year. Growers in other regions may find through experiments with various types, the procedures best suited to their own situations. Perhaps the inconsistency of daffodils is one reason why fanciers grow so many cultivars, hoping to have some perfect blooms at the right time!

OLD AND NEW DAFFODILS IN A GOOD SEASON

By DR. GLENN DOOLEY, *Bowling Green, Kentucky*

The last daffodil season reminded me of a smooth and free-flowing stream. There were no rapids or log jams to ruffle the flow of water. No storms or harsh winds damaged the beautiful blooms. Consequently, my season was a smooth-flowing one. A warm spell of weather in the late season did shorten the period of bloom for the late daffodils, but there were some 90 days of daffodil blooms.

In order to keep one's daffodil season flowing smoothly, new daffodils must be added each season. Of late years I have added many new doubles. Most of these were late in blooming, so that they were not available at show time. Therefore it was necessary to rely on the older *Twink*. The blooms of it were the best that I have seen in years. The new doubles planted last year were *Celebration*, *Egg Nogg*, and *Golly*. Early indications are that they will be valuable additions to any grower's garden. In the past few years there has been a surge of new doubles coming on the market. Some of the very latest are the pink doubles. There is a never-ending flow of new things in this division.

Among new poets I thought *Tweedsmouth* was superior in quality. *Felindre* was quite different from the other poets. I should like to have seedlings from it. It is difficult to understand why the poeticus daffodil has not established itself in many more of our gardens.

The newer reverse bicolors are showing a vast improvement over the earlier ones, especially with regard to health. I thought that *Moonspell* and *Drumwillan* (2d's) were most worthy. Again, the reverse jonquil hybrids are quite showy — I would like to refer to them as being 7d's. I am looking forward to a reverse cyclamineus hybrid and a reverse triandrus hybrid. I have been attempting crosses of the latter. *N. cyclamineus* blooms entirely too early for me to use successfully in hybridizing. I am having some difficulty in keeping the newer cyclamineus hybrids, and find I keep going back to the older ones. I thought 6a's *Ibis* and *Willet* were excellent, however. *Mite*, a 6a miniature, grows like a weed. A clump of it in bloom is a most rewarding sight.

Visitors admire *Sun Dance 1a*, even though this old trumpet is not a show flower. I often refer to it as a ribbon of gold because it is planted in a row. Needless to say, many of the newer trumpets do not like my growing conditions very well. Some will fade out of the picture, while others seem to sulk as they give few blooms and slow increase. Yet old *Lord Antrim* blooms away at a terrific pace. I have some better luck with the white trumpets, but nothing beats the dazzling array of blooms of *Mount Hood* and *Beersheba*. I am hoping for a small increase with some others. The newer reverse trumpets seem to show a much better health quality. *Nampa* and *Honeybird* keep rolling along with me, yielding marvelous flowers.

The purpose of these comments is to point out the great excitement and thrill in looking forward to the first blooms of the newer daffodils. In my eagerness I have often thought that I would like to slice a daffodil bulb so that I could look inside and see the bloom. However, it does not work that way. One must grow a bloom from a bulb in order to see just what is inside. The story is the same for a seedling bulb. Here lies the excitement in growing daffodils!

TISSUE CULTURE — A NEW WAY TO PROPAGATE DAFFODILS

By JANET E. A. SEABROOK and BRUCE G. CUMMING
*Department of Biology, University of New Brunswick
Fredericton, New Brunswick, Canada*

As daffodil breeders must surely know, it takes 5-7 years for the seedlings of a potentially desirable cross to bloom. Then, to add further possible frustration, it takes a protracted period before a new variety will multiply in sufficient numbers for exhibition and marketing. Propagation by natural offsets is particularly slow. The method of multiplication devised by Dr. Alkema of The Netherlands is the best one currently available and still only produces about 50 bulbs in 2 years. As described by Mr. Tompsett in *Daffodils 1973*, this method involves cutting the mother bulb into vertical slices to obtain small pieces of the basal plate, each with two attached scales. The so-called "twin scales" hopefully have a small growing point (called a meristem) at their base which is protected by them.

We have recently developed a new method for the propagation of daffodils in our laboratory at the University of New Brunswick, Fredericton, N.B., Canada. A preliminary article on this work has been published in May 1, 1976, issue of *The Canadian Journal of Botany*; a further communication is being published in *RHS Daffodils, 1976*. Our method involves the vegetative multiplication of plants, using micropropagation ("tissue" or "axenic" culture). We should note in passing that certain varieties of sugar cane, soybean, *Gerbera*, *Gladiolus*, and orchids, to name just a few, can now be multiplied using specific tissue-culture techniques.

The daffodil tissue (leaf bases, flowering stems, and ovaries) is removed from the bulb and surface sterilized. Small pieces of tissue, about 3 x 3 mm in size, are then half buried in a jellylike (agar) nutrient medium in a small vial or jar which serves as a mini-greenhouse.

The rather complex nutrient medium contains the so-called major (macro) elements, such as nitrogen, phosphorus, and potassium, and also the minor (micro) elements, such as iron and boron, in the combinations and concentrations used in the hydroponic culture of plants. The value to plants of many of these mineral elements is well known, although the specific roles of some of them in plant growth and development are quite obscure. Various vitamins, sugar (sucrose), organic complexes (such as casein hydrolysate—milk solids), and plant hormones, are also added to the medium. Vitamins and plant hormones are required in very small quantities; the role of the former in plants is similar to that in animals and humans. The pH of the nutrient solution is adjusted to 5.5. Agar (0.6%) is melted in the hot medium to give it a jellylike consistency. The medium is then dispensed into small (2 oz.) bottles and sterilized in a hospital-type autoclave. When the mixture cools it solidifies (gels).

Shoots are dissected from cold-treated sprouting daffodil bulbs. They are then cut into small pieces and transferred, under sterile conditions, to bottles containing the sterile medium. After 4-8 weeks, small buds appear on the tissue, which, in the meantime, has swollen to 8-10 times its original size. This material is then subdivided and placed in bottles containing fresh medium. After several further transfers and when the new shoots are

4-15 mm long they are placed in a different medium that contains lower levels of plant hormones than the first series. Under these conditions, vigorous rootless plantlets are usually formed.

These plantlets are then placed in bottles containing a third kind of medium which has only half the concentrations of nutrients that were contained in the first two media. No plant hormones are added at this stage. Roots are usually formed after 2-4 weeks in this medium.

The plantlets are removed from the vials and placed in a sterilized potting mixture. We found that an intermittent mist spray, of the type used to propagate cuttings, was very useful for these delicate plantlets and improved survival by 30%-40%. Raising the pots above the surface of the greenhouse bench improves drainage and aeration when the plants are under the mist spray.



Daffodil (cultivar Peeping Tom) plantlets grown from a piece of scape (stem) tissue. These plantlets lack roots and are ready for transfer to the third medium required for tissue-culture propagation of *Narcissus*.

In 5 months of culture, we obtained more than 2,000 plantlets of cultivar Lord Nelson from two leaf-base explants. We have estimated that approximately 25,000 small plantlets can be obtained in 6 months from one bulb, using the tissue-culture techniques outlined above. This is a tremendous increase over present propagation methods. To date, we have obtained cultures of the following cultivars: Lord Nelson, Carlton, Magnificence, Fore-runner, Fortune, King Alfred, Unsurpassable, Mount Hood, Cantatrice, *Narcissus poeticus*, Chinese White, Grand Soleil d'Or, Peeping Tom, and Dove Wings.

We hope that the propagation of valuable horticultural material can be very considerably improved by this method. Virus-free stocks, obtained by heat treatment or meristem culture, could also be propagated by tissue culture.

Although we realize that the equipment and techniques briefly outlined here for the tissue-culture propagation of daffodils may be beyond the facilities available to most growers, laboratories could be established to propagate specific varieties on a contract basis. This has been done with orchids in some countries, and the Twyford Laboratories in Somerset, England, have been established for the tissue-culture propagation and disease screening of valuable ornamentals.

Using such methods it should be possible to reproduce and market valuable clones within a shorter time period than has been possible to date. Hopefully, this will promote more daffodil breeding and also allow the general public to obtain the newer varieties sooner than they can at present.

DAFFODILS CHILDREN LIKE

By MICHAEL A. MAGUT, *Trumbull, Connecticut*

Children have definite favorites among daffodils. It has been my experience that their preferences follow certain patterns. The large, showy, brilliantly colored daffodils are their favorites. They are also attracted to flowers that are "different." I have not met the child who is not immediately taken with the multiheaded double, White Marvel.

My own children have often accompanied me as I walk through the beds and on many occasions their friends have joined us. My youngest son, Jeff, maintains his own plantings in our wooded area. I have also brought daffodils to school with me to show to the children in the different classrooms.

Children are never bashful about telling me which flower they like best. They have their own ideas about what is best. I might see a perfect Canisp and say, "Isn't this beautiful?" My young friend will say, "That's okay, but I like this better." What he has chosen is the very ruffled, pink Allurement.

Names can influence children to choose certain daffodils as their favorite. They like daffodils bearing names of people. Ethel, Chérie, General Patton, and Professor Einstein are examples of this. Satellite, Salmon Trout, Peeping Tom, Chit Chat, and Royal Coachmen are names that are easily recognized and remembered by children and were among our children's favorites.

Finally, I think children prefer white or white bicolors. The following are daffodils that children have consistently admired in beds and in bouquets.

DIVISION 1:

- 1a Kingscourt — golden yellow
- 1c Beersheba — all white
- Mount Hood — all white

DIVISION 2:

- 2b Professor Einstein — good color
- Tudor Minstrel — good color contrast, a favorite of mine
- Daviot — beautiful banded cup
- Jubilation — good grower and increases well
- Victoria Los Angeles — showy and a good multiplier
- Accent — strong pink color
- Allurement — showy
- Ice Follies — free flowering and early
- 2d Daydream — consistently good

DIVISION 3:

- 3a Apricot Distinction — colorful and long lasting
- 3b Lough Erne — very large and late blooming

DIVISION 4:

- White Lion—attractive and easily obtained
- White Marvel — easily obtained

DIVISION 5:

- 5a Horn of Plenty — good keeper and different

DIVISION 6:

- 6a Peeping Tom — early, free flowering, long lasting
- Satellite — early and colorful
- 6a miniature Tête-a-Tête — small, free flowering, and a rapid increaser

DIVISION 7:

- 7b Pipit — different and attractive

DIVISION 8:

- Golden Dawn — different and a good grower

DIVISION 11:

- Grapillon — different

BETTY DARDEN, THE GOOD SAMARITAN

Mrs. Richard N. Darden, Jr., of Newsoms, Virginia, is a Good Samaritan in sharing her daffodil blooms.

I was asked to conduct a workshop on daffodils for the Piedmont District Council of Flower Show Judges in Richmond on March 22. Knowing that Betty has a much earlier season in Newsoms than we have here in the Northern Neck I wrote and asked her for help. She sent me a large box of blooms labeled and packed ever so carefully. I added some of my blooms and had almost all classes filled, with many cultivars in some classes.

The workshop was well attended and quite a success. The blooms were shown in coke bottles with boxwood.

The Virginia Federation of Garden Clubs has "Daffodils" as its horticulture project and Piedmont District is also promoting the growing and showing of daffodils. Special thanks go to Betty for helping to spread more knowledge and interest in daffodils.

—MRS. JOHN P. ROBINSON

HYBRIDIZERS' FORUM

More on Green Cups

When such a trio as Sir Frank Harrison, Brian Duncan, and Jack Goldsmith visits in one's back yard, one can certainly learn much about daffodils. With the season mostly gone by except for late lates I had mostly green-cup "dogs." Some of us have questioned whether green is going to be a stable color. Consensus seemed to be that greening in the cup is usually due to sudden changes in the weather at a critical stage of development. Harrison, Duncan, and Goldsmith doubted the *Mycoplasma* infection proposed by one of their English plantmen.

However, I had one fairly good small green cup with a nice perianth (from Frigid \times Fairmile) that Sir Frank thought was a true green, not due to weather. It did not ripen pollen but did set 10 seeds by Silken Sails. "Why?" is a question for another season.

— WILLIAM A. BENDER

Some Firsts With Minatures

It happened! When we returned yesterday, three miniature crosses worked—our first ever and pods were collected. The percentage isn't great, but when you have tried four years, it was a thrill anyway. Crosses: Little Beauty \times *N. asturiensis*; Mite \times Little Beauty; Bagatelle \times Wee Bee; Bagatelle o.p.

Still have two more crosses that haven't shriveled, so shall watch closely. Some of the species, used both ways, didn't take, and I was disappointed, but I shall try again next year.

—FRAN LEWIS

Hybridizing Aims

Typically the daffodil breeder is limited to the use of well distributed cultivars and his own seedlings. I have set some hybridizing goals for myself that make it imperative for me to broadcast my needs in the hope of acquiring additional stock. I believe seedlings are in existence that have the desired breeding potential. My goals are to develop:

A reverse bicolor with a gold flake effect distributed over all the flower. This effect can be seen in the picture of Paradox (Binkie \times Lunar Sea) in Grant Mitsch's catalog.

A very white 1c with a narrow trumpet having little or no flange. Such a flower should be better able to withstand storms. I would also like to have a 1c of this type with a green halo at the base of the petals.

A large 1c with strongly reflexed segments in a cyclamineus fashion. However, I would like for the perianth segments to be wide and overlapping.

A daffodil of any color in which the corona has a pouch shape like a ladyslipper of the *Cypripedium* orchid family. This may be outside the realm of the possible genetically and no doubt will violate other people's concept of the daffodil, but it is what I desire.

A white double that flowers early and also that might have a hint of green. Suggestions will be gratefully received.

MANUEL MATOS LIMA, JR.
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DAFFODILS IN THE GARDEN, FOR A CHANGE

By MARY LOU GRIPSHOVER, *Columbus, Ohio*
(From *CODS Corner*, April 1976)

This was probably the first season I have been able to enjoy the flowers in the garden. Usually, they are cut as soon as they are open and are refrigerated, but this year since they bloomed so early, they could be enjoyed in the garden. It was interesting to watch the development of the flowers as they matured. I learned that some poets *don't* burn in the sun (I thought they all did). I also learned the difference water makes. I put the soaker hose on one day and forgot about it, and as a result the bed was really drenched. The change in substance in the blooms was amazing! What had been rather crepey blooms were now firm, waxy blooms.

I was particularly impressed with the red cups this year. I don't know why they should have been so good, because the days were warm. I had always attributed good color to cool, moist springs, so I don't know what the answer is unless it's all the compost we added to the beds last fall. However, others also commented on the color in red cups in their gardens, so it must not be the compost. Ceylon was particularly noteworthy. The blooms stood up straight and tall, and looked upward. I much prefer that the blooms look slightly upward rather than hang their heads. That's the only fault I can find with *Festivity* in the garden — it hangs its head. My clump of *Festivity* had over 60 blooms this year, but they don't stand up and "look me in the eye." Several years ago, bulbs of *Aranjuez 2a* were received at the fall regional meeting. This year the blooms, with their bright red rims, were outstanding. They too, stood with heads held high. *Falstaff*, with its intense red coloring, was very good, but the color does not extend the full length of the cup.

Vagabond, with an orange cup, had color the full length of the cup and seemed fairly sunproof. It was crossed with *Falstaff*, but no seed resulted. Another outstanding flower in the garden was *Murray Evans' seedling D-207*. It is a 2c, very large and very white, and early. It was in bloom before my *Vigil* and *Cantatrice*, so pollen from *Ruth's* flowers were used on it. So far, there are nice fat seed pods. *Grace* had an old unknown poeticus in bloom as my early miniatures were almost done, and pollen from her poeticus was put on *Snipe* and *Bagatelle* and others in anticipation of miniatures with some red in the crowns. We have our fingers crossed!

Of the flowers new to my garden, *Blanchard's Shell Bay 2b P* was a nice flower. It is almost a 3b P. Although the petals caught in the cup, it had a nice clear pink cup. *Mitsch's 2a Y Patrician* and *2a Y Inauguration* stood up straight and tall until the freezing and wind broke the stems. I saw very little difference in them as they grew here. *His Yellowthroat 2b Y* was interesting. It opened a 2b, had very waxy texture, and faded to a 2c with the yellow in the throat. Aply named, and a rather nice flower. *Windfall*, a 2a Y with a little orange rim, was very nice. Although the cup is frilled, the petals had no nicks. *Chit Chat* was cute as could be. Two round bulbs gave 10 bloom stems with several blooms on the stem. It should be added to the miniature list. Other candidates for the miniature list are 1a's *Skelmersdale Gold* and *Gambas*. Remember, to recommend that a flower be added to the miniature list, you have to grow it yourself. You can't vote for something you see in someone else's garden. *Altruist 3a R* didn't have as deep color in the perianth as does *Ambergate*, but the flower was of better form. *Ben Hee* was a very

nice 2c. As usual, new bulbs of *N. juncifolius* and *N. scaberulus* turned out to be *N. rupicola*. Perhaps I'll have to try a new source for these bulbs.

Of the flowers noted in the exhibits at the ADS convention in Philadelphia, the one I would most like to have is Mr. Lea's pink double 3-39-68. As there are only a few bulbs of it, and I am sure the price will be fantastic when it is available, I took a picture of it — which is all I'll have of it for years to come! Also noted in his exhibit were Kildavin 2b P, Loch Assynt 3b GWO, Ohio 2b ORR, and Dalhauine 3b R. In Murray Evans' exhibit I liked Tye 2b P, Rose City 2b P, and Suede 2d. Mrs. Abel Smith's Birchill 3b, had a nice green eye. In Brian Duncan's exhibit I liked Violetta 2b P, Woodland Beauty 3b R, Silent Grace (not yet listed), Dress Circle 3b YYR, and Debbie Rose 2b P. Kate Reade exhibited her Foundling 6b P, which I have wanted since I saw it at Williamsburg, but the price simply does not come down. Lots of other people like it, too!

Happy summer to you all!

HYBRIDIZING CAN BE FOR EVERYONE

By GERARD H. WAYNE, *Beverly Hills, California*
(From *Pacific Region Newsletter*, June 1976)

Daffodils are among the easiest flowers to hybridize. Like many others, I discovered this to be true, and so can you! That does not mean to imply that all daffodil hobbyists should or must hybridize. However, I do believe that they should be encouraged to do so, because it is truly a very simple procedure of placing the pollen of one bloom (referred to as the "pollen parent") on the stigma of another bloom (referred to as the "seed parent"). Basically and mechanically, that is really all there is to it, other than the harvesting of seed from the ripe pods of those crosses that have "taken." The seed should be planted as soon as possible after harvesting. It usually takes 5 years for the seed to grow into a blooming size bulb, but if you make crosses every year, after that initial waiting period you will have blooms from new crosses annually. Most important, it should be emphasized that the daffodil hobbyist does not have to be a botanist or geneticist to produce show-quality seedlings! Some of the finest flowers have come from accidental or open-pollinated crosses. In such cases the pollen parent will never be known for sure, if at all. Those wishing to pursue hybridizing for the first time next season should read the excellent article in *The Daffodil Handbook* by Roberta C. Watrous, "Breeding by Amateurs." Naturally, it is most desirable to also consult with your contemporaries that have been hybridizing.

Occasionally I will hear of someone voicing the opinion that it is "unfair" for seedlings to compete in the same classes with registered standard cultivars in shows. This attitude is most distressing, because I believe it is the result of misunderstanding and lack of familiarity with the facts. Those voicing such an objection will usually claim that seedlings are years ahead of the average registered show bloom. Whether or not this may be true is usually irrelevant anyway because of the other factors involved in winning a blue ribbon. These factors range from the competitor's ability to groom the bloom properly to the quality of the blooms in competition in the same class. To prove the

point, we all know that old standard inexpensive cultivars frequently beat expensive new cultivars on the show bench because they may be better grown and better groomed and staged. That is exactly as it should be. The talent, patience, and experience of the competitor have proven to be great equalizers on the show bench.

To force seedlings to compete among themselves in a class of isolation would be grossly unfair to both the seedlings and their originators, whether or not they be the hybridizers. When a backyard horticulturist finally succeeds in growing a fine seedling, after the years of patience involved, and accredited judges award that seedling a blue ribbon and perhaps even Best of Show, that backyard gardener has successfully produced a seedling that has outperformed, on that day, perhaps many of the finest hybrids of the leading professional/commercial growers and hybridizers. What greater achievement can the amateur horticulturist hope for? What greater tribute can be paid to such a person? After all, are we not a society of predominantly amateur horticulturists?

It is also specious to assume that most seedlings grown by *amateur* hybridizers are "years ahead" of most fine newer registered cultivars. The truth is that they may be years behind.

As I only began to hybridize a little more than 2 years ago, I have yet to even produce a bulb of blooming size. My first efforts, probably mostly worthless, are now only 2-year bulblets. I do expect some exciting things from my second efforts, and am even more enthused about the seeds I am now finishing harvesting. I am also prepared for plenty of disappointments. Nevertheless, I shall continue to persevere, because I personally find it challenging and enjoyable. For me, the rewards are enticing. They can be for you, too.

The fact that I have limited space to work with, rather than an acre or so of ground, does not deter or embitter me. Obviously, I would like to have much more space to plant my daffodils. My lack of space simply makes it more challenging and forces me to be more innovative. While on the subject of limited space, I must suggest that you read the fascinating article by Noel A. Burr, "Exhibition Daffodils From a Small Garden," in *Daffodils 1975*. Mr. Burr's show bed is only 35 feet long and 3½ feet wide. John Lea told me that he has only about three-quarters of an acre in England! His superb introductions and numerous awards speak for themselves. That mere three-quarters of an acre, with Mr. Lea's talent and effort, has produced cultivars that have made John Lea one of the most respected professional/commercial grower-hybridizers of our time.

At our Pacific Regional Show at Descanso Gardens last March 20, Best of Show was won by an incredibly beautiful 2a RRR seedling (Falstaff × Guy Wilson 2a seedling) entered by Bill Ruese. Of perfect form, it was immaculately groomed. It deserved to win, and win it did. I certainly did not consider his entry "unfair" because it was a seedling competing with other registered cultivars in the same division and class. I could only gaze in wonder at the breathtaking beauty of that lovely flower and applaud Bill's talent and knowledge, gained over at least 17 years of effort, that made that seedling possible.

Perhaps some day I will grow a seedling good enough to win Best of Show. Perhaps you will too. But only if you try to "play bumblebee." Hybridizing *can* be for everyone!

"WALTZ ME AGAIN, MATILDA!"

By WILLIAM O. TICKNOR, *Falls Church, Virginia*

What are Australian daffodils like? We have been raised on English and Irish daffodils and are proud and pleased with the American daffodils of Grant Mitsch and Murray Evans. New Zealand daffodils are pretty well known, and Tasmanian pinks have a considerable degree of fame. But how about mainland Australian daffodils? As a matter of fact they have provided many fine daffodils that are beginning to be appreciated at our shows.

Australia is a big country — about the size of the United States. A great part of it is a bit on the dry side, however, and much of it is semi-tropical and too hot for daffodils to flourish. In the southeast corner of the continental nation is the state of Victoria, and in a portion of the neighboring state of South Australia, marvelous daffodils are grown, and enthusiasm there is as high as in Northern Ireland, New Zealand, or anywhere in this country. The island of Tasmania is also an Australian state and does indeed raise fine daffodils but, just as Northern Ireland is considered separately from the rest of the United Kingdom regarding daffodils, so is Tasmania considered separately and so it will be here. Western Australia with Perth at its center has a budding interest in novelty daffodils and is likely to make a contribution very soon.

Victoria, however, is the Daffodil Corner of Australia. It has produced and is now producing fine daffodils. They are mostly in the trumpets and cups but not entirely. Any report such as this is bound to be unfair as I have grown comparatively few of their cultivars. I can, though, easily name a dozen daffodils or more that will compare with the best of today.

Perhaps the Ticknor favorite is First Frost, a 2c bred by J. N. Hancock and registered in 1959. It is healthy, which is saying a lot for an all-white large-cup. It has the great quality of consistency as a show flower and is very early. Since it multiplies at a good rate one can soon count on having a number of quality blooms. Out of eight blooms at least six will compete for blue ribbons and will be as alike as peas in a pod. Medium sized, First Frost is smooth with a good pose. The cup is truly large-cup in size and shape and has no frill or ruffle. There is a hint of creaminess in its whiteness, which serves to soften it. Its track record in the 3 years we've bloomed it is amazingly good. In 1974, according to my notes, a well remembered wind storm broke off a stem of it in tight bud. Put into water it came on to be a smooth white beauty. In 1975 three stems of it won a blue ribbon in the Washington Daffodil Society Show. A fourth bloom was in a red-ribbon-winning collection of five at the same show. A fifth bloom was in an ADS Green Ribbon winning class in Philadelphia. In 1976 it again won a blue for three stems, this time at the Gloucester show. Again at the Washington show it was in a red-ribbon-winning collection of whites that bowed this time to Bill Pannill's seedlings. First Frost is a noticeable flower and those who see it usually want it.

Mr. Hancock produced another fine daffodil in 2b yellow, Chartwell, registered in 1961. Our experience with it is limited, as it bloomed for us for the first time this year. In its second year of transition from Australia's opposite season it produced two magnificent blooms. My first impression was of its great substance. Then we were impressed with its size and excellent form and pose. We cheerfully used it in an ADS Green Ribbon winning

collection. It could be faulted for ridges in the perianth, which I suspect were due to the great substance, and its stems could have been longer.

A great pet of ours for the past three years is More So. More So is a 3a red cup bred by Mrs. Eve Murray. It is not registered but it is listed in catalogs and is in the ADS Daffodil Data Bank. I wish to disagree strongly with those judges who do not accept non-registered daffodils. If a daffodil is in commerce or in literature and is of high quality it should be judged and judged fairly. This has been determined by our Board of Directors who agreed to a motion of Bill Pannill's that our shows were bound not by the Classified List but by the RHS *System of Classification*.

More So is a daffodil with personality. It has a cherry red genuinely small cup. At its largest it is medium sized. It is a round flower with a round cup, round petals, and is round all around. Its perianth usually comes a warm coppery red color, a bit more so than Ambergate, Altruist, or Rio Rouge. It blooms just past midseason. Its pose, substance, and stem length are satisfactory and it does not fade as badly as does Sabine Hay. However, it does have eccentricities. It has presented us with otherwise fine blooms that had four and eight perianth segments. When cut and refrigerated the flower, from the neck up, goes in search of light. By show time the neck can be 6 inches long. It has won its blue ribbon for us and will again. Each spring we look forward to seeing our colorful friend.

Mrs. Murray also produced 2b pink My Word, another daffodil with personality. Early in the spring it comes as a jolt to find this bright pink long-cup daffodil in the garden. It opens pink the whole length of the rather big cup. Pinks generally are either late or late midseason, but not My Word. You can imagine how it got its name. Some Australian judges came to a very early show and saw this bright bit of color across the room. As each came in the room he stopped in front of it and gasped "My Word!" My Word is the Australian counterpart of our modern "Oh, Wow!" It is not a show flower, as the petals have a crepey texture. This is not a lack of substance, as the blooms last a long time.

The late Arthur Overton contributed some fine daffodils to the Australian scene. Our experience with Tablecloth, registered in 1959, verifies what we had read about it. It is a 1c of show quality with a long, rather narrow, straight trumpet. It is consistently good and usually is show bound and is early. It could be a bit whiter and in some years its substance could be better. However, we used it in the above-mentioned Philadelphia ADS Green Ribbon winning class in 1975 and in the WDS red ribbon collection of whites in 1976. I consider it one of my best white trumpets. It has been slow to multiply.

Also satisfying is Mr. Overton's 2a red cup Musket, registered in 1960. In a crowded subdivision it is well worth keeping. It has clear sharp colors and the cup is typical of its class in shape. It blooms on a good stem at just past midseason which is nice timing.

The Reverend E. W. Philpott of South Australia is an active hybridizer, and I suspect daffodils of his breeding should be better known. His 2b Pink Ki is an excellent flower. Its color, pose, form, and substance all add up to a fine daffodil. Even better, and probably Australia's greatest 3c is the Reverend's Polar Imp, registered in 1973. My experience with it is limited to two seasons' blooms, but it is outstanding in substance, whiteness, and form. I had expected an imp to be small in size but this imp is not a small daffodil.

Father Time takes his toll of great hybridizers and he has certainly done so in Australia. A recent loss was Mrs. C. O. Fairbairn, who with her husband produced many superior daffodils that perform well in Australian shows. I have a number of the Fairbairn daffodils in the pipeline that I am anxious to have bloom, such as 1a RRR Trumpet Call and 2b pink Ann Cameron. Judges, please correct your Classified List. Mrs. Fairbairn's Sonia Sloan should be listed as 2b PPP. I have bloomed two different lots of bulbs that I received as Sonia Sloan and they were identical and pink and Lindsay Dettman lists it in his catalog as a pink. Also, Lindsay, who registered it, wrote me that it was pink. Having established its pinkishness I will add that it was a soft pink the entire length of the long cup. It bloomed quite early and had good substance, form, and pose. One otherwise lovely bloom produced a seventh pure white perianth segment that came from the rear of the ovaries.

Another successful Fairbairn pink is 2b Confusion, and I don't know how it got its name unless its long corona was confused with a trumpet. It was a pale delicate pink of good form and substance. Like Sonia Sloan its perianth was both very white and smooth. It, too, is a show flower with a better than average perianth for a 2b show pink.

Mrs. David Calvert is one of those flowers that everyone should grow. It is a typically late 3b with a glistening white perianth that is smooth and full of substance. The cup is quite small and deep red with a bit of green in its eye. Six fat yellow anthers crowd together prominently in the cup and give it a different character. It has not been a multiplier for me, but my guess is that each year it will present almost exact duplicates of the same fine daffodil. The 3b red cup class is one crowded with great daffodils. Mrs. David Calvert can hold its own in this class and is an excellent collection daffodil.

Alistair Clark produced charming 5b Nightlight that is taking its place at the show tables. It is a good white, has an attractive triandrus pose and lasts well. So far it has been a healthy, happy plant. Mr. Nethercote's 7a YYY Gertrude Nethercote is another good jonquil large-cup. Not outstanding, neither does it have many faults.

From my observations Australia's liveliest hybridizer and daffodil lover is Lindsay Dettman, who has that great ebullience and warmth that can be found in daffodil enthusiasts such as Harry Tuggle and Matthew Zandbergen. Lindsay hybridizes in all the classes and with miniatures, too, which is rare in Australia. I am waiting on quite a number of his bulbs to reverse their season and these include 7a YYY Tiger Tim, miniature 2b YYY Startle Startle, reverse bicolors Doreen Eblen and Stella Graham, and such highly touted daffodils as 1a Jimmy Speed and 3b Lilly May Curtis.

My favorite so far of his is 2a YYY Arthur Overton, which is a vigorous grower and a consistently good flower. Three stems of it were used in 1975 in a successful entry in the great Helen Warfel Bender class at Chambersburg, Pa., of 18 different daffodils, three stems of each. It has good pose and substance and a rich gold color. Best of all it is late and blooms when yellow perianths are needed. It is a great multiplier and may need frequent digging.

Phyllus Chidgey, and I've always had trouble spelling that name, is an early 2a YYY of show quality. It has just come around for us and participated in its first blue ribbon. It seems to have many of the characteristics, except timing, of its stable mate, Arthur Overton.

Isobel Chaplin is a lovely pink large-cup. The starched white perianth, good form, and pleasing warm pink cup make it desirable. Lynette Sholl was

a pleasing 3b here and I notice it performed well in California, where it was described as "an exceptionally smooth and well tailored flower." Its clean smooth white perianth and orange and red cup gave it distinction in a crowded class of daffodils.

Downunderland has convinced me. It can vie with Oregon and the British Isles with its daffodils. It takes a while to persuade their daffodils that the northern hemisphere is all right, but it can be done. I look forward to blooming even more Australian daffodils and I hope to comment separately on those from Tasmania and New Zealand.

Letter to the Editor:

About every 10 years, like an epidemic virulent Asian flu, the idea of an "Intermediate Class" of daffodils crops up. The last such concerted suggestion was aborted by masterly and prompt inactivity on the part of the ADS Board of Directors.

Now in 1976 we are all in double trouble, with threats of both swine flu and an "Intermediate Class" of daffodils. Mr. and Mrs. Brent Heath in our most recent *Daffodil Journal* propose a list of 61 daffodils which they would like to see dignified as official "Intermediates."

I enjoy and admire the Heaths and applaud their devotion to daffodils, but they lose me when they rejuvenate the idea of splintering off yet another special group of daffodils — and only on a somewhat indefinite basis of size.

However, for sake of argument, let us assume that the Intermediate Class is a fact of life — as suggested 10 years ago. In the December 1966 issue of *The Daffodil Journal* on page 74 one finds a proposed list of 62 daffodils nominated for the Intermediate Class. The list seems harmless and fairly sensible.

Now, let us look at the Intermediate List as suggested by the Heaths in 1976. This includes 61 daffodils, much like the list of 10 years ago. The obvious problem is that the two lists have only 23 varieties in common.

I am fundamentally opposed to splitting things up, any kind of things, into smaller and more highly specialized classes without obvious sound reason. The proposed Intermediate Class lacks even the virtue of reasonable consistency. When only 37% of a list of varieties having a special quality can find its way onto a similar list 10 years later, something is lacking in the underlying validity of the lists.

The vagueness of this whole proposed Intermediate Class is pointed up by the fact that 9 of the 61 cultivars proposed are already on the approved list of "Miniature Daffodils" of the ADS. If Mr. and Mrs. Heath want to separate these from the Approved Miniature List they are going to have to hand-wrestle John Larus and a dozen others. On the other hand, if they want to include "Pigeon," a perfectly good standard daffodil, they're going to have to hand-wrestle me.

Local or regional daffodil shows do and should reward growers with collections of special interest. But let's not saddle the daffodil world with a tenuous listing of certain varieties and seek official recognition of it. "Consistency," thou art a jewel!

— TOM D. THROCKMORTON, M.D.

BULLETIN BOARD

OUR ACTIVE, CHANGING SOCIETY

Even as new daffodils change our ideas of color and form, so do our Society's needs change, and so does the personnel of our Board of Directors. Mrs. P. R. Moore of Poquoson, Va., has been appointed chairman of the Symposium Committee, and Jane will advise us as to what is considered the best in the various divisions. Mrs. Herman L. McKenzie of Jackson, Miss., has been appointed Show Reporter and will annually gather material nationwide from our many local show chairmen. (Look for Loyce's article on Mitsch daffodils in the November *Flower and Garden* magazine.) The versatile, capable Mrs. Paul J. Gripshover has been appointed Classification Chairman. Mary Lou's job will be to keep hybridizers honest who would like to call a 2b pink a rare pink trumpet. She takes this job at a tenuous time.

With the approval of the Executive Committee, Mrs. LeRoy F. Meyer of Oxon Hill, Md., was appointed Director at Large to fill out the unexpired term of Mrs. P. R. Moore. She was promptly assigned a specific task by the President. Over the years there has been an interest in a list of intermediate daffodils, also opposition to it. In the June edition of our beloved Journal, Brent Heath, proprietor of the Daffodil Mart, placed an advertisement suggesting a great many daffodils to be on an intermediate list. (I suspect that Brent has all of these for sale.) Lil Meyer was asked to head up all interest on this subject, and, in time, present to the Board of Directors the ideas of our membership. Lil will, I'm sure, invite all opinions on intermediates. Dr. Tom Throckmorton should be advised, however, that Lil Myer is southern Maryland's arm-wrestling champion.

— WILLIAM O. TICKNOR, *President*

FROM THE EXECUTIVE DIRECTOR

There is some call for printouts of the Data Bank for particular divisions of the official classification. To meet this need at a cost less than the price of a complete printout, several printouts have been made by divisions and are now in stock. Orders will be filled for \$5.00 for each of Divisions I-III and for \$3.00 each for Divisions IX-XII, or any three of the latter divisions for \$7.50.

Copies of *E. A. Bowles & his Garden* by Mea Allen are now in stock priced at \$10.00 postpaid; an excellent gift to yourself or for any occasion.

* * * * *

Our supply of *Lob's Wood* by Elizabeth Lawrence is exhausted and will no longer be offered, but copies may still be obtained from the Cincinnati Nature Center.

Only about a dozen copies remain of the reprint of Peter Barr's *Ye Narcissus or Daffodyl Flowre* and when these are sold there will be no more.

* * * * *

We occasionally receive calls for complete sets of the *Daffodil Journal*, usually from a library or rare book dealer. The issue for March, 1970, is completely exhausted and those for March and December, 1966, and March and June, 1967 are down to two or three copies. If members having copies

of these issues which are no longer needed will return them to the office, it will be possible for us to make up complete sets for a little longer. The last complete set was made up for the library of the University of Nebraska.

* * * * *

The Society enjoys a steady growth in the number of life members, now totalling 93. Since our last report the following have shown their faith in the future of the ADS: Mr. & Mrs. John B. Veach, Asheville, N. C.; Miss Delia Bankhead, Great Falls, Va.; Mrs. W. A. Craig, Goshen, Ohio; T. M. Carrington III, Richmond, Va.; Mrs. Dale Bauer, Running Springs, Calif.; Mrs. R. L. Armstrong, Covington, Va.; Mrs. John S. Gaines, Sr., Rome, Ga.; Peter Brumbaugh, Cleveland, Ohio; and Mrs. James Liggett, Columbus, Ohio.

— GEORGE S. LEE, JR.

NEEDED: 1977 DAFFODIL SHOW DATES

A list of early shows will be published in the December issue of the Journal. Preliminary information should be sent to the Awards Chairman, Mrs. W. S. Simms, 3356 Cochise Dr., Atlanta, Ga. 30339, by October 10. Information desired: date of show; city or town where it will be held, show address or building; sponsor of show, and the name and address of the person to contact for information.

"WHERE CAN I GET . . . ?"

CULTIVAR

WANTED BY

2a Bombay Mexico	Manuel Matos Lima, Jr., P.O. Box 602 Walnut Grove, Calif. 95690
1a Y Golden Chord	Mrs. Fred Allen, Jr., 899 Van Leer Drive, Nashville, Tenn. 37220
2a R Javelin	
2a P Soft Light	
2b P Peacock	
2b P High Tea	
2b O Top Secret	
2c Starmount Williamsburg Diamond Head Homestead	
3a YY New Penny	
3c Manifest	
5b YY Serendipity	
5b YO Jovial	
7a YW Intrigue	
7b OR Indian Maid	

Members who can spare a bulb of the cultivars wanted should write directly to the member requesting it. Send requests for hard-to-find cultivars for future listing to Mrs. Paul Gripshover, 2917 North Star Road, Columbus, Ohio 43221

SEEDS AND SADNESS

Would you like some seeds so that you can grow your own daffodils? Jack Schlitt of Portland, Ore., has made a last bequest of daffodil seeds that are rich in the promise of beauty. In 1974 and 1975 and again this spring Jack made crosses of selected seedlings of Murray Evans with the finest things of Grant Mitsch and England and Ireland. His imagination and judgement were matched by a priceless enthusiasm. Those who received his hybrid seed last year will remember his vivid comments on possibilities of each cross.

Early in May Jack died of a heart attack. As a labor of love, Jack's brothers and sisters collected the seed according to Murray Evans' instructions. They turned the seed over to Murray, who put it in envelopes and sent it on to the Seed Broker. Each cross is carefully marked. So, the work of Jack will live on. Daffodils from his seed will bloom across this country and abroad. Jack Schlitt's crosses should result in fine yellow trumpets, white cups and trumpets, pinks and reds, and rims in great variety. There are fewer than last year, but there should be seed for everyone. Murray Evans, ADS Chairman for Breeding and Selection and sponsor of the Seed Broker, provided a considerable amount of open-pollinated seed gathered from his cross N-25 (*N. poeticus recurvus* × Dallas). This should give some handsome poet-like daffodils. George Morrill, also of Oregon, sent a fair amount of seed of *N. fernandesii* selfed. Some other seed may also be available.

If you wish the pleasure of growing your own personal daffodil, send in your request and a 13¢ stamp, to the Seed Broker, at 2814 Greenway Blvd., Falls Church, Va. 22042.

— SEED BROKER

CLASSIFICATION CHANGE

Silken Sails (Mitsch 1964) has been changed from 3b to 3c.

DAFFODILS 1976

A new annual has been published by the RHS, containing its now well-known mixture of articles on the art and science of growing and showing daffodils.

David Lloyd and J. M. de Navarro write of the Richardsons and some of the daffodils that have come from Prospect House, and John Blanchard describes a narcissus collecting expedition in northern Spain. Dr. Janet Seabrook and Dr. Bruce Cumming from Canada describe a rapid technique of multiplying narcissus bulbs, and Mr. Tompsett of Rosewarne Experimental Horticultural Station describes the manipulation of flowering time of Grand Soleil d'Or by covering the beds with plastic sheets.

Dr. Tom Throckmorton points out once again how his computer can help daffodil breeders, and Barbara Fry of Rosewarne reports on some new tazetta hybrids.

There are the usual reports on shows in England, Ireland, United States, and Australia.

Copies for sale by ADS should be available by the time this issue appears. The price will be \$3.50. Send orders to George S. Lee, Jr., 89 Chichester Road, New Canaan, Conn. 06840

BOARD OF DIRECTORS MEETINGS, APRIL 23 AND 24, 1976

(Abridged from Secretary's Report)

In addition to 50 Directors, Executive Director George S. Lee, Jr., and several guests were present.

Mr. Knierim, Treasurer, reported that the Society had made money on the Judges' Handbook and at present is "in fine financial shape."

Regional reports were received from each of the nine regions.

Committee reports:

Awards: Of 30 shows processed, it was anticipated that six or eight might be cancelled because of weather conditions.

Classification: Mrs. Walker reported that she had heard from the RHS concerning our Resolution on Poetic Classification adopted in 1974. The RHS had appointed a special subcommittee to work out details of the proposed change. Mr. John Lea, who is active in the RHS, reported that a new definition of poets is being seriously considered. It is anticipated that the review of poets and other classification questions will require about a year.

Data Bank: Dr. Throckmorton reported that the data bank now contains more than 9,600 entries. He has prepared "Daffodils to Show and Grow," a list including all varieties introduced since 1959, plus unregistered varieties, miniatures, species, and varieties registered before 1960 that appear in shows. The list was reviewed by Mr. Knierim, Mr. Lea, Mr. Zandbergen, and Mr. Phillips, who selected those varieties still seen in shows and on the hill-sides anywhere. The list includes all information on the printout except parentage. The list is 56 pages long. The complete printout sells for \$15.00.

Editor of Journal: Mrs. Watrous reported that the past four issues of the Journal totaled 200 pages and asked Board members to prepare articles and help find new contributors.

Health and Culture: Mr. Wheeler reported that yellow stripe virus continues to be a problem in some plantings, especially certain cutlivers such as Silver Chimes. He discussed a mole-related problem wherein leaves of the plants failed to show above ground but followed the mole burrows instead.

Judges: Mrs. Cox reported 234 accredited judges, 100 student judges, 10 special judges, 9 drop-outs, and 7 accredited judges changed to AJR. She expected a large group of new judges from the school III's held this spring.

Library: "Diseases of Ornamental Plants," by Junius L. Forsberg, has been added to the Library. The possibility of obtaining old records of George Heath from Mrs. Heath will be considered.

Membership: Mrs. Thompson reported a total of 1,461 members. She stressed the importance of regional newsletters in holding the regions together.

Photography: Mrs. Ford reported that 33 sets of slides had been sent out since April 1975. Daffodil Primer is still the most popular set. She still needs new slides, especially pictures of members' gardens.

Public Relations: Mrs. Yerger has joined the Garden Writers Association of America, hoping to alert all the garden writers to the "copy value" of the daffodil. She has made valuable contacts in this and other organizations. She recommended that each region have two Public Relations Committee members, one to concentrate on "people contact" and one to concentrate on using various news media.

Publications: Mrs. Ticknor stated that in 1975 the Committee had

presented members with four Journals, a membership roster, and a Classified List and International Register of Daffodil Names for the years 1960-1975. She urged the Board to give consideration to the publication of a definitive and truly useful list on a continuing basis.

Registration: Mrs. Anderson reported 23 registrations by three different people since last fall.

Round Robins: Mrs. Gripshover expressed interest in a robin dealing with daffodils in Divisions 5, 6, 7, and 8.

Schools: Two Course I's and three Course III's have been scheduled for the 1976 season. It was requested that all school chairmen notify either Mrs. Link or the editor of the Journal as to the place and date and number of the school well in advance, so that those who need a course may have the opportunity to pick it up.

Test Gardens: Last fall Murray Evans furnished 19 cultivars to the University of Minnesota Arboretum. Dr. Freeman Weiss furnished 10 cultivars from DeJager. Daffodils at Clemson flowered 2 weeks early. A copy of the Clemson report on the effects of pre-planting soil treatments on the growth and flowering of Carlton has been turned over to Mr. Wheeler.

Symposium: Mrs. Capen asked the Society to look at plants rather than exhibition blooms. She would like an award to be given for daffodils that grow well in American gardens.

Executive Director: Mr. Lee reported that he was mailing membership renewals by third class because mailing had become so expensive.

New Business: It was decided to proceed with the processing of "Daffodils to Show and Grow," to be sold for \$3.00.

Mr. Reade of Carncairn Daffodils has offered to present a cup to be presented for a group of Irish-raised daffodils. A committee consisting of Mrs. Richardson, Mr. Ticknor, Mrs. Simms, and Mrs. Hardison was appointed to work out the details.

Mr. Knierim spoke about the World Daffodil Convention to be held in New Zealand in September, and suggested that the ADS present a silver trophy to the New Zealanders for a collection of American-bred daffodils, as a perpetual award. The motion carried.

Actions of the Annual Membership Meeting on April 23 and the Board meeting on April 24 dealt chiefly with the election or appointment of officers and directors and are reported elsewhere.

SPECIES AND THEIR VALUE

We should all oppose adamantly the effort to classify all daffodils only by appearance. The species and wild hybrids have the genetic banks and sources from which all others come, and these must be treasured so that the original sources are not lost. For example, some scientific expeditions to South America are now collecting all wild potatoes and cultivating them as a genetic bank, so that they do not become extinct; many valuable traits may still lie hidden and unexploited in them. The same attitude must hold about the sources of all cultivated plants. I suppose the old cultivars, also, being nearer the sources, may have traits that further breeding programs will reveal, and that may have been lost in later varieties.

— FR. ATHANASIVS BUCHHOLZ

FLIGHT OF THE ROBINS

By DR. GLENN DOOLEY, *Bowling Green, Ky.*

Nancy Wilson, Berkeley, California, continues to amaze us with the uncommon daffodils she acquires and grows. She has bulbs of some of the very early ones. She writes that three kinds of daffodils came into her area during the gold rush. They were Mangare, often found on old farmsteads, Chinese tazetta, and *N. telamonius*, which resembles old Minnie Hume, a Backhouse variety of 1884. The early pioneers treasured the daffodils and often managed to tuck a few bulbs in the limited available spaces. There could be a most interesting story written about these early pioneers and their daffodils. She also reported that *N. pumilus plenus* multiplies rapidly for her. She was very fortunate in receiving a few bulbs of *N. cantabricus*, and collected seven seeds at one time. She was able to obtain a few bulbs of Picarillo, a miniature from the cross *N. watieri* × *N. pumilus*. With daffodils of this type, it would be difficult to remain away from the daffodil garden during the spring weeks.

Maurice Worden, Mill Valley, California, has adopted a lazy man's method of caring for his daffodil plantings during the summer months. He just lets the weeds grow and seed. These pretty weeds are wild poppies, so they fill the daffodil patch with colorful blooms. This gives the bumblebees something to do throughout the summer and the early fall. Brown towhees, flycatchers, and various field sparrows gather seed and insects. Later the doves move in. Finally this growth dies down and furnishes a mulch that prevents mud splashes on the blooms during the coming season. The daffodil stems have some protection against the gale-like wind. The soil is cool during the summer months, and finally, compost is formed. I might add that such growth will do much to sap away any surplus moisture. What a life of leisure!

Summer care of daffodils is also on the mind of Helen Trueblood in Indiana. Her clay soil requires organic material. She uses such materials as grass, hay, straw, sawdust, paper, weeds, plain corn cobs, leaves, and ground wood chips. This material will eventually rot and make wonderful compost. Also, the blooms in the coming season receive protection from mud splashes. However, one must bear in mind that the bacteria decomposing such things as sawdust and straw use soil nitrogen. It would be wise to give this material a light sprinkling of some nitrate fertilizer.

Ray Scholz, Medina, Ohio, found that the best way to get addicted to daffodils is to talk to Wells Knierim. Before Ray knew it, Wells had him hooked. Anyway, Ray is well on his way with some 500 varieties.

Two of our Robin members made plans for educational displays last spring. Elizabeth Rand continued her excellent work in placing beautiful displays of daffodils in the local library in Garner, North Carolina. Frances Armstrong of Covington, Virginia, was working on a display to demonstrate how daffodils are classified. Many people do not know a trumpet from a poet. And what is the difference between a 2a all yellow and a trumpet? Such a classification exhibit will not only answer this question but also will do much to explain the differences between cyclamineus hybrids and triandrus hybrids. A constant effort must be made to instruct people about the various classes of daffodils. I remember visiting a well-known University display garden in the fall of the year. One sign indicated daffodils and another, jonquils. I would

have liked to visit this planting in the spring in order to establish in my mind the differences between the two.

The formation of a Robin on classes 5, 6, 7, and 8 has been discussed. These classes constitute some of the most beautiful and graceful daffodils grown. I would appreciate hearing from interested persons so that a Robin can be organized and put to flight.



Photograph courtesy The Clintonville Booster

CENTRAL OHIO DAFFODIL DISPLAY GARDEN DEDICATED

An official dedication ceremony of the Daffodil Display Gardens, which were planted and planned by the members of the Central Ohio Daffodil Society, was held at the gardens on April 9. This display garden is located in the Whetstone Park Shelter House Area adjacent to the Park of Roses, 3927 North High Street, Columbus, Ohio, and is open to the public. Approximately 1,500 bulbs — 525 cultivars — have been planted. The bulbs were donated by Society members plus growers from Australia, New Zealand, England, Ireland, Holland, as well as from the different hybridizers and growers here in the United States.

During the bed preparations by a bulldozer, a boulder was unearthed, and on this boulder the Central Ohio Daffodil Society has placed an identifying plaque giving the date of the start of this worthwhile project, 1974.

Members of the Central Ohio Daffodil Society plan to continue increasing the numbers of bulbs, hoping to preserve cultivars which are likely to become rare. Group project chairman is Mrs. William M. Pardue.

— MRS. JAMES W. WHALEN

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SHOW ENTRY CARDS FOR MINIATURES

When miniatures are shown in small test-tubes or bottles the standard ADS entry card is unwieldy and very much out of scale. At the Maryland Daffodil Society show in Baltimore this spring special miniature entry cards, designed by Quentin Erlandson, Horticulture Staging Chairman, were used. Mr. Erlandson said that he had expected the printing to be type-set, but photographic reproduction was used instead, with no loss of legibility. A sewing machine was used to make the perforations to indicate the folding line.

HERE AND THERE

We regret to announce the death, on May 31, of Mrs. J. C. Lamb, of Lexington, Ky. Mrs. Lamb was active in various garden and special plant societies, and served terms as a regional director and regional vice president of ADS.

Since our last issue we have received newsletters from four regions, the Central Ohio Daffodil Society, and the Tasmanian Daffodil Council. All the regional newsletters reported principal show winners in their regions. The Middle Atlantic Region is planning a fall meeting in Staunton, Va., on Sep-

tember 25. The Northeast Region, now second in size, is looking forward to 1977, with announcements of show dates and a regional meeting to be held on April 30. In the New England newsletter Amy Anthony continued her annual review of daffodil catalogues. The Central Ohio show in Columbus was visited by several of the overseas growers who had attended the convention in Philadelphia the previous week.

The Tasmanian newsletter of March included some comments on 1975 shows, dates for 1976 shows, information concerning the World Daffodil Convention, and an article on daffodil breeding by J. S. B. Lea, reprinted from *The Daffodil Society Journal* [British].

The Garden Club of America awarded its Distinguished Service Medal to Eleanor Anderson Harwood, of Memphis, Tenn. Especially commended were her ability to communicate her knowledge and infect others with her enthusiasm, her successful enlistment of young people in horticultural pursuits, raising the standards of the Memphis Daffodil Show, and originating the idea of planting wild flowers and native stock along interstate highways.

TIPS FOR POINT SCORING DAFFODILS SUBSTANCE AND TEXTURE 15%

By HELEN K. LINK, *Brooklyn, Indiana*

Good substance and texture are two qualities which, when combined in the right proportions, make a daffodil specimen outstanding on the show table. These two qualities are closely related, but for clarity will be discussed separately.

Substance is the thickness of the tissue structure. The amount of turgidity in the tissue structure depends upon the amount of moisture within the vacuole of individual cell structures which form the perianth segments and corona. When the cells which form the epidermis are closely packed and well filled with moisture the substance will be thick as one would find in a piece of velvet cloth. If the cells lack moisture, they will lack turgidity which may give the appearance of tissue paper or organdy fabric. The quality of the tissue structure is easily observed by holding the specimen in front of a bright light. If the point of a pencil can be easily seen through the perianth segment, the tissue structure is definitely thin.

Loss of substance appears first on the tips and edges of the perianth segments. The corona usually has heavier substance and therefore is affected last. The edge or rim of the cup may appear burned or papery. Often blooms which have been refrigerated for several days will lose substance quickly when placed in a warm, dry room. Transpiration takes place rapidly, and the result is loss of substance. Spraying specimens with a mist of clean water while under refrigeration will help preserve moisture. Specimens enroute to a show and during staging will hold up better if sprayed frequently.

Since substance and texture are 15%, it makes judging a little easier if each quality is given 7½ points.

Texture may be defined as the smoothness or roughness of the tissue structure. It may be compared to the texture of cloth; the smoothness of satin as compared to the rough texture of tweed. As substance wanes the cells become less turgid, and the result is a crepey texture. Since the midrials of the perianth segments are composed of tightly packed cells, loss of sub-

stance in the surrounding tissue may produce a ribby appearance.

Not all crepey or ribby texture is the result of loss of substance. Some cultivars do not have smooth texture when they unfold, nor do they acquire it upon developing. An example of crepey texture which rarely smooths out is found in Jezebel 3a RRR.

There is little the exhibitor can do to improve substance and texture if the cultivar did not receive the proper genes for good quality from its parents. Weather conditions may also be a factor. Hot, dry winds in daytime combined with freezing temperatures at night contribute to loss of substance and usually result in rough, ribby texture.

Although no points are given for sheen, it should be considered when judging. Sheen is that glittering or radiant quality found in certain cultivars, and when combined with thick substance and smooth texture helps to make a good show flower. The radiant quality of sheen is often seen in Powell's Hiawasse 8 WWWW. The perianth segments glisten and sparkle as if powdered with diamond dust. Other qualities being equal when point scoring, the scape with a noticeable sheen should be given preference.

Rough texture and ribbiness often can be smoothed out to some extent by brushing the area with a camel's hair brush. Thick midribs seldom yield to any type of grooming.

Since substance and texture are closely related to each other and also to condition, form, and color, defects which affect one of these qualities are apt to affect others as well. It is up to the judge to decide how severe the penalty should be for thin substance and rough texture and remove points accordingly.

Some cultivars such as Cragford 8 WRRR almost always have considerable ridging, folded and crinkly perianth segments, but may have good substance, thus the penalty would not involve substance or color, but form would be less than perfect. If Cragford were judged in a collection from Division VIII, it most certainly would inflict a penalty on the collection under texture.

Exhibitors as well as judges should know which cultivars usually have poor substance and/or texture and refrain from entering them in shows. That one scape may keep the collection out of the running for the blue ribbon.

MUSINGS AND MEANDERINGS

By POETICUS

The reason Bill Pannill has such fine seedling daffodils is because of all the help he gets. Once when he was touring Ireland he came across a toadstool factory that had just laid off a dozen leprechauns. They said they could make Irish linens from southern cotton but that proved so much malarkey. Bill hired several of them anyhow as gardeners and it turned out that one of them with the odd celtic name of Puc Traehelgne had for years been employed at Waterford in Ireland and had kept two steps ahead of Jack Goldsmith when Jack was spreading pollen. Now Puc spreads it at Martinsville. The leprechaun selection committee are the real workers, as this is where genuine talent shines. Snavie is a bashful little fellow and will never look anyone in the face. In fact he won't even look a daffodil in the face. He always looks at a new seedling from the back and if that perianth is not to his satisfaction

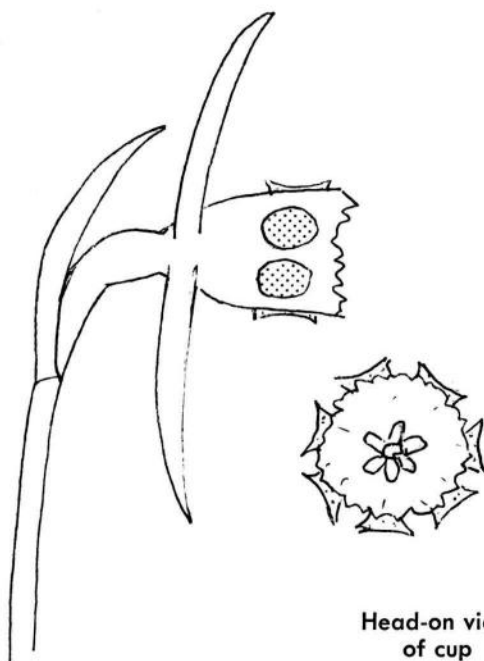
it is forever discarded. Elggut then takes a crack at those that have satisfied Snave. Elggut, however, is color blind and no matter how vivid the cup is or how well its colors contrast, out it goes if its form and proportion aren't precisely what he wants. Form having been decided, Nniuq is brought in to make his selection. Nnuiq, poor fellow, is totally blind but he feels each seedling and if the substance is thin or it has ridges — off with its head. Negrebdanz is the neck and stem man. Since the neck controls the pose and the stem puts the bloom on display he is quite picky. Then, and only then, the color committee has a chance. This is Nosliw and Llinnap, both of whom favor whites but they are really good at selecting clear luminous colors including buffy yellows, fireball pinks, and reddish perianths.

So you see it isn't just Bill Pannill, even if he does back his station wagon up the rear entrance to the show to collect the cups and trophies. It's all that help he gets.

CULTIVAR COMMENTS

MUSCADET

I feel that a good show daffodil should also serve as a garden and cut flower, so it is seldom that I grow daffodils that are not of high show quality. There are a few exceptions and one of these is Jack Gerritsen's 2b YYY Muscadet. It is an attractive flower of good substance and a strong stem with a shapely cup in proper proportion to the perianth. It is a bit careless as to form and it lacks the smoothness required for the show table. Nor does it



Head-on view
of cup

have strong colors. However, it is a prolific bloomer, multiplies well, and lasts a long time in the garden or in a vase and it has an outstanding quality. It is one of the sweetest and most strongly scented daffodils of my acquaintance. I would rather have a vase of these on a nearby table than half a dozen stems of Falstaff, as I can enjoy them when my back is turned or when my eyes are closed as their aroma will fill a room.

This year Muscadet had a new act the like of which I have never seen. It blooms rather early and it was prolific with its blooms. This past April I was home hardly long enough to cut my flowers although half a dozen did get into the house. Just past midseason I was methodically eyeballing daffodils, down the rows, one after another, when I noticed that my aromatic pets had something new. On the outside of the cups there was a new growth; a series of tiny shallow saucers. They were the same color and texture as the soft yellow cup and did not particularly enhance nor detract from its charms. This aberration appeared on 15 of the 17 uncut blooms. Jack Gerritsen is the world's most imaginative hybridizer as his split coronas and new "Curls" daffodils attest. But here, one of his daffodils on its own account decided to be most unusual. I guess he could call this one a cup and saucer daffodil.

— WILLIAM O. TICKNOR

FAITH, HOPE, AND CHARITY MAY

A stray bulb of Charity May 6a was misplaced during the process of moving 2 years ago. When it was discovered in early November it was too late to plant it here. Relegated to a shelf in the refrigerator, it was forgotten again until early April. The bulb was separated into its six offsets and planted where the late afternoon shade would protect it when the small trees leafed out.

On June 1 six blooms shot their beads toward the blazing 85° heat. The flowers lasted about four to five days. I was careful not to let the ground dry out. When I lifted them in July I was amazed to find six plump bulbs. Other bulbs have spent the winter in the refrigerator for me before, including a Paper White for three seasons, but never have I planted them so late nor had such increase in weight. Perhaps the clay soil helped to retain the water for their roots. Why don't you give this a try and perhaps you too will have daffodils in bloom a month after the last bloom of *N. poeticus* Flore Pleno has withered!

— JOHN R. REED

TAZETTAS

What I considered the most unusual bloom in my planting this year was a stem of the true Grand Monarque carrying 22 lovely white and yellow blossoms, all open and in perfect condition at one time. Quoting from L. S. Hannibal's article in the 1964 RHS Daffodil and Tulip Year Book: "Grand Monarque presumably dates back to 1800 as Haworth called it the 'nosegay' . . ." This was certainly a proper description of my one stem. I might add that daytime protection against the sun was necessary to preserve this effect.

I think I have identified another tazetta that I grow — Grand Primo Citronière — from the plate in the same Year Book. The description fit, so I cut a bloom apart and placed the petals and sepals on the drawings and they matched perfectly. It blooms early, increases rapidly, but is useless for hybridizing.

— MILDRED H. SIMMS

PAPYRUS: PAPER, PLANT, OR POET?

By MEG YERGER, *Princess Anne, Maryland*

Papyrus seems a strange name for a poeticus daffodil of exquisite delicacy as translucent as fine porcelain yet of firm, rich texture. That a flower so fragile in appearance should at the same time be so sturdy seems a paradox especially when its name implies "papery."

But that is not quite so; leafing through the P to Planti volume of *The Encyclopedia Britannica* we find that papyrus was the writing paper of ancient times. But, what a paper!

Papyrus was manufactured from a plant of that name native to Egypt. The stem was cut into lengthwise strips, and a layer of these strips laid side to side was covered with a similar layer at right angles, then soaked in water to stick them together. The resulting sheet was pounded flat and firm and dried in the sun. Ivory was used to polish it smooth, yielding a fine textured, strong writing material used for documents throughout ancient Assyria, Athens, Rome—not just in Egypt where it was made. It was so highly regarded rolls of papyrus appear in Egyptian wall paintings, sculptures, and in the treasures from tombs.

The qualities of texture and strength and beauty justify the selection of the name Papyrus for the lovely poeticus daffodil raised by the Reverend Mr. Engleheart and registered by Mr. Secrett in 1926.

Papyrus 9 may still be found in some gardens. It is of medium height with both sepals and petals appearing triangular as one overlaps the other to frame a red-rimmed, fluted, slightly cupped, fluted yellow eye. The scent has a delicate sweetness, subtly different from other poet daffodils. It's worth searching for!

1976 SHOW REPORTS

By MARY LOU GRIPSHOVER, *Columbus, Ohio*

'Twas the eighteenth of April in '76,
This found us all in a terrible fix.
With the temperature ninety, so dry and so parched,
Even the British would never have marched!
Every daff in my garden was then at its peak,
With a show in the offing the end of the week.
Silver Chimes was not ringing, but all of the rest
Were brilliant and turgid, and looking their best.
The radio warned me, and so in the night
I picked my prize beauties in faint lantern light.
The icebox was teeming — how long would they last?
I counted the days till the crisis was past.
As a chairman, I felt the cruel force of this blow.
Should we cancel? Oh never! Come, on with the show!
— BETSEY CARRICK, Princeton, N.J.

Although Mrs. Carrick's advice, "Come, on with the show!" was followed by most show chairmen, chairmen of five shows felt the heat this year was

just too much and cancelled. Memphis, Chillicothe, Islip, Cleveland, and Worcester shows were cancelled, and exhibitors took showworthy blooms to other nearby shows. Exhibitors are wondering if there is such a thing as a "normal" season!

The "Exhibitor of the Year" Award is shared this year by our new President and Mrs. William O. Ticknor of Falls Church, Va., and Mrs. J. W. Swafford of Stone Mountain, Ga., who won ADS awards at three shows. Bill and Laura Lee won the Green Ribbon in Gloucester, the Miniature White and the Watrous Ribbon at the Washington Daffodil Society Show, and the White Ribbon at the Tidewater Show. Jaydee won the White, Silver, and Purple Ribbons at Fayetteville, the Green Ribbon in Atlanta, and the Gold, White, and Purple Ribbons in Nashville.

The Northern California Daffodil Society show on March 13-14 was the first to be held this year. Gerard Wayne was the winner of the Gold Ribbon with Willet* and the R-W-B Ribbon with Harmony Bells, Celilo, Chapeau, Willet, and Wahkeena. Sid Dubose received the Miniature Gold Ribbon, the Purple Ribbon with an all-white collection, which included Early Mist, Cantatrice, Sleeven, Empress of Ireland, and Ulster Queen, and the Maroon Ribbon. Bob Jerrell's three stems of Jenny won the White Ribbon; he also won the Silver Ribbon. Nancy Wilson's Sundial won the Miniature White Ribbon while Nathan Wilson won the Junior Award with Bethany. Jack Romine was recipient of the Lavender Ribbon with a group which included his seedling 73-1 (*N. bulbocodium obesus* × Chemawa). Chairman Vincent Clemens reports that the cyclamineus classes were magnificent this year.

In Dallas, Mrs. Betty Barnes won the Gold Ribbon with Chiloquin* and the Miniature Gold with Xit. The White Ribbon went to Mrs. Guy Carter for her vase of Unsurpassable, while Mrs. Charles Dillard exhibited Bobbysoxer, Jumbly, Hawera, Baby Moon, and *N. bulbocodium* to win the Lavender Ribbon. Mrs. C. R. Bivin won the Silver Ribbon.

At the Fayetteville, Ga., Show, Mr. and Mrs. Jack Yarbrough won the Gold Ribbon with Cantatrice, and Mrs. J. E. Gunby won the Miniature Gold with Jumbly. The Miniature White went to Mrs. Linda Hart for her blooms of Tête-a-Tête, and Sherry Knowles was awarded the Junior Award for her bloom of Actaea. Jaydee Swafford won the White Ribbon with Golden Dawn, and her trumpet collection, which included Lunar Sea, David Bell, Arctic Gold, Late Sun and Kingscourt, was awarded the Purple Ribbon. She also won the Silver Ribbon.

In Hernando, Miss., Mrs. Morris Lee Scott's Ormeau won the Gold Ribbon. Mrs. Scott also won the Lavender Ribbon with four species and Hawera, the Green Ribbon, and the Quinn Medal. Included in her Quinn collection were Vulcan, Arbar, Descanso, Carbineer, Scio, the Australian 1b Hoyle, Pearly Queen, Beryl, and Ambergate. Mrs. Calvin E. Flint won the Miniature Gold with *N. triandrus concolor*, while Mrs. Jane Pennington won the White Ribbon with the unregistered double Coral Strand (Kanouse?). Rebecca Scott won the Junior Award with Green Island, while Miss Leslie Anderson's collection of doubles was awarded the Purple Ribbon. Included were Alabaster, Cheerfulness, Bridal Crown, Camellia, and Windblown. She also won the Silver Ribbon. Mrs. Glenn Millar won the R-W-B Ribbon with a collection which included Chat, Gossamer, and Pipit.* Other noteworthy blooms were Loch Owskeich, Erlrose, Saucy, and Canisp.*

At the Pacific Regional Show held at Descanso Gardens, La Canada,

California, Bill Roesse's seedling, Falstaff \times 2a seedling, was awarded the Gold Ribbon. It approaches the ultimate in smoothness and contrast for yellow-red flowers. Madeline Kirby's superb Charity May trio won the White Ribbon, while Glee Robinson won the Miniature Gold with Sundial. Harold Koopowitz won the Lavender Ribbon exhibiting W. P. Milner, Hawera, and three species. Stan Baird was recipient of the Purple Ribbon with a white collection which included Celilo, Arctic Doric, and Dew-pond; the R-W-B Ribbon showing Joyous, Chapeau, and Whitecaps; and the Maroon Ribbon for his collection which included Mitsch seedling A26/7, Astalot, and Bethany. The Silver Ribbon went to Maxine Johnson. Marta L. Wayne won the Junior Award with a bloom of Cordial, while Gerard H. Wayne won the Quinn Medal, exhibiting Stainless, Landmark, Fine Gold, Broomhill, Butter-scotch, Heathfire, Wahkeena, Amor, New Song, Ivy League and Greenlet. Grant Mitsch was awarded the Pacific Challenge Cup for a collection of three stems each of 12 cyclamineus hybrids. This collection clearly demonstrated that he has truly earned his worldwide reputation and acclaim. Other flowers that interested the public were Gay Challenger and the Australian Lynette Sholl.

In spite of very unfavorable weather conditions for several weeks and an earthquake on the eve of the show, the Oxford Garden Club staged its show on March 25 in University, Miss. The Gold Ribbon went to Loch Stac, exhibited by Mrs. T. W. Avent, while Mrs. R. L. Young, Jr. won the White Ribbon with Accent. Sally Kate Anderson exhibited Lissa 3b, to win the Junior Award, and Mrs. Jack Brown won the Silver Ribbon. Stourbridge 2a YOO and Strathkanaird 1a Y, both from John Lea, interested the visitors.

At the Southeast Region Show in Atlanta, hard-working Awards Chairman Mrs. W. S. Simms won the Gold Ribbon with her 2a seedling G40-8 (Inca Gold \times Nampa). Mildred also won the R-W-B Ribbon with Plaza, Arawannah, Dewy Rose, and Suede (all from Evans) and a Simms seedling G40-7; and the Maroon Ribbon with Plaza, Rushlight, Evans I-17, Simms G41-1 (Inca Gold \times Entrancement) and Simms D8-7 (Tudor Minstrel \times Binkie). She also won the Watrous Ribbon, showing the hard-to-find Yellow Xit, Raindrop, and Angie along with Hawera, Jumblie, Baby Moon, and Segovia. Her seedlings were shown successfully throughout the show (look out, Bill Pannill!) and she won the Silver Ribbon with a total of 32 blue ribbons! David Cook won the Miniature Gold with Segovia, while Mr. and Mrs. Maurice Abercrombie won the Miniature White with Hawera and the Lavender Ribbon showing Flyaway, Pixie's Sister, and Xit. Mr. and Mrs. Jack Yarbrough won the White Ribbon with three evenly matched Festivity, as well as the Purple Ribbon for a collection of trumpets which included Arctic Gold, Ballygarvey, Irish Luck, Kingscourt, and Moonrise. Phil Campbell, Jr., won the Junior Award with Actaea, and Jaydee Swafford was awarded the Green Ribbon for her collection, which included Arctic Gold, David Bell, Oregon Gold, Niveth, Beryl, and Flaming Meteor. Several near-red-petalled seedlings caused much comment, and Flyaway and Raindrop were much admired in the miniature section. Rose Royale, runner-up for Best in Show, was exceptionally fine.

At the Fortuna, Calif., Garden Club show, Christine Kemp was awarded the Gold Ribbon for her bloom of Daviot, and her pink collection won the Purple Ribbon. Included were Accent, Tangent, Caro Nome, Lilac Delight, and Tarago. She also won the Silver Ribbon. Mrs. Claude Carter won the

Miniature Gold with *N. triandrus concolor* and the Miniature White with *N. bulbocodium*. Mrs. Ann Olsen's blooms of Stratosphere won the White Ribbon for her, while Denise King won the Junior Award with Belisana. Mrs. Karin King won the R-W-B Ribbon with Mitsch's Siletz, Silver Bells, and Audubon, Evans' Wahkeena, and Morrill's Oregon Gold. She also won the Lavender Ribbon and the Maroon Ribbon, showing Pipit, Grosbeak and Siletz.

At the Southwest Region Show in Hot Springs, Ark., Mrs. H. R. Hensel won the Gold Ribbon with Broomhill and the R-W-B Ribbon with Leonaine, Lovable, April Charm, Luscious, and Festivity, all from Mitsch. She also won the Green Ribbon including Showboat, Empress of Ireland, Hussar, Merlin, Renvyle, Don Carlos, and Silver Chimes. Mrs. O. L. Fellers won the Miniature Gold with Xit, while Mrs. W. D. Bozek received the White Ribbon with Festivity. The Miniature White went to Mrs. Charles Dillard for three matched blooms of *N. × tenuior*, and Mrs. Ralph Henry won the Silver Ribbon. The Purple Ribbon for a jonquil collection went to Mrs. R. H. Barnes who showed Eland, Oryx, Dainty Miss, Dickcissel, and Ocean Spray. Mrs. Victor M. Watts received the Watrous Ribbon showing *N. willkommii*, *N. fernandesii*, Minnow, Xit, and April Tears. The Quinn Medal went to Mrs. J. C. Dawson who showed Dawn, Dreamlight, Masaka, Kilfinnan, Precedent, Snow Gem, Celilo, and Silken Sails. Blooms which attracted the attention of viewers were Peaceful 2b OOO, Foxfire, Green Quest, Pearl Pastel, and Irish Coffee.

The Gloucester, Va., Show has the distinction of having the most entries in 1976 — 709! Winning the Gold Ribbon was Mrs. R. F. C. Vance with Ormeau, while Mrs. William F. Thomas won the Miniature Gold with Yellow Xit. Mrs. John P. Robinson won the White Ribbon with Ariel, while Mr. and Mrs. Raymond W. Lewis won the Miniature White with Yellow Xit, the Silver Ribbon, and the Purple Ribbon with a white collection which included Empress of Ireland, Ave, Kilrea, Wedding Gift, and Canisp. Mr. and Mrs. William O. Ticknor won the Green Ribbon using several Australian cultivars, including Phillus Chidgey 2a Y, Tablecloth 1c, Chartwell 2b, and Snowdean 2c, as well as Papua, Cassata 11, Ceylon, Prologue, and Pannill 64/77 (*Lemnos × Kilkenny*).

The Huntington, W. Va., Council of Garden Clubs held their 28th daffodil show on April 3-4. The flower that won the Gold Ribbon was Bee Mabley, bred and shown by Mrs. C. E. Fitzwater. Mrs. Fitzwater also won the R-W-B Ribbon with four of her own seedlings under number plus Bee Mabley. Mrs. Joe Dingess exhibited three evenly matched blooms of Bee Mabley to win the White Ribbon, while Miss Maida Ham won both the Miniature Gold and Miniature White with Hawera. Mrs. Boyd Smoot won the Silver Ribbon, while Mrs. Larry Schavul won the Purple Ribbon with a collection of large cups — Revelry, Statue, Tudor Minstrel, Dunkeld, and Kilworth. Mrs. Curtis Davis was awarded the Green Ribbon for her collection which included Beersheba, Dawn, Festivity, Honeybird, Suzy, Accent, and Daviot.

In Nashville, Jaydee Swafford won the Gold Ribbon with Woodland Star, the White Ribbon with Green Island, and the Purple Ribbon with a collection from Division II including Green Island, Rushlight, Dunkeld, and Buncrana. Mrs. Alex Taylor won the Miniature Gold with *N. juncifolius*, and her Lavender Ribbon collection included Kidling, *N. juncifolius*, Demure, Mary Plumstead, and Flomay. Mrs. Morris Lee Scott's three stems of April Tears

won the Miniature White Ribbon, while Miss Lynn Gaines won the Junior Award with Ambergate. Mrs. Ernest Hardison won the Silver Ribbon, the R-W-B Ribbon showing Top Notch, Homestead, White Satin, Foxfire, and Yosemite; the Maroon Ribbon with Daydream, Bethany, and Suede; and the Bronze Ribbon with Rockall, Rose Royale, Propriety, Panache, Bushtit, Saucy and Vigil. Mrs. Joe Talbot III won the Watrous Medal using Clare, *N. rupicola*, April Tears, Xit, and Rikki. Mrs. William C. Gaines won the Green Ribbon with Chat, Dream Castle, Carnival, Artillery, and Rashee; and she also won the Quinn Ribbon exhibiting Beersheba, Stromboli, Bosavern, Rima, Green Quest, Ormeau, Easter Moon, Peaceful, and Accent. Because it was a late show, more 3b's and 3c's were exhibited, and many comments were heard on the small whites. One visitor said she never knew there were so many white daffodils! Mrs. Joe Talbot's seedling 2-65 was much admired, and Woodland Star 3b R was a great attraction.

At the Kentucky Show in Paducah, Mrs. Clyde Cox had the Gold Ribbon winner with Carrickbeg. Mrs. Luther Wilson won the Miniature Gold with Xit, the Lavender Ribbon with Quince, Jumblie, and seldom seen Rosaline Murphy; and the R-W-B Ribbon with Propriety, Janis Babson, and Chiquita from Evans, Morrill's Pretty Miss, and Mitsch's Quetzal. Mrs. H. W. Rankin's Festivity won the White Ribbon, while Julia Leigh Caley won the Miniature White with Xit. Mrs. Raymond Roof won the Silver Ribbon, while Dr. Glenn Dooley won the Purple Ribbon with a collection of jonquils including Pretty Miss, Quail, Orange Queen, Sweetness, and Trevithian. The unusual coloring of Kentucky caused much comment as did the split-corona, King Size.

At the Somerset County Garden Club show in Princess Anne, Md., Mrs. George Coulbourn won the Gold Ribbon with Angel and Mrs. John Anderson won the Miniature Gold with *N. jonquilla* Flore Pleno. Mrs. Merton Yerger won the Silver Ribbon and the Purple Ribbon with a triandrus collection which included Arish Mell, Thalia, Waxwing, Tresamble, and Silver Fleece. Mr. M. A. Magut won the Lavender Ribbon with Mite, *N. scaberulus*, Clare, The Little Gentleman, and Canaliculatus.

At the Washington Daffodil Society Show, Bill Pannill won the Gold Ribbon with his seedling 64/92/C (Pigeon × Tobernaven). He also won the Silver Ribbon, and the Purple Ribbon with a collection of Division II flowers all of his own raising. Mrs. Leroy F. Meyer won the Miniature Gold with *N. triandrus albus*, while Mr. and Mrs. W. O. Ticknor won the Miniature White with Xit. The Ticknors also won the Watrous Ribbon with a collection that included Quince, *N. scaberulus*, Minnow, Tête-a-Tête, Yellow Xit, and Jumblie. Mrs. John Bozievich won the White Ribbon with Falstaff, the R-W-B Ribbon with Accent, Flaming Meteor, and Sunlit Hours from Mitsch, Descanso from Evans, and Pannill's 64/77. She also won the Maroon Ribbon with Bethany, Rich Reward, Rushlight, Mitsch Y 40/15, and Pannill PL66A. Mrs. George D. Watrous, Jr., won the Lavender Ribbon with *N. willkommii*, Minnow, and her own Flyaway and two seedlings, 648-16 (Seville × *N. rupicola*), and SW-1 (Seville × *N. watieri*).

The Southwest Ohio Daffodil Society held its show in Cincinnati this year. Mrs. H. W. Hobson, Jr., won the Gold Ribbon with Foxfire while Marge Kotte won the White Ribbon with Daydream. Peggy Macneale won the Miniature Gold and Miniature White with her three stems of Bebop. Peggy also won the Green Ribbon with Fair Colleen, Golden Dawn, Dickcissel,

Stainless, Peace Pipe and Carnalea, as well as the Quinn Medal for a collection which included Esmeralda, Torrish, Rameses, Step Forward, Cophetua, Acropolis, Ivy League, and Tullycore. Grace Hoppin won the Junior Award with Avenger, while Carolyn Hoppin won the Silver Ribbon, the Purple Ribbon with a trumpet collection which included Prologue, Irish Luck and White Tartar, and the Lavender Ribbon. Mrs. Eugene Kleiner won the R-W-B Ribbon with Monument, Dawnlight, and Troupial, while Mrs. Harry Wilkie won the Maroon Ribbon using Binkie, Limeade and Nazareth. Doubles in general, and Coral Strand in particular, generated much interest in visitors.

At the Tidewater Show, Hampton, Va., Mrs. John P. Robinson won the Gold Ribbon with Romance and the Miniature White with April Tears. Mr. Quentin Erlandson won the Miniature Gold with Pixie's Sister and Mrs. Erlandson won the Purple Ribbon for a collection from Division II including My Love, Royal Charm, and Profile. Mr. and Mrs. W. O. Ticknor won the White Ribbon with three blooms of 2a Y Lyles, and Mrs. Howard Bloomer was awarded the Silver Ribbon. Mrs. P. R. Moore, Jr., was winner of the Lavender Ribbon and included Stafford and Sun Disc, while Mrs. J. G. Ford won the R-W-B Ribbon with Bithynia, Fastidious, and High Note from Mitsch, Sunapee from Evans, and Kasota from Edwin Powell. Mrs. R. LaRue Armstrong was winner of the Maroon Ribbon using Plaza, Siletz, and Limeade; she also won the Bronze Ribbon with Inverpolly, Sunbird, Highland Wedding, Falstaff, Kildavin, Oryx, and Glenwherry.

At the Maryland Daffodil Society show in Baltimore, Mrs. William E. Barr won the Gold Ribbon with Corofin, while Mrs. J. R. McIntosh won the Miniature Gold with April Tears. The White Ribbon for Beryl went to Mrs. John D. Worthington III, while Quentin Erlandson won the Miniature White with *N. rupicola*. Mrs. Thomas W. Smith won the Silver Ribbon.

The National Convention Show sponsored by the Philadelphia Area Daffodil Society and the Delaware Daffodil Society was the largest show in total number of blooms boasting a grand total of 1,524 blooms! Thanks are due exhibitors who were able to salvage blooms in the 90° heat which hit the week before convention, and hard-working show chairman Kathy Andersen and her committee are to be congratulated for staging such a fine show.

The Matthew Fowlds Silver Medal for the best standard cyclamineus in the show went to Mrs. Helen Farley of Connecticut for her bloom of Willet. The Harry I. Tuggle, Jr., Award for three stems each of 12 cultivars went to Mrs. John Bozievich of Maryland. Marie included Bethany, Salome, Arish Mell, Golden Aura, and Intrigue in her exhibit.

The Larry P. Mains Trophy for three each of nine standard cultivars from Division III was won by Mrs. Marvin V. Andersen of Delaware, who exhibited Accolade, Corofin, Ariel, Green Jacket, Coolgreany, Lemonade, Capisco, Palmyra, and Glenwherry. The Maxine M. Lawler Trophy for three each of six standard all-white daffodils from at least three divisions was also awarded to Kathy Andersen. In this collection she used Ocean Spray, Moonshine, Vigil, Eland, Tornamona, and Pristine. Kathy also won the Gold Quinn Medal showing Eland, Downpatrick, Valhalla, Tuesday's Child, Irish Light, Tradition, Amberjack, Chevalier, La Fiance, Camelot, and Canisp. The Purple Ribbon for a collection of Division II flowers including Olderfleet 2b P, and Mexico City 2a R, and the Silver Ribbon also went to Kathy. (The chairman of the 1978 convention show, scheduled to be in Columbus, Ohio, was heard to remark that she thought it nice that show chairmen won such

nice awards and warned us all that she expected the same situation to prevail in 1978!).

The Gold Watrous Medal went to Wallace Windus of Pennsylvania for his collection which included Quince, *N. scaberulus*, Clare, Segovia, *N. juncifolius*, Paula Cottell, and Sundial.

Besides winning the Tuggle Award, Marie Bozievich also won the Green Ribbon with Gossamer, Amber Light, Tahiti, Achentoul, Golden Aura, Misty Glen, Shining Light and Loch Stac. She also won the White Ribbon with three stems of Bethany.

Mr. and Mrs. William Mackinney of Pennsylvania were the recipients of the Gold Ribbon for their sparkling white bloom of Canisp, while Mrs. George D. Watrous, Jr., of Washington, D.C., won the Miniature Gold with her seedling 6512-2 (*N. triandrus loiseleurii* × *N. jonquilla*). Mrs. P. R. Moore, Jr., of Virginia, won the Miniature White Ribbon with April Tears, while Dr. Tom Throckmorton, of Iowa, won the R-W-B Ribbon with five of his own originations, Wind Song, Raw Silk, Pink Easter, Spring Tonic, and Marque. Mrs. Robert H. Weeks, of Delaware, won the Lavender Ribbon using Jumblye, Xit, Tête-a-Tête, and the Maroon Ribbon with Oryx, Dawnlight, and Daydream.

While ADS members conventioned in Philadelphia, the Omagh and District Horticultural Society held their show in Omagh, Co. Tyrone, Northern Ireland. Mr. D. McLaughlin, Society Secretary, reports that Mr. R. W. Lyons won the ADS R-W-B Ribbon with Cool Crystal, Silken Sails, Eminent, Old Satin, and Aircastle. Mr. McLaughlin says, "Cool Crystal was an excellent bloom and in fact won the 'Bloom of the Show' Award."

In Princeton, it was "on to the show," and Mrs. Robert Mills won the Gold Ribbon with Butterscotch and the Miniature White with Hawera. Mrs. Roland Larrison exhibited Mite to win the Miniature Gold, and the Silver Ribbon was won by Richard Kersten. Michael Magut won the Purple Ribbon with a white collection including Dallas, Precision, Arish Mell, Tobernaven, and Chinese White. Mrs. John Capen's exhibit of miniature and other daffodils was much admired by visitors.

In Chambersburg, Pa., Mrs. Owen W. Hartman won the Gold Ribbon with Arbar, the White Ribbon with Green Linnet, the Purple Ribbon with a collection from Division II including Inverpolly, Ambergate, Carnlough, Ave, and St. Keverne. She also won the Quinn Ribbon with Aircastle, Precedent, Rashee, Charity May, Sunapee, Tahiti, Stainless, and Verona. Mrs. Stenger Diehl won the Miniature Gold and Miniature White with Xit, while Mrs. Charles Bender won the Silver Ribbon.

In Greenwich, Conn., Mr. and Mrs. Charles Anthony received the Gold Ribbon for a bloom of Compressus 10, that had 10 florets. They also won the White Ribbon with Silver Leopard, and the Purple Ribbon for a collection from divisions 5-6-7 using Oregon Gold, Finch, Eland, Circuit, and Tuesday's Child. Mrs. Alonzo B. See III won the Miniature Gold and Miniature White with April Tears, and Mrs. Edmond T. Drewson, Jr., won the Silver Ribbon. She also won the Lavender Ribbon. Mrs. William Taylor won the Maroon Ribbon including Verdin and Gin and Lime, and the Green Ribbon using Aurum, Foxhunter, Loch Owskeich, Golden Aura, and Irish Charm.

In Downingtown, Pa., Mrs. Lawrence Billau won the Gold Ribbon with Statue and the White with Flaming Meteor. Mrs. Huntington Jackson won the Miniature Gold with Sun Disc, while Mrs. W. Gordon Carpenter, Jr.,

won the Silver Ribbon. Golden Perfection, Silver Salver, and White Spire drew attention from visitors.

The Nantucket, Mass. Garden Club held its first ADS show; Charles Maguire won the Gold Ribbon with White Lion and Mrs. Earle MacAusland won the Miniature Gold with Canaliculatus. Visitors showed the most interest in the pink-cupped flowers, particularly Salmon Trout, Salome, and Pink Beauty.

The last show of the season was the Central Ohio Daffodil Society show in Columbus on May 1-2. The late date and the early season combined to make the show smaller than usual. Wells Knierim, bless him, brought a carload of blooms from Cleveland. Mrs. Paul Gripshover won the Gold Ribbon with Downpatrick, the Miniature Gold and Miniature White with Demure, and the Lavender Ribbon with a collection which included Flomay, Rikki, Bebop, Clare, and Pixie's Sister. Wells won the White Ribbon with Bunting as well as the Silver Ribbon. Mrs. David Spitz won the Purple Ribbon with a white collection which included Lostine, Stainless, Fairy Dream, Dallas, and Sacramento. Margaret Loudenslager won the Novice Award and a year's membership in the ADS for her bloom of Pristine.

Bill Pannill once said that one of the most important parts of winning an award was planning. This year, much of that planning was for naught, as Mother Nature had the last word. Maybe next year, though it's not nice, we'll be able to fool Mother Nature . . . maybe!

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The Daffodil Handbook, 1966 Paper Cover	\$3.40 — Cloth \$ 4.90
Daffodils and Narcissi by M. J. Jefferson-Brown	10.00
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