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The

# DAFFODIL JOURNAL



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AMERICAN DAFFODIL SOCIETY, INC.

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Volume 13

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## SCHEDULE OF MEMBERSHIP DUES IN THE AMERICAN DAFFODIL SOCIETY

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## THE COVER ILLUSTRATION

is from a painting by Marie Bozievich. The cultivar is 2a Y Top Notch (Mitsch 1970).

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## BLOOMS BEFORE THE APRIL HEAT WAVE

*By MARIE BOZIEVICH, Bethesda, Maryland*

Spring 1976 was unpredictable, alternately hot and cold, never normal. Though the early and midseason flowers were acceptable, late ones were a disaster. Comments on cultivars must be limited to those that bloomed before April 16, when five consecutive days of 95° F. temperatures burned up the open flowers and destroyed the substance in those which were still in bud.

The first standard cultivar to open was Jana (Gray), an old but delightful 6a Y which bloomed with the early miniatures and later proved itself to be the longest lasting flower in the garden. Cornelian 2a RRR (Evans) opened next, with its bright red cup. It was a welcome bit of color so early in the season.

6a Y Barlow and 6a YR Jet Fire (both from Mitsch) followed next, blooming profusely. Then came my favorite 6a Perky (Mitsch). This is a honey — a bicolor with marked contrast between the clean white perianth and slim yellow trumpet. It is an elegant flower in form and pose, and generous with bloom, there being eight flower stalks from my two bulbs.

Three magnificent 2a RR's opened next, all on the same day. I have grown these for several years and they have never failed to measure up. They are Fiery Flame (Rich.), Loch Hope (Lea) and Falstaff (Rich.). Though they usually bloom too early to cut for shows, they are a "joy forever" (as I wrote in my notebook 12 days later after watching them develop). The weather had turned bitterly cold and their colors intensified each day. The crystalline texture of Fiery Flame scintillated in the sun until it almost became fluorescent. Loch Hope, as always, was very consistent. The perfectly round golden perianth and beautifully formed deep red cup were identical on every flower. I have sung the praises of Falstaff frequently in the past and now I have enough bulbs to plant a second row in the coldest, shadiest place in the beds where they bloom almost 2 weeks later.

Several trumpets, new to me, were next to open and it remains to be seen if they will supplant the old faithfuls. 1a Aurum (Mitsch) is a smooth flower with deep golden color. It has a good perianth and the petals remain flat. Ballyrobert (Dunlop) is another smooth one. King's Stag (Blanchard) is large and vigorous along with good form and looks like a winner.

Cool Harmony (Rich.) was very, very good, the best 1b in the garden. Grianan (Bloomer) and #199 (Robertson), both with slim trumpets of lemon yellow, were very refined in appearance. Eve Robertson's seedling blooms later and the perianth petals are wider than those of Grianan.

New white trumpets are always a gamble for me in our basal-rot climate. White Star (Bloomer) came through with flying colors, as did its sister White Empress. Nice firm bulbs were dug of Burntollet (Lea) and White Satin (Evans). Unfortunately, Ghost (Evans) a stunning white, white flower of exquisite form gave up the ghost over the summer in storage. I do not blame this on the grower, only on the gardener (myself).

The best of the 1d's was Rich Reward (Mitsch) with Gin and Lime (Carncairn) and Big John (Evans) close behind. All three are tall and vigorous with large flowers of excellent form, good contrast, and strong stems. They bloomed early and lasted a long time.

There were several interesting 2a Y's, but outstanding among them was Top Notch (Mitsch). It really looks like a Div. 2 flower, and every bloom can be cut for show. It has very heavy substance and was the only flower to hold up during the heat wave. An interesting seedling, Pannill 64/77, opened as a clear, light yellow self, then developed pink tones in the cup, which ended up blushing peach. Bill has an eye for exquisite form as well, and this flower is super. Cairngorm (Rich.) was very smooth with all other good points and Eskylane (Carncairn) another fine 2a Y, was notable for its vigor and strong growth.

The best of the new 2a R's was Torridon (Lea), with glowing color and the impeccable form we have come to expect from Mr. Lea. Estramadura (de Navarro) and Bold Lad (Rich.) have classic form but the colors were not as intense. I liked Front Royal (de Navarro) which has a banded cup. Perhaps our show schedules should have separate classes for banded or rimmed cups, as they do in England, Ireland, and New Zealand ("cup color not predominant").

The only new 2b Y was Limpkin (Mitsch). It opened as a bicolor but changed color as it developed until it became a self of the same color as Aircastle. The flat ruffled cup edged in a bright yellow was very attractive.

Neither of the new 2b R's bloomed before the holocaust, but some of the

## THE 1977 ADS CONVENTION

The 1977 ADS National Convention will be held in San Francisco on Thursday, Friday, and Saturday, March 17-19. Convention headquarters will be the Holiday Inn, Union Square, in the heart of downtown San Francisco.

Details as to the Convention can be found in the December 1976 Journal or call Glee Robinson, Registrar, at 415-948-1564.

TIME IS SHORT!

pink cups made the deadline. All late ones opened without color. Coral Light (Kanouse) was unique and fascinating. The rather flat cup was rose-pink with a bright red rim. Shell Bay (Blanchard) was very appealing. Though it looked like a small cup, it measured 2b. The dainty cup was shell pink and the broad perianth, snowy white. Another pink cup which bloomed early was Peacock (Pann.), a lovely flower with expanded pink cup rimmed in rose. This is another of Bill's exquisitely formed flowers.

Bill has a lot of beautiful 2c's up his sleeve, too. I especially liked Homestead and D/71/A in my garden, and he brought a bewildering array of beauties to the Washington show. It looks as though he is in a position to challenge the English raisers of white cups.

There were several new 2d's which were excellent, but none surpassed Daydream, the indispensable show flower. Chelan (Evans) was fine and large and looks very promising. Pannill PL/66/A had very good form and clean color. Sister seedling PL/66/B was also excellent. Though somewhat smaller and of different form, the color contrast was outstanding. Focal Point (Mitsch) bloomed early with a very ruffled and expanded cup. It is a spectacular garden flower but the form is quite informal. Mitsch Y/40/15 was used in two winning collections. It has a bright yellow edge on the cup, which is almost a trumpet.

A smattering of Div. 3 cultivars opened early enough to escape the heat wave. 3a Y New Penny (Pann.) was again a favorite; everyone who saw it, wanted it. Sabine Hay (Milne) did not disappoint, and was a dazzling self of brick orange-red. It bloomed April 8 with two flowers, one of which I cut and refrigerated. The other, left in the garden with bright sun but moderate temperatures, faded out completely in 6 days. 3b Y Silver Leopard (Rich.) produced a large flower somewhat reminiscent of Silken Sails but with crisper petals, and Esmeralda (Rich.), another 3b with a pale cup, sported a bright yellow rim. 3b RR Dalhauine (Lea) had a glowing cup and very broad white petals, while 3b GYO Rim Ride (Pann.) was beautiful with its precise rim and harmonious colors.

Dr. Throckmorton's 3b GYY Lalique was lovely. Those of you fortunate enough to see his beautiful flowers in Oregon (1975) and in Philadelphia (1976) know that he has some fascinating flowers coming along. (And they all have such interesting names.) Another doctor, Bill Bender, has some

unusual seedlings with green-banded cups. He is looking for a 3d in his breeding program, but has come up with some other good things. I have not grown these myself but saw them in his garden. A green-banded seedling which I have grown for 2 years is Eve Robertson's 192A. In 1975 the band was chartreuse green and this past spring it was bright jade. What will happen in 1977?

Two last cultivars I would like to recommend are 5b WW Petrel (Mitsch) and 8 WY Highfield Beauty (Mott). I had only a small offset of Petrel, but it sent up two bloom stalks, one with five lovely flowers and the other with four. Highfield Beauty is a tazetta with only two or three flowers on a stem. However, they are large, perfectly formed, and well placed on the stalk. It was raised "Down Under" and when I was in New Zealand I saw many large clumps of it with very tall stems. The ones I have grown here were not so tall, but because of form and placement were fine show flowers. It is available from Murray Evans, already acclimatized.

## ON SPECIES AND BREEDING

By HAROLD KOPOWITZ, Irvine, California

(Reprinted from Pacific Region Newsletter, September 1976)

In recent years there has been a surge of interest in Divisions 5, 6, and 7 as well as the miniature daffodils. Most of these plants have a strong species component in that at least one parent or grandparent is a wild species. The jonquils, triandrus, and cyclamineus hybrids have that special grace which is usually lacking in the more statuesque modern hybrids of the first four divisions. These three groups of daffodils have usually been the province of the amateur hybridist (with the exception of Grant Mitsch, the master hybridist of nearly all divisions), and some comment on the selection of species parents might be pertinent and of interest to some of our members.

If one goes to southern Europe and collects wild daffodil bulbs one will note that within a population of one species there is usually considerable variation. For example there are variants of *N. asturiensis* which have twisted petals and some with flared trumpets. There is slight variation in color and even coronal length. *N. triandrus*, probably one of the most commonly available species, is extremely variable, and in a hundred collected bulbs there will be scarcely two or three which look identical. Some have a single flower on a 1-inch stem, while another will have four exquisite blooms on a 6-inch spike. Some of the differences are nutritional but many are not. Variation like this is a normal biological phenomenon and is to be expected. After all, variation is the basic building block for evolution. I remember one learned judge from back east judging the Southern California Daffodil Society show one year who was reluctant to believe the label on an *N. asturiensis* because it was somewhat larger than the flower from the bulb she had grown. She expected the species to be identical the way one expects a cultivar to give identical flowers.

The point of this discourse is that one can capitalize on naturally occurring variations. If you are trying to make miniatures you should use the tiniest variants in the population. If you want to make cyclamineus hybrids then look for flowers with the smoothest perianths and the nicest flaring crowns.

For jonquils choose spikes that have greater than normal numbers of flowers. This will not guarantee better results but will optimize your chances.

The total number of genes (the units of heredity) in a population is called the gene pool. The more uniform the members of a population the smaller the number of variants in the gene pool. In an inbred strain the gene pool is restricted and members look very similar. If one uses a strain for breeding one has a reasonably good chance that the progeny will get some of the desired genes. If one uses any variant then the chances are unpredictable, although the probability of resembling the parent are greater than it resembling other variants. Therefore if one wanted *triandrus* hybrids with six florets one would want to start with a strain that bred true for floret number before using it to make the hybrid. If one does not have a *triandrus* that has that number of florets then one might try line breeding to get one. In this case the parents chosen would be those offspring with the highest numbers of florets and so on through the generations. We generally use this technique for intensifying colors, but it could be used in other ways, i.e. increasing petal length or width.

Line breeding is useful as most characteristics are not under the influence of a single pair of genes, but involve many pairs of genes. And during line breeding one tends to accumulate increasing numbers of genes with the desired features. As an example let us suppose that floret number in *tazettas* is under direct influence of the number of dominant genes available (we actually do not know the details of inheritance of floret number in *tazettas*.) Assume that each dominant gene contributes towards the production of two florets, and recessive genes only make one. Let us assume further that there are four pairs of genes which control the inheritance of floret number. If all the genes were dominant then there could be 16 florets ( $8 \text{ genes} \times 2 \text{ florets}$ ), and if all the genes were recessive there could be eight ( $8 \text{ genes} \times 1 \text{ floret}$ ). If there was one dominant and seven recessive genes then the plant could produce nine florets. When sex cells are made each sex cell gets only half of the available genes and they are distributed in an unpredictable way. Let us assume that a nine-floret plant is going to be selfed. It is possible that some of the pollen has the one dominant gene and three of the recessives, while it is also possible that the egg could have one dominant and three recessive genes. If fertilization occurred between these two then the offspring would get two dominants and six recessives and could then have spikes which have 10 florets, a greater number than the parents. If this plant was selfed then its offspring would have the possibility of inheriting up to four dominants and four recessives with 12 florets. One could also select for decreasing floret number or flower size, which might be important if one wanted to make miniature doubles, one to a stem. I think one can see that 12-floret flowers could produce even greater numbers if they were selfed. The system, of course, does have limits, and in our case 16 would be the top number unless a mutation occurred. A mutation would be a spontaneous change in a gene which might increase or decrease the number of florets actually produced by a single gene, i.e. one of the dominants might now produce three florets instead of two.

Many of the species, especially the smaller ones, tend to be short lived in cultivation and this is probably true in the wild as well. Consequently the hybrids can be difficult to maintain, too. It is useful to recognize this and growers should as a matter of course use their species to set seed. Not only

will this increase your supply but will let you see the range of variation available in the species. If you are not line breeding then perhaps the parents should be taken from the variation range that is available to you. Especially good variants can be named and even registered. The vast majority of jonquil and triandrus hybrids are sterile, which means that one has to keep returning to the species to make new hybrids. The species characteristics tend to become blurred in second-generation hybrids and many of the Quick Step progeny have been registered as Division 2. Even if all jonquil and triandrus hybrids were fertile one would still want to use the original species to retain the charm and special characteristics of each division.

There are a number of species which are not in general cultivation but whose genes might make outstanding contributions to horticultural daffodils. Many of these are completely untapped. *Narcissus pseudo-narcissus nevadensis* is an unusual species from the Sierra Nevada of the Iberian peninsula. Its two outstanding features are its trumpet-length crowns and the fact that it is bunch-flowered. Used with the present Division 1 cultivars this could be a potent influence in the creation of a completely new kind of daffodil. Another group which has hardly been touched are the possible bulbocodium hybrids. Kenellis is a cross between triandrus and bulbocodium. Jack Romine has a hybrid between a 2a and bulbocodium. Jan de Graaff apparently once made some giant hoop-petticoats; unfortunately these were later lost. Tastes and fashions in flowers have changed and although we are just as rigorous, if not more so, than early growers, in our requirements for standard daffodils, we are also more prepared to admit that unorthodox flower shapes can also be pleasing. The mind boggles at the idea of a cross between Carita and *N. cantabricus petunioides*, but what fascinating offspring there could be.

Alec Gray has had a wonderful time with the smaller species, but he has really barely scratched the surface. There is much room for amateurs to join in the fun.

The fall blooming species are considered an oddity, but with our modern pollen storing techniques there is no reason why one cannot introduce *N. viridiflorus* blood into other divisions. Whether one would end up with more fall blooming varieties or larger green-blue blossoms remains to be seen, but the outcome would certainly set one up as an unique hybridist. At a minimum someone should be encouraged to remake the *N. serotinus* × *N. viridiflorus* hybrids so that we could have other autumn blooming narcissus.

One quite unusual species is *N. pachybulbus*, which looks like and is related to the tazettas. The head is a spherical cluster of minute Paperwhite-like florets and the anthers protrude into and fill the small cup with yellow-orange pollen to give the spike a most distinctive appearance. Whether or not these would be useful in breeding new tazettas remains to be discovered.

I suspect that it must be very useful in hybridizing to be ignorant of what others have tried to do. The actual rules that the flowers themselves follow are quite obscure and what succeeds for one person often fails for another, while someone else's failures may succeed for you. A good example is Winter Bells, a fall-blooming tazetta from Cotter in New Zealand. This is reputed to have come from a cross where Silver Chimes was the pod parent and White Owl 5 was the pollen parent. As far as I am aware no one else has ever set seed on Silver Chimes, but much has been said of its failure as a parent. People should be encouraged to try and repeat crosses which are known to be "impossible." Who knows, one might astound the world.

## "PRACTICAL POINTERS BY ADS EXPERTS"

*In a very popular program at the Philadelphia convention in 1976 three of our leading prize winners shared some of the secrets of their success with us. Two of the talks follow. The other, on growing show flowers, by Marie Bozievich, which preceded these, will appear in the June issue.*

*Mrs. Herman L. McKenzie of Mississippi tape-recorded the talks, but found later that the batteries in her machine had gone weak. She remembered that Mrs. Eugene B. Bruton of Alabama had also taped the talks, borrowed and retaped Mrs. Bruton's tapes, and transcribed them for the Journal. We are greatly indebted to Mrs. Bruton and Mrs. McKenzie. Only those who have had some experience transcribing from tapes can appreciate fully the time and work involved!*

### CUTTING AND PACKING

*By MRS. ERNEST K. HARDISON, JR., Nashville, Tennessee*

*(This talk was accompanied by demonstration of packing techniques.)*

I want to thank Mrs. Richardson for teaching me how to pack show daffodils, and Mr. Pannill for teaching me how, and Mrs. Bozievich for teaching me how. We all have different methods of doing it. I'm the more practical one. Nell has these gorgeous wooden boxes with wooden strips; Marie has plastic linings and reinforced boxes with wood; and Bill of course is absolute perfection.

My box was used by some dealer; I stole it several years ago. I think it's been to Virginia and to Oregon, and I have a green strap that I put around it. It's rather flat, and efficient for me.

Marie, instead of using tissue paper rolls, uses infant-size A & P diapers, which I think sounds good, so the next time I go to buy new material I'm going to buy some A & P diapers.

Everything Marie said I agree with, particularly loving the beautiful round fat bulbs and loving it when the flowers come up. I think my favorite time is going out every day and inspecting them. You understand, I know this bloom is not going to be a show daffodil, but I look at it every day for a week, hoping it's going to improve. You know, hoping those tears are going to go away and those mittens are going to go away. But I love to go pick them, and I do have a large refrigerator. It's a florist type, and so I pick more than I should. And then I have the terrible dilemma and decision of choosing what I should take to the show, the day before, while packing.

But I think you start with hoping that you grow some good flowers and that you pick them on the coming-up peak of perfection. Now, if you've got red-cups, you either need to protect them or to pick them early. Some of the 3's will open in the house; but the trumpets and the large-cups and certainly my doubles need to mature on the plant, with all that water, as Marie said, to give them substance, so you're cutting them with substance. I also spray their

faces constantly in the refrigerator. I've kept them as long as two weeks in show condition.

Decide what class you plan to enter. If you're going to try for a big award, decide that prior to leaving for the show. For instance, if you're going to enter the Harry Tuggle, with three stems each of twelve varieties, before you said, "Oh, isn't this a gorgeous double; it'll win a blue ribbon in the singles class!" look to see if you have three of it and pick it to go in your major class, whether it be the Quinn or the Larry Mains or the five-stem American-bred. Select those first, if that's what you most want to win. And then pack your flowers accordingly, so when you unpack them, you can have test tubes waiting there and put the flowers in them and be ready to stage them.

I have had flowers improve immeasurably while being packed in the box. I think they get cold in the refrigerator and kind of close up and don't look as well as you thought they were going to, until they get warmed up a little. When my daughter Lee was showing in the Memphis convention years ago, she had one Vigil that she cut, and she couldn't come until the next day. I packed that Vigil and I really didn't even think I should take it. And then by the time I got to Memphis and sprayed its face and sat it in a glass, I thought it looked rather nice. Well, by the next morning it was fantastic, and by the time they judged it, it won Best of Show.

I start with the tissue paper and masking tape. As I say, I'm not terribly neat about packing. But I wedge my tissue paper down so it can't slip. I then lay the heads down and take my masking tape, and right below the sheath, I mask. Just once.

And don't think you shouldn't take some extras with you. If everything stays in place and minds its business, you can always put the extras in the singles class and sometimes at the end even get yourself an extra collection. When I had the fun of visiting Marie for the Washington show and she was very anxious to work in one class, she finally said, "Would you go out and pick me three stems in case I might win the white ribbon with them?" I said, "You come pick them, but I'll go look at them." And so we did pick three Falstaffs and she *did* win the white ribbon with them. I thought that was kind of fun.

Take a piece of tissue paper and wedge it completely under the little faces of the ones you've already put in. Put the next row in. When you tape, you tape the stem of it, plus the stem of the next one above. So this has secured the top stem twice. And the same piece of tissue paper is the resting place for the bottom petal of one row and the top petals of the next row. You have to flatten the paper out.

Use your longest stems first because you're quickly at the end of the box and you can't put a giant long stem. However, you can turn around and start coming back the other way when you end up stemwise, for one row. And you can even sometimes put them across the box. Now Marie has a box that's big enough that she can pack both the top and the bottom and still close it. I think that certainly saves room and apparently she never gets one squashed. When you get little double-headed things and little baby cyclamineus, you sometimes have a little more trouble than you do with the bigger ones.

Both Nell and Marie use a plastic covering over the top of the box after it is packed, which tends to keep the moisture in a little better. Bill and I never do.

After you've gone all the way down and the stems are completely taped, you're in great shape. Then, as I say, I spray their faces before I assemble the box. You be very careful that you do not permit any of the petals to touch each other because the tips will burn or bruise. Bill Pannill had the most beautiful Lalique of Tom Throckmorton's at the Washington show and just a little pinhead had touched it. It wasn't punched through; it wasn't a hole. But one of the petals had touched it and bruised it just enough that it wasn't perfect.

When I've finished all this, I put the top on and I tape the top so that it is kind of sealed. And then I put my green strap on so I can carry it and just hope the airlines don't put a great heavy suitcase on it. When I get to the show and am taking them out, I cut at a slant, about half an inch. My stems aren't long enough to cut more than a half-inch; that's all I can spare. And then I put them back in water and spray them again and start staging.

## STAGING: PLANNING TO ACHIEVE POTENTIAL

By MRS. MARVIN V. ANDERSEN, *Wilmington, Delaware*

I'm going to treat two aspects of staging. One is more detailed than the other. First I'll say a few words about general overall staging of a show, then staging of separate exhibits.

Staging is mostly planning ahead of time so that things come out all right in the end. In the staging of a show there are two very important things to consider. One is the basic mechanics of planning and the other is how it is going to work.

Certainly in setting up a show one must consider that there is plenty of room between exhibits for people to get around and to have a chance to see things without bumping into each other. The exhibits should be set up so that they are easy to judge. You don't want any back lighting. In Delaware we've had difficulty in the past with our shows in that we've set flowers in front of long church windows and it was very difficult to judge when one had light coming through the back of the flowers.

Also, the exhibits should be placed so that the flowers are all approximately at the same level. I can remember judging one show where you practically had to get down on the ground to see the flowers. They were beautiful but they were in great tiers from the floor to the ceiling. This is very difficult to judge, also.

The person who plans the staging should leave plenty of room so that the exhibits are not too crowded and especially the large collections. There must be room to spread out. And of course they should be arranged so that they sort of logically follow the schedule. It is difficult to have to run around looking for certain classes.

The second important thing in staging a show is that it should be attractive for those who come to see the flowers. I think that muted color tablecloths are better perhaps than plain white; they show off the blooms more attractively. The containers should be appropriate and if possible uniform. In this area we've come to use test tubes in wooden blocks, having once started out with beer bottles and tiny little bottles and Coke bottles and whatever we could obtain. We find test tubes much more uniform and attractive. Also we like the dark-colored bases rather than white plastic, which we once used.

It's well if the wedging material can be attractive. Certainly we think greens are better than some other things, either boxwood or yew or some other greenery that is available. We've come a long way since using cotton. One of the shows used sponges one year and that was very unsatisfactory. We had wooden wedges once, and they almost destroyed the stems before we could get them into the containers.

Also one should consider how the plants are labeled and I do think that names on the little cards using card pins are much more attractive than tags dangling from a string that nobody can ready anyhow. And we prefer to hang the exhibition cards on with drapery hooks. It seems to be easier to mark them and they're all uniform and stand straight up and down. So much for the staging of a show.

As far as the individual staging of exhibits is concerned, certainly the larger part of winning an award is determined by the skill of the grower, as well as the season and other things beyond one's control. But surely a lot is determined by the staging of the exhibits. And of course everything is lost unless the blooms one brings to the show are either fresh or well-preserved by refrigeration and unless they are properly transported.

I think of staging as the art of making a bloom or group of blooms live up to or even exceed its potential on the show table. And in determining which of your blooms to bring to the show, I think you must assess their potential in the yard.

There are certain requirements which I have for blooms which I think have high potential on the show table. These are things which the blooms inherently have and you the exhibitor can do nothing to improve. For instance, heavy substance. If a bloom does not have substance when it is cut, it will certainly never have substance. Size is something else that one cannot do anything with. If it is not as large as it should be, you can't do anything about it. For a variety that comes with many blooms on the stem, if yours doesn't grow with many blooms on the stem there is nothing you can do about that. A certain amount of improvement in texture can be made by brushing the bloom with a brush or a piece of cotton or a finger. But if the texture is really crepy in the garden, it's going to be crepy on the show table.

Also, all parts of the bloom have to be present and not in excess. A bloom with five petals — forget it! Or with seven — there's no way to cut one off and make it look all right. Under these requirements one might also consider acceptable coloring. If the season is poor and your doubles come out with green on the back, you simply cannot show them in that season. And they must have reasonable form.

Now these are the flowers you should pick for the show. If you don't have enough of these, or perhaps want a backup, you may take some with intermediate potential. Maybe they're a little older and the substance has left somewhat, or they're a little smaller than you'd like to have. Perhaps there are fewer blooms per stem in varieties that come with multiple bloom. Possibly the color is not typical; it could be a reverse bicolor that is a little green, or it's a pink that comes out a little bit yellow. You can only hope that time will improve these.

And then there are the blooms that are absolutely unacceptable and there's no sense in picking them, no matter how great you think the variety is or how good they looked last week. Those are the things that have begun to turn transparent or perhaps an old trumpet that's just a little brown at the tips.

Perhaps they're grossly undersized.

I surely would never show anything with only one bloom to the stem if it usually came with more than one bloom on the stem. If the catalog says that they come with one or two blooms to the stem, then perhaps you can show it with one bloom on the stem if you need it, but it would be better to have two on the stem. If the texture is very crepy, don't cut it, and as I said, if there are extra petals or missing ones, you don't want that.

I certainly wouldn't pick for the show something that had atypical coloring due to the season, for example, a Daviot that came out with a yellow cup instead of an orange one. Or this year I could have put in a magnificent collection of whites. They were really pristine and gorgeous. But they all should have been pink. The substance was there, the form was there, but they had to stay in the garden because the typical coloring was not present. And as I mentioned before, green on the back of doubles certainly is not acceptable. Or this year, many of our reds simply stayed dark yellow or orange and they were not worthy of going to the show table because they were not typical.

Now you have picked all your blooms. Probably this has been going on for a week or two before the show and you have crammed them into every bit of refrigerator space available. The time comes that you have to look over all of them and decide what you're going to take to the show. And I think that in order to do this, you have to look at each and every bloom and assess it on how it looks at that time. Usually a third will go out and are thrown away, so the rest are not so crowded in the refrigerator.

At this point I examine every bloom and straighten it up and brush it out and clean it. I use mulch, too, but mine isn't as good as Marie's and the flowers do get dirty. The sheath stain will show on the back of the petal and of course you'll have to clean it off. I usually lick it off and it comes off quite well. My husband raises bees and we frequently have brown waxy deposits on the flowers. This also comes off with the tongue but it tastes terrible, quite bitter.

At this time you would discard any blooms that had little holes in them, and sometimes they seem to have holes when they come out of the refrigerator that weren't there before. Anything with a split cup would certainly go out. There will be certain things that just won't come clean. The children spilled maple syrup on some of mine and that doesn't do well after it sits there for a week. It seems to stick the petals together and eats right through. So those are also thrown out.

Then you really groom your flowers and look at each one and see how it would do on the show table. Straighten the faces so the axis is absolutely up and down, parallel to the stem and not tilted to one side.

Now make a primary selection. Probably earlier than this you have decided what classes you wish to enter in the show. As Louise said, see which ones you would perhaps have three of. At this point I divide those where I have three of a kind and put them in one place and those with only one or two of a kind in another. Look over the three-of-a-kind and see if they can be used as a group of three. They really must be reasonably matched as far as size is concerned. If they're all three of different sizes you don't want to enter them in a class for three.

Then a second round of decision-making! Considering the groups of three, in a National Show we have three classes: the Tuggle, where there is abso-

lutely no restriction, except that they must come from three different divisions; the Larry Mains, where they all must come from Division 3, and the Lawler, where they are all white and must come from three divisions. So if you are interested in entering all three, you would probably separate out all your whites in one group and your 3's in another group, and see if there was any possibility of having enough. If not, then you could perhaps just go for the Tuggle, where anything goes.

In looking over the group of blooms with less than three of a variety, be sure that you have at least five divisions, before considering a Quinn entry. Then as you pack, as Louise said, put all the things together that you think you would want to place in the same class. When you get to the show, there is no way that you can look over all your masses of flowers and organize them on the spot. At such a late time you would probably find that the very bloom you needed was still at home. Put your collections all together at home and look them over considering every bloom you might possibly want to use in the show.

You can decide exactly how to stage the individual collections when you get to the show. First, look over the area where you are to enter the collections and see how the staging committee of this particular show wants them staged. Is the Quinn to be staged in two long rows of 12, or four of six, or in some other fashion? Are there any blocks to raise the flowers? If not, do not cut any stems until the final decisions are made as to which blooms should be staged in back and which in front.

Before staging a collection, I like to separate my blooms into two groups — those with yellow perianths and those with white perianths. If possible, I try to alternate in all directions blooms from these two groups so as to produce a checkerboard effect. At an early show one may be overwhelmed with yellow perianths whereas the whites predominate at a late show. Do not sacrifice quality for fanatic adherence to the checkerboard. Red cups appeal to me and seem to add life to a collection. They are strong attention-getters and should be distributed throughout the collection to provide balance.

I try to show as much variety of color and form as possible, including some specimens with multiple blooms. (Make sure each of these blooms has six and only six petals. I have had the third bloom of a three-head specimen open up with only five petals just before the judges came.) I would not enter a species bloom and would be supercritical of a double before considering it. Doubles can be a bit green on the back and they have so many petals that flaws can be overlooked by the exhibitor (not the judges).

Blooms of similar size seem to produce a collection of better overall balance and harmony than a few very large or very small blooms thrown in for variety. A multiple headed specimen with the total fluorescence about the same size as the single blooms is to be preferred. Naturally blooms are not all exactly the same size. Differences seem to be minimized by placing the larger blooms at the top and smaller ones at the bottom or at the sides.

I think that a collection looks neat and well executed if the tops of the blooms in each row line up exactly and if the blooms also line up vertically. The checkerboard effect can then be enjoyed on the diagonal as well. Flowers should be placed so that they do not touch each other. There should be enough room to appreciate each bloom for its own sake.

That is about how I put a collection together. The groups of three are treated the same way. All of these manipulations take a lot of time. When-

ever a bloom is switched, the overall balance is different and another change may be required. It is necessary to step back and look frequently. If you want to see how the experts do it, I hope you have read Mr. John Lea's article in the March [1976] issue of the *Journal*, because he is a man who really knows staging.

## NARCISSUS RESEARCH

The annual reports for 1974 and 1975 from Kirton Experimental Horticulture Station at Kirton, Boston, Lincolnshire, England dealt with two matters that may be of some interest to members of the American Daffodil Society. Both publications reported on the performance of "reclaimed" narcissus bulbs — reclaimed after having been forced under glass.

The three cultivars used in the study were Carlton, Fortune, and Golden Harvest. After the 12-14 cm. bulbs had been forced the boxes of bulbs were stacked outdoors. On June 1 and 2 the bulbs were given the hot water treatment and a week later were planted. After planting, the bulbs were given the same herbicide and cultural treatments as ordinary commercial stocks. The bulbs were lifted after two growing seasons.

For forcing tests 56 pounds of 12-14 cm. bulbs of the reclaimed lot were compared with 56 pounds of ordinary commercial bulbs, also grown in the field for 2 seasons. In the 56 pound lot of reclaimed bulbs there were approximately 10% more bulbs than in the ordinary field-grown bulbs. In other words the reclaimed bulbs were lighter than ordinary 12-14 cm. bulbs. Reclaimed bulbs averaged 1 flower per forced bulb while the ordinary commercial bulbs averaged 1.6 to 1.8 flowers per bulb.

These results suggest that the reclaimed bulbs would need at least one more year of growth before again being used for forcing.

A second field of research dealt with the all too common problem of basal rot and a treatment commonly used for its control. For many years formaldehyde at a strength of 0.2% has been used with the hot water treatment as a means of reducing the amount of rot that would otherwise follow such a treatment. Since it had been suggested that a higher formaldehyde concentration might give better protection treatments were tried using formaldehyde at concentrations of 1.0% and 2.0%. One set of treatments was given in mid-July and a second in mid-August.

Hot water treatment in mid-July gave better control of basal rot than treatment in the middle of August. Early treatment at the usual concentration (0.2%) of formaldehyde gave more than twice the yield of bulbs treated in mid August. Concentrations of 1.0% and 2.0% of formaldehyde in the hot water treatment did not improve the control of basal rot or increase the bulb yield when compared with the standard treatment (0.2%). At the same time it was found that increasing concentrations of formaldehyde in the hot water treatment caused loss of flowers with each increase, the loss being significantly greater in each case.

— WILLIS H. WHEELER

## TIPS FOR POINT SCORING DAFFODILS COLOR 15%

By HELEN K. LINK, Brooklyn, Indiana

There is little grooming the exhibitor can do to improve the color of a daffodil. Color is decided by the genes inherited from the parents. There are a number of factors which influence the value and chroma of color. These are weather conditions, soil nutrients, fertilizer, and insect or disease damage. Two of the worst offenders are hot sun and wind.

A good judge who grows a large number of daffodils usually has some idea what the color of a well grown cultivar should be. He or she has already learned to identify various cultivars by their pose, form, and color. In some areas where the daffodil season is less than ideal color may be weak, faded or muddy.

A good specimen will have clear, clean color, no streaking or muddiness. Sometimes streaking is due to disease. The judge should recognize this factor immediately. Diseased flowers should never be taken to the show. In warm, dry seasons, thrips may cause streaking on both flower and stem. The stem may be streaked with fine white dots and lines. In some cultivars streaking, especially green on the backs of perianth segments of yellow flowers, may be due to drastic temperature changes. The judge should always scrutinize the backs of all flowers. This procedure may be the deciding factor in placing an award. Green streaking is a fault and should be penalized. Some cultivars, such as Van Sion 4 YYYY, are rarely seen without green streaking.

A rule to follow when judging color is to ask yourself the question: is the color normal for the cultivar? If not, decide how near it approaches perfection and remove a suitable number of points using 15% as perfection. If the color is two-thirds as good as it should be, remove 5 points.

In recent years hybridizers have introduced cultivars which do not have clear, definite color. An example of such a flower is Amberjack 2a YYY, which opens a pale yellow and deepens at maturity to a bronzy amber tone. The question now arises as to whether the bronzy amber is muddy? How does it rate colorwise? When placed in a class with other 2a YYY such as Camelot, Scio, and Top Notch it definitely is out of place so far as clear, clean-cut color is concerned. Should it be penalized on color? Since the bronzy amber color is normal for the cultivar there need be no penalty. If the cultivar has not reached maturity and the bronzy amber is absent, then the specimen should be penalized on color as it is not at its prime. It is very important that the judge be familiar with cultivars which have odd colors. It seems logical that some color code other than Y or O should be assigned to cultivars such as Amberjack, Amberglow, and more to come in the future. Why should they be judged with those of strong hue and chroma when they are neither yellow nor orange? Is this being consistent?

Some cultivars have green at the base of the cup; this is not a fault. The green color adds to the beauty of the flower and produces a feeling of coolness. For instance the green at the base of the cup which occurs in Canisp 2c WWW enhances the flower and makes it outstanding and eye catching. All other things being equal it probably would rate higher than others of its class which do not have the green throat.

Strong sunshine often fades red cups. The judge should be aware of this

effect and can easily observe the fault by scrutinizing the edge of the cup. Sunburn will produce a brownish, papery rim on the edge of the cup which will need to be penalized according to severity. This fault may be penalized under condition or color as both are affected. The exhibitor should pick these specimens as soon as they are open or erect some kind of shade for protection.

When judging color there is overlapping of some qualities. Immaturity and development past prime condition also affect color. Immaturity is very important colorwise when related to bicolor blooms which open with a yellow cup but at maturity fade to near white. The same is true of some flowers classified as all white but which open with a yellow cup and are almost past their prime if and when the cup fades to white. Fading of the cup to white is very important when judging reverse bicolors. If they are not reversed on the show table they should be penalized. This is unfortunate as some cultivars classified as reverse bicolors do not reverse color until almost past their prime. The exhibitor who can get these blooms in front of the judges in that prime condition is likely to win an award. Some cultivars have the color of the cup radiating into perianth segments at their junction with the corona. This is not a fault when normal for the cultivar; an example is Effective 1b YYY.

In classes for all white flowers, usually those which are clean, clear white rate higher than those which are yellowish or greyish. Often there is a variation in degree of whiteness between cup and perianth segments. A cultivar which opens with a soft yellow cup and is classified as all white rarely fades to a pure, clean white when at its prime. Neither does it fit into a class for bicolors because its eventual fading gives very little color contrast between cup and segments; an example is Content 1b YYY. This factor should be taken into consideration by the judge when scoring color. It may be the deciding factor when placing an award. The originator should take this matter into consideration when registering a cultivar.

When judging color the ideal bloom should be a value (high or low) of a clear, clean color (hue). Bicolors should have decisive contrast between perianth segments and cup, and all white flowers should be a pure white with no contrast between segments and corona. The judge should not have to hunt for the contrast between segments and cups when judging reverse bicolors.

## HERE AND THERE

Most of the news since the last issue is from Down Under. The Australian Daffodil Society Newsletter for November reviews the "Down Under Daffodil Season Here, There, and Everywhere." The Tasmanian Daffodil Council Newsletter of September and later "Show Reports, 1976" announce and report on eight shows in Tasmania. The lists of winners indicate much activity in hybridizing, but little or no interest in types other than Div. 1-4. The Newsletter also contained an article on double daffodils, which we plan to reprint.

We were surprised to see an article about daffodils in the December issue of Vogue. The article, by W. B. Harris, was titled "Growing Gold" and presented a wide-ranging discussion of daffodils from nomenclature through catalogue descriptions.



### THE CARNCAIRN CUP

At the April 23, 1976 meeting in Philadelphia, the board of directors voted to accept the generous offer of a cup by Mr. and Mrs. Robin Reade, proprietors of Carncairn Daffodils, Ltd., to be awarded annually for a collection of Irish-bred daffodils.

A committee consisting of Mrs. Lionel Richardson, Wm. O. Ticknor, Mrs. Louise Hardison, and Mrs. W. S. Simms has worked out, through correspondence with Mr. Reade, the following details under which this trophy will be awarded:

1. The Carncairn Cup, a perpetual award, will be offered annually at national shows only for a collection of five standard daffodils bred in Ireland.
2. Each specimen in the collection must: score 90; be exhibited in a separate container; be labeled correctly with the names of the cultivar and originator.
3. The schedule must state that this class is open only to members of the American Daffodil Society.
4. There are no restrictions as to the number of times an individual member of the society may win this award.
5. Engraving and transportation costs subsequent to the annual awarding of this cup will be borne by the society.

— MILDRED H. SIMMS, *Awards Committee Chairman*

## TODAY'S POETS IN NEW ZEALAND

By MEG YERGER, *Princess Anne, Maryland*

To go halfway around the world to see New Zealand's poet daffodils may sound extravagant but at the very least it is a splendid peripheral pleasure to an unforgettable trip to that country.

The list of New Zealand hybridizers registering poet daffodils is not long. Among the number are found A. E. Lowe, W. Balch, A. G. Bull, A. H. Ahrens, J. S. Leitch, and W. E. Cotter.

Mr. David Bell of Christchurch registered Auden 9 WOOR and Rupert Brooke 9 WOOR for Mr. Cotter in 1975.

Auden has a very reflexed broad round perianth. The eye is a heavily pleated reflexed disc with a velvety olive-green center, then a narrow yellow band, a wide zone of orange and a fine red rim. The reflexing of perianth and disc makes it unique and distinctive.

The name of Masefield had originally been given to Mr. Cotter's poet Rupert Brooke but was not accepted by the RHS. committee as being too similar to the already registered John Masefield. Usually this Rupert Brooke has a uniformly regular perianth but the specimen in the 1976 Christchurch show had a reflexed almost informal perianth with wavy, slightly pointed petals. The flared disc of the corona has an olive-green center, a yellowish orange zone, and a red rim.

Mr. Cotter, called Ted by his friends, was able to be at the show himself in spite of his struggle against a serious disease. We learned that he has another poet to be registered as Cantata and that he raised a double poet he has named Judy Cotter for his daughter but it probably will not be registered. Too lengthy a conversation with him seemed unfair since he really was at the show to see the flowers, but he asked particularly that a warning be given to all users of garden chemicals. He urged that the utmost precaution be taken to protect lungs, skin, and stomach from any chemicals used whether or not a known hazard has been discovered. He attributes his illness to a long time handling of the group he refers to as "the aldrins" before it was known that they could be harmful.

Another poet enthusiast met at the 1976 Christchurch daffodil show was The Reverend E. B. Stevenson of Otaki, who reminisced about the poets he has grown. He supposes the poets he once grew are still in the ground at the place where he used to live. They included Matthew Arnold, Sarabande, and the Rupert Brooke by Engleheart. There is no similarity in appearance to Cotter's Rupert Brooke, so they should not be confused.

Another splendid daffodil is Dreamland 9 raised by Mr. J. S. Leitch of Masterton and registered in 1962. It is so beautiful and has such wonderful substance it could easily be a most favorite poet of all. Both petals and sepals are very well rounded and overlapping to make a flat background for a slightly flared saucer shaped, lightly fluted corona of olive green and yellow with a red edged rim.

Mr. Leith had acquired the stock of Rondo 9 from Mr. Ron Hyde, who registered it for Alexander Henry Ahrens in 1958. He must have distributed it well for it was the poet cultivar most exhibited in both the North and South Island shows in 1976. It could be likened to the little girl with the curl in the middle of her forehead: "When good—very, very good but when bad, just

horrid". It can be gappy between the petals and quite floppy, but at its best it is a stylish looking, very round bloom that would just about cover a half dollar. Its snowy perianth is centered by a wide eye, olive-green in the center with a yellow fluted saucer shaped corona that has a narrow picot edged rim.

Mr. W. Balch was raising daffodils at about the same time and registered the poet Wordsworth in 1933. It is rather informal in form and has a medium-size perianth to set off a small yellow, flat corona with a green center and a picot edged red rim.

In 1927, when the RHS made a strong effort to list all known daffodils, a great many daffodils were registered from New Zealand. Quite likely the blooms had been in existence for many years previously. The poet Mrs. Weightman (Lowe) is a possible example of this. Mr. Arthur E. Lowe was hybridizer and gardener for the Hon. Sir R. Heaton Rhodes of Oamaru, which is between Dunedin and Christchurch. That area is beautiful to fly over today with each landowner seeming to have his own sulky track and fertile fields appearing to go right down to the waterline of the seacoast. Mr. Lowe went to work at the Rhodes gardens in 1895, taking with him his own superb collection of daffodils.

In 1899 Sir R. Heaton Rhodes added to the daffodils grown on his grounds by becoming a member of a syndicate that bought in the stocks of a number of the Rev. George Engleheart's seedlings, including the poet Dante (1896). Five or six cultivars seem to have been registered in 1914 and 1916 by Rhodes, but none appear with Lowe's name until 1927, which is probably two years after Lowe's death. It may be assumed that the best of his cultivars were selected and introduced for him then.

Mrs. Weightman is one of these. The corona has a green center, then a yellow zone and a red rim with a fine white line just inside the rim. It blooms rather late and has a scent that must be described as very sweet. It just possibly might be the very earliest New Zealand raised poet still in existence, although others were also registered in 1927, including Mr. A. G. Bull's Methven and Mrs. A. E. Lowe, probably named for Mr. Lowe's widow, and Lynnhurst Beauty raised by H. J. Poole, Esq., of Lower Hutt.

An unnamed poet exhibited by Mr. P. Phillips of Otorohanga won a Premier Award at one of the shows. It had a perianth of glistening white with delicately pointed petals. The flared disc of the corona was practically colorless, with a barely pink picot edge and a small green center almost completely hidden by the stamens. The potential implied by the existence of such a poet only hints of the poet pleasure possible on the next visit to New Zealand.

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After 12 or so years of growing daffodils I have settled into a pattern. In January we enjoy those brave ones that pop up so early; in February I hybridize all I can; in March I save the best ones for shows; and in April I just enjoy them again, as the shows are gone here and the pollen I spread never survives May heat.

— LOYCE MCKENZIE

## FLIGHT OF THE ROBINS

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

It is a challenge to grow miniature daffodils. Two of my favorites are *N. cyclamineus* and *N. triandrus*. Yet, to my disgust, they are difficult. One fall I planted 10 tiny bulbs of *N. cyclamineus* out in the garden and by spring most of the bulbs had deteriorated and there were no blooms. But close to my house there is a space made up mostly of clay, which is shielded from sunshine and which is moist, and there I have a few *N. cyclamineus* growing with a reasonable degree of success. Some visitors to Grant Mitsch's planting have told me that *N. cyclamineus* grew wonderfully well there.

It is a pleasure to read the letter written by Nancy Wilson of Berkeley, California, about her successes in growing miniatures. Her soil is a heavy clay that is slightly acid. She does add humus, sand, and granite gravel. This clay soil is highly nutritious and bulbs grow well in it. She believes in lots of water during the growing season.

Across the continent in Virginia, some of the successful growers have also described their soils. Lucy Christian, Urbanna, is not far from Chesapeake Bay and has more or less a sandy loam. She feels that ample amounts of moisture and good drainage are a necessity. Sue Robinson, not far away, feels that she is quite successful with her miniature daffodils. She dug 19 different varieties with considerable increase. She naturalizes them under pine trees. Her soil is sandy and dries out rather easily. Celeste Cox in Falls Church reports that her soil is not very good. She works sand and humus into it as well as fertilizer. She also plans to work fine pine bark into her beds.

Over in the Virginia mountains Frances Armstrong reports that her soil is a very pale anemic clay which is slightly acid. She uses sand and peat moss to loosen it up and adds chicken grit. She plants where the soil is dry in summer.

From Downingtown, Pennsylvania, there is a report from Jane Batchelor. Her soil has some sand, but there is a hardpan layer a few inches down. While the soil is somewhat acid it is possible to grow some clover in some areas. She mulches with sawdust and wood chips. Mary Lou Gripshover in Columbus, Ohio, has a heavy clay soil, adds sand and peat moss. Her soil is not very fertile. It is slightly alkaline to neutral.

My soil is a rather rich loam derived from decomposed limestone. It is slightly alkaline. Since the limestone rock is porous, good drainage prevails.

There you have it. It seems to me that we need a more careful study of the soils where miniature daffodils grow and bloom well. Mite and Tête-a-Tête grow exceptionally well for me. My best growth comes from a clay that was residue from a basement. Could it be that these clay soils have a trace element that is essential? Or could it be that a slightly acid soil is more suited for miniature daffodil growing?

Robins: what robins do we have? I direct one regional for the southeast, general robins covering the entire country, men's robins also covering the country, one robin for miniature daffodils, and one on hybridizing. Mrs. Merton Yerger directs two robins on *poeticus* daffodils. There have been requests to create new robins on *tazettas*, intermediate daffodils, and/or Divisions 5-8. Send your requests and a place will be assigned. Robin membership should grow!

# BULLETIN BOARD

## FROM THE EDITOR

From time to time I have used this space to invite contributions from members. I like to think that the invitations have been productive, and a note received at Christmas time from Dr. John Wister indicates that others appreciate the results. He writes, in part, "How do you get such wonderful material to edit?" May all our contributors consider themselves thanked, and may others be inspired, as we begin another year!

— ROBERTA C. WATROUS

## CORRECTIONS

In my article on the New Zealand trip two errors in attribution were made and are herewith corrected: 3b YR Pakatoa was raised by Lewis and was registered by Phillips; 2b P Dear Me was raised by Tom Piper and is being registered by Phillips.

— MARIE BOZIEVICH

## EXHIBITORS AND JUDGES PLEASE NOTE

Exhibitors and judges should be careful to see that flowers are exhibited in the proper classes. Show reports indicate that non-American bred flowers are, on occasion, being shown in exhibits winning the Red-White-Blue Ribbon. This class is strictly for American bred daffodils.

The Maroon Ribbon is offered for a collection of five reversed bicolors. Only those daffodils having yellow perianths and white or whitish trumpets or cups are eligible for entry in this collection. Some daffodils in subdivision 2d, such as Amberglow and Milestone, are not considered reversed bicolors. They are so classified because their color combinations do not fall into the a, b, or c subdivision.

No exhibit in miniature classes should ever be given an award until the judges have checked to see that each cultivar or species contained therein is named on the current ADS Approved List of Miniatures or, if a seedling, that it is identified by a number assigned by the originator.

— MILDRED H. SIMMS, *Awards Committee Chairman*

## LIBRARY NOTE

Mrs. J. C. Lamb, of Lexington, Kentucky, who died on May 31, 1976, had been an interested, active, and valuable member of ADS. She made devoted friends in the Society in the course of her work. At the fall Board Meeting her friends suggested they make a gift in her memory.

With their gift one of the recent additions to the Library has been purchased. The book is "E. A. Bowles & His Garden at Myddleton House." The author of the book, Mea Allan, has used many illustrations, some in color, of him, his garden, and various flowers, including a daffodil he bred called H. C. Bowles for his father. It will be noted in the front of the book that it is a gift in memory of Mrs. Lamb.

We are looking for another suitable purchase to make with the remainder of the gift. I would welcome any modest suggestion. Please include with the name of the book the publisher, where it may be obtained, and the price.

— KATHERINE L. BLOOMER

## ADS JUDGING SCHOOL

Course 2: Bloomfield, Conn. April 26. Chairman: Mrs. Charles H. Anthony, 27 Gale Road, Bloomfield, Conn. 06002

### INTERMEDIATES?

My job as coordinator for discussion on Intermediates has proven to be surprising in more ways than one. I was not aware of the intensity of the feelings, both pro and con, on the issue of whether or not there should be an officially designated section for the Intermediate Daffodils in ADS-approved shows. Since it is my job to receive and tabulate opinions of the membership on this subject, I would appreciate getting many more opinions than I have received to date. If I am to make a comprehensive report at the meeting in March, I must have more opinions from more people. This must be more than just a flat approval or disapproval. Before we can have a vote, there must be discussion—then you will have an opportunity to cast your vote. When you send me your opinion, please justify it. With this information, I will be able to present valid reasons, both for and against the issue.

I realize a decision can be reached on this only after trial classes have been held in many shows. A workable definition of an Intermediate, as well as an open-ended list of possible candidates, must be determined; only after much deliberation and serious consideration, hopefully in a spirit of tolerance and, possibly, compromise, can this be done.

If and whenever this issue is resolved, I hope it will be an expression of the will of the membership. In the meantime, please send me a letter with your thoughts on the Intermediate problem.

— MRS. LEROY F. MEYER  
7416 LIVINGSTON ROAD  
OXON HILL, MD. 20021

### "WHERE CAN I GET . . . ?"

Anyone who can spare a bulb of the following (or who knows where they may be purchased) please write directly to the person seeking it. Send requests for future listings to Mrs. Paul Gripshover, 2917 North Star Road, Columbus, Ohio 43221.

CULTIVAR	DESIRED BY
6a Golden Lacquer	Mrs. Goethe Link
5b Raindrop	Box 84, Brooklyn, Ind. 46111
8 Admiratio	Wm. O. Ticknor, 2814 Greenway Blvd.,
Corona	Falls Church, Va. 22042
1a Little Herald	C. L. Andrews, River Terrace,
2a Mustard Seed	Brightwater, Nelson, New Zealand
3b Yellow Xit	
5b Ocnee	
Raindrop	
6a Snipe	
7b Pixie	
10 Queen of Spain	

## 1977 DAFFODIL SHOW DATES

- February 26-27 — Santa Barbara, Calif. — by ADS members in the central coast area at the Santa Barbara Museum of National History; information: Jay Pengra, 954 St. Katherine Dr., Flintridge, Calif. 91103.
- March 12-14 — Dallas, Texas — State Show by the Texas Daffodil Society as part of the Dallas Flower and Garden Show at the State Fair Park; information: Mrs. J. R. Hensley, Sr., 4418 Goodfellow Dr., Dallas 75229.
- March 17-18 — San Francisco, Calif. — National Show by the Northern California Daffodil Society at Holiday Inn (Union Square-Convention Headquarters); information: Mrs. Mary Dunn, 4828 Jella Way, North Highlands, Calif. 95660.
- March 19-20 — Memphis, Tenn. — State Show by the Mid-South Daffodil Society at Goldsmith Civic Garden Center; information: Miss Leslie Anderson, Rte. 3, Byhalia Rd., Hernando, Miss. 38632.
- March 24 — Oxford, Miss. — by the Oxford Garden Club at the new Lafayette-Oxford Library, corner Jackson Ave., East and Bramlett Blvd.; information: Mrs. Robert L. Young, 108 Leighton Rd., Oxford 38655.
- March 26 — Conway, Ark. — State Show by the Arkansas Daffodil Society and the Conway Council of Garden Clubs at the New Conway High School, Highway 60 West; information: Mrs. Kenneth C. Ketcheside, 2025 Prince St., Conway 72032.
- March 26 (tentative) — Fayetteville, Ga. — by the Fayette Garden Club at the Fayetteville Masonic Hall; information: Mrs. Philip E. Campbell, Rte. 3, Fayetteville 30214.
- March 26-27 — Chapel Hill, N.C. — by the Garden Club Council of Chapel Hill-Carrboro in the Totten Building at the North Carolina Botanical Garden; information: Mrs. E. K. Wilson, 1413 Poinsett Dr., Chapel Hill 27514.
- March 26-27 — Fortuna, Calif. — by the Fortuna Garden Club at the Fortuna Morning Club House, 608 Main St.; information: Mrs. Betty B. Allison, Rte. 1, Box 612, Fortuna 95540.
- March 26-27 — Hernando, Miss. — State Show by the Garden Study Club at the De Soto County Youth Building; information: Miss Leslie Anderson, Rte. 3, 2302 Byhalia Rd., Hernando 38632.
- March 26-27 — La Cañada, Calif. — by the Southern California Daffodil Society at Descanso Gardens, 1419 Descanso Dr.; information: Dr. Harold Koopowitz, 17992 Norton St., Irvine, Calif. 92715.
- March 31-April 1 — Atlanta, Ga. — Southeast Regional Show by the Georgia Daffodil Society, the Atlanta Garden Center and affiliated clubs at Rich's plaza auditorium, 45 Broad St.; information: Mrs. Jeanne Lynch, P. O. Box 4539, Atlanta 30302.
- April 2 — Frankfort, Ky. — State Show by the Franklin County Council of Garden Clubs and the Kentucky Daffodil Society at the Franklin County High School Cafeteria, Georgetown Rd.; information: Mrs. Robert K. Cullen, Capital Heights 40601.
- April 2 — Princess Anne, Md. — by the Somerset Garden Club at the Peninsula Bank in Princess Anne; information: Mrs. A. Z. Schneider, 6 Old Augur Rd., Crisfield, Md. 21817.
- April 2-3 — Gloucester, Va. — by the Garden Club of Gloucester at the Gloucester Intermediate School gymnasium on Route 17, south of Gloucester.

- cester Courthouse; information: Mrs. George Delo, 1 Duval Ave., Gloucester 23061.
- April 2-3 — Nashville, Tenn. — Southern Regional by the Middle Tennessee Daffodil Society at Tennessee Botanical Gardens, Cheekwood; information: Mrs. Richard H. Frank, Jr., Hill Road, Brentwood, Tenn. 37027.
- April 9-10 — Hampton, Va. — Tidewater Virginia Daffodil Society Show at the Holiday Inn (Coliseum); information: Mrs. F. J. Klein, Sr., 18 Trincaid Rd., Hampton 23669.
- April 9-10 — Lynchburg, Va. — by the Progressive Garden Club at the Huntington Branch Y.M.C.A., 12th and Taylor Sts.; information: Mrs. A. D. Thornhill, 1401 Taylor St., Lynchburg 24504.
- April 13-14 — Roanoke, Va. — Garden Club of Virginia Show by the Mill Mountain Garden Club at the National Guard Armory; information: Mrs. E. Reed Carter, 2734 South Jefferson St., Roanoke, Va. 24014.
- April 14 — Chillicothe, Ohio — by the Adena Daffodil Society at the Veterans Administration Hospital Recreation Room, Building 212; information: Mrs. Betty Beery, Rte. 1, Frankfort, Ohio 45628.
- April 14 — Indianapolis, Ind. — Midwest Regional Show by the Indiana Daffodil Society at Holiday House, Holiday Park; information: Mrs. David Frey, Rte. 3, Smith Rd., Bloomington, Ind. 47401.
- April 15 — Wilmington, Del. — State Show by the Delaware Daffodil Society at St. Albans Episcopal Church, 913 Wilson Rd.; information: Mrs. W. R. Mackinney, 535 Woodhaven Rd., West Chester, Pa. 19380.
- April 16-17 — Dayton, Ohio — by the Southwest Ohio Daffodil Society (SWODS) at the Benjamin Wegerzyn Garden Center, 1301 E. Siebenthaler Ave.; information: Mrs. Fred Schuster, 4315 Strobridge Rd., Vandalia, Ohio 45377.
- April 16-17 — Washington, D.C. — by the Washington Daffodil Society at the National Arboretum, 24th and R Sts., N.E.; information: Mrs. Charles M. Cox, 6324 Columbia Pike, Falls Church, Va. 22041.
- April 19-20 — Chambersburg, Pa. — State Show by the Chambersburg Garden Club at the Recreation Center, South 3rd St.; information: Mrs. Saad Hasan, R. D. 3, Sheffield Dr., Chambersburg 17201.
- April 20 — Islip, N.Y. — Long Island Daffodil Show by the Southside Garden Club at St. Mark's Parish House; information: Mrs. Frederick L. Voss, 43 Church Ave., Islip 11751.
- April 20-21 — Baltimore, Md. — State Show by the Maryland Daffodil Society at Brown Memorial Church of Woodbrook, Charles St. and Woodbrook Lane (6200 block Charles St.); information: Mrs. J. Raymond Moore, Jr., 904 Applewood Lane, Baltimore 21212.
- April 21 — Princeton, N.J. — by the New Jersey Daffodil Society at the Unitarian Church, Route 206 and Cherry Hill Road; information: Mrs. Alan Garrick, 260 Prospect Ave., Princeton 08540.
- April 22-23 — Norristown, Pa. — Northeast Regional Show by the Philadelphia Area Daffodil Society (PADS) at Plymouth Meeting Mall Grand Court; information: Mrs. James J. Tracey, 103 Haws Ave., Norristown 19401.
- April 23 — Bel Air, Md. — by three Harford County Garden Clubs: Country, Evergreen and Harford County at the Bel Air Middle School, Moore's Mill Rd.; information: Mrs. Bowen P. Weisheit, 2636 Calvary Rd., Bel Air 21014.

- April 23-24 — Columbus, Ohio — by the Central Ohio Daffodil Society (CODS) at Upper Arlington Municipal Center, 3600 Tremont Rd.; information: Mrs. James Liggett, 4126 Winfield Rd., Columbus 43220.
- April 27 — Nantucket, Mass. — by the Nantucket Garden Club at the American Legion Hall; information: Mrs. Earle MacAusland, Box 298, Nantucket 02554.
- April 27-28 — Downingtown, Pa. — by the Garden Class of the Woman's Club of Downingtown at the Club House, 121 Manor Ave.; information: Mrs. Edward M. Baker, Jr., R. D. 1, Hadfield Rd., Downingtown 19335.
- April 28 — Greenwich, Conn. — State Show by the Greenwich Daffodil Society and local garden clubs at the Greenwich Boys Club, Horseneck Cave; information: Mrs. James W. Riley, Jr., 3 Jofran Lane, Greenwich 06830.
- April 30-May 1 — Cleveland, Ohio — by the Western Reserve Daffodil Society at the Greater Cleveland Garden Center; information: Wells Knierim, 31090 Providence Rd., Cleveland 44124.
- May 4-5 — Worcester, Mass. — New England Regional and Massachusetts State Show by the Worcester County Horticultural Society at Horticultural Hall, 30 Elm St.; information: Mrs. Edmund O. Piehler, 30 Otsego Rd., Worcester 01609.

— MILDRED H. SIMMS, *Awards Committee Chairman*

## CHRISTMAS DAFFODILS

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

Along a ditchbank in my sister's yard in Aurora, North Carolina, there is a 20-foot row of clumps of *N. tazetta papyraceus*, better known as Paper Whites. About 30 years ago someone, and I may have been the one, stuck a couple of dozen bulbs, each planted separately, in the soft black sandy soil. Each bulb has long since become a sizable colony and they don't seem to mind crowding. My sister told me that when her church needed flowers in December of 1975 she cut something like 20 dozen stems from the row.

In earliest December of 1976 I paid a quick visit to my sister. Like all of the eastern United States normally balmy tidewater North Carolina was gripped in continuing cold. Many of the Paper Whites should have been in bloom but with the cold only 4-inch tall buds were showing. I dug up a clump: foliage, bulbs, roots, sandy soil and all, and potted them in a bucket whose bottom had been perforated through time.

I brought the bucket back to Falls Church and stood it just inside the basement door where it would be cold and get as much light as I could manage. I watered it every day and I misted the buds once or twice every day. On December 24 I brought the bucket up near the Christmas tree. The 2-foot foliage was well staked and the clump sported 12 tall flowering stems with from eight to 12 powerfully scented florets in full bloom. It was an appropriate Christmas decoration for a daffodil loving family.

Early in January we took my sister and the Paper Whites home. I put the clump right back in its hole where it dwarfed all its neighbors. Only one bloom stalk, the thirteenth, did not open its dried up sheath. I credit my luck in good part to the misting.

## BOARD OF DIRECTORS MEETING, OCTOBER 23, 1976

(*Abridged from Report of Secretary pro tem*)

A regular fall meeting was held at the Arlington Hotel, Hot Springs, Arkansas, with 28 officers and directors present. Mr. William O. Ticknor, president, presided. Mrs. Merton S. Yerger acted as secretary.

In the absence of the treasurer the secretary read his report. Total cash and savings is \$19,184.22 and liability for life memberships and dues paid in advance is \$14,575.74.

Regional reports were received as follows: New England, Northeast, Southeast, Central, Midwest, Southwest, Pacific.

### COMMITTEE REPORTS

**AWARDS:** Mrs. Simms stated that an award to be known as the Carncairn Cup, a handsome antique engraved silver cup, has been presented to ADS to award as a perpetual award for five Irish-bred daffodils, one stem of each.

**CLASSIFICATION:** Mrs. Gripshover sent her report with the comment that whatever action is taken in regard to changing the classification system should have careful thought.

**DATA BANK:** Dr. Throckmorton reports 9867 cultivars in the data bank, which has had a complete going-over with the help of Mrs. Gripshover and Mrs. Throckmorton for assistance in making corrections and changes. The data bank has provided small printouts for Divisions 4-12 inclusive, which are available from the office of the executive director at a reasonable price.

**EDITOR OF JOURNAL:** Mrs. Watrous reported that the past four issues of the Journal have totaled 202 pages. Copies of the latest issues were distributed to interested persons at the World Daffodil Convention in New Zealand. Mrs. Watrous announced that she will retire as Editor of the Journal in 1978 after having served for 10 years.

**HEALTH AND CULTURE:** Mr. Wheeler reported the request for a color photograph of a daffodil bulb infected with bulb-and-stem nematode to be used in a film strip series prepared for the Encyclopedia Britannica. Requests for information on hot water treatment for narcissus bulbs, formalin as a soil sterilant, and alcohol as a treatment for mealybugs on stored bulbs were answered.

**JUDGES:** Mrs. Cox reported 243 accredited judges of whom 12 are new, 10 special judges, 97 student judges of whom 11 are new, 13 judges dropped for nonpayment of dues, 1 judge deceased, 12 retired judges. There was discussion about including judges from foreign countries on ADS judging panels and no conclusion was reached.

**LIBRARY:** Mrs. Bloomer announced the gift of money for a book for the ADS library by Mrs. John Veach in memory of a friend. She suggested that others consider giving the ADS library books as memorials. The Board decided to give, by individual contributions from Board members, a book in memory of Mrs. J. C. Lamb of Kentucky. Contributions may be sent direct to Mrs. Bloomer.

**MEMBERSHIP:** Mrs. Thompson reported 1433 members representing 45 states, District of Columbia, Canada, and overseas. She hopes that each Board member will get a new member this year.

**MINIATURES:** Mr. Larus has resigned and a new appointment will be made by the president.

**PUBLICATIONS:** Mrs. Ticknor reported growing interest in our publication from overseas and a request from the Northern Ireland Daffodil Group to republish some of our material in their Newsletter. She reported that the Executive Director says the best selling item in the books and booklets he has available is sets of back issues of The Daffodil Journal.

**PUBLIC RELATIONS:** Mrs. Yerger complimented her committee for the imaginative and successful work they are doing in their regions. A copy of The National Gardener, publication of the National Council of Garden Clubs, devoting 2½ pages to daffodils was shown as an example of the results of concerted committed work. Mrs. Yerger suggested making an ADS membership pin available to members as a means of advertising our society.

**REGISTRATION:** The report received from Mrs. Anderson indicated that nine breeders had submitted 70 new daffodils for registration from all classifications 1-11 except 10. These have all been accepted by the RHS.

**ROUND ROBINS:** Dr. Dooley reported requests for various new round robin letter series but with no offers for leadership.

**SCHOOLS:** Mrs. Link sent a report that five schools were held in 1976, with 78 students taking the courses and 23 failures in one or more subjects.

**SYMPORIUM:** In devising a scheme for new symposium reporting, Mrs. Moore plans to send a questionnaire and ballot to all accredited judges and invites others who grow a great many daffodils to volunteer to serve. She suggested a vote of gratitude to Mrs. Capen for her last list of garden daffodils, which probably cannot be improved on.

**TEST GARDENS:** Mr. Thompson recommended that the time has come to step up the status of daffodil test gardens from that of pilot projects to a permanent scientific project and a horticulturally sound project at the Minnesota Arboretum. A motion to make such an offer to the Minnesota Arboretum was carried.

**EXECUTIVE DIRECTOR:** Mr. Lee's report was read by Mrs. Yerger. It suggested changes in the society's bylaws, discussed as new business.

**OLD BUSINESS:** There was discussion about the time of publication of "Daffodils to Show and Grow" as a usable substitute for a sequel to the 1969 RHS Classification list.

**NEW BUSINESS:** Proposed revisions of bylaws were approved. (Text published elsewhere in this Journal.)

There was discussion about the proposal to reclassify daffodils as described by Dr. Throckmorton in the September Journal, except to include substitution of Arabic for Roman numerals, and eliminating excess wordage in various divisions, and the word "clearly" before "predominant" in Divisions 5, 6, 7, and 9. A motion to indicate to the RHS our approval of the classification as printed in our September Journal, with the above mentioned changes, was carried.

Mr. George S. Lee, Jr. was reappointed Executive Director.

Mrs. W. D. Owen was appointed to fill the unexpired term of Mrs. Barnes as Southwest Regional Vice President.

A motion to offer a Rose Ribbon for the best seedling, both standard and miniature, in a show, entered by the originator, was discussed and tabled for further consideration later.

The invitation of Mrs. Conrad to hold the 1977 fall board meeting in New England was accepted.

## CHANGES IN THE BY-LAWS OF THE AMERICAN DAFFODIL SOCIETY

At the October 23, 1976, meeting in Hot Springs, Arkansas, the Board of Directors voted to change the by-laws of the Society in certain respects. The changes are designed to bring the by-laws in line with actual practice or to simplify the election of certain officers. According to our constitution proposed changes in the by-laws must be published in the Journal and voted upon at an annual or special meeting of the members.

Proposed changes are set out below. Material to be deleted is enclosed in square brackets; new material is printed in italics.

Article I. Membership. [Sec. 5. Increase of dues for annual members. If an operating deficit is incurred during any calendar year, the Board of Directors may by resolution, without amendment of these by-laws, raise the dues of annual members for the following calendar year only, in an amount sufficient, in the Board's judgment, to overcome such deficit.]

Former Sec. 6 will be renumbered 5.

Article III. Directors. [*h. The Executive Director, by virtue of office.*]

Article IV. Officers, Sec. 1. Election. (Changes concerning regional vice-presidents.) The president, first vice-president, [and] second vice-president, *and regional vice-president for each region* shall be elected by the members at the annual meeting of the members. The secretary *and* treasurer [and regional vice-president for each region] shall be appointed by the Board of Directors.

Article V. Nominating Committee. Sec. 2. Duties. The committee shall present at the annual meeting of members a slate of at least one nominee and not more than three nominees for each officer, *regional vice-president*, regional director, and director at large, to be elected by the members at such meeting. *The committee may also recommend to the board at its meeting immediately following the annual meeting of the members a slate of at least one nominee and not more than three nominees for secretary and treasurer.*

Article VI. Audit and Budget Committee. Sec. 1. The Audit and Budget Committee shall be composed of the president, the first vice-president, [and] the second vice-president, *and the executive director*. The first vice-president shall serve as chairman.

Sec. 2. Duties. The committee shall see to it that the financial records of the Society are audited once each year by an independent certified public accountant or other individual qualified in the opinion of the committee to make an audit, [shall engage professional assistance as may be necessary to maintain proper receiving and disbursing records and to handle the general ledger work and preparation of financial statements,] and shall recommend to the Executive Committee adoption of such financial practices as are deemed necessary to protect and properly account for the Society's funds.

Sec. 3. Budget. *The budget of the Society shall be fixed at 95% of the total gross income for the preceding calendar year. The amount by which total expenditures exceed the amount available for expenditure in any year shall be deducted from the amount available for expenditures in the following year. The amount by which total expenditures fall short of the amount available for expenditure in any year shall be added to the budget for the following year. The executive director shall report annually by March 1 to the members of the committee the amount available for expenditure in that year.*

**Article VII. Standing and Special Committees. Sec. 2. Special Committees.**  
There shall be such special committees as the Board of Directors may by resolution provide. [The Board of Directors may by resolution provide for a national advisory council.]

**Article VIII. Regions.** Add *Alaska* to states in Pacific Region.

## HYBRIDIZERS' FORUM

*Miniature Daffodils (Reprinted from Australian Daffodil Society Newsletter)*

In May 1972 we had a large pot of white hoop petticoats in flower — *bulbocodium Nylon* — a hybrid of *N. bulbocodium romieuxii* and *N. bulbocodium monophyllum*, or is it *N. bulbocodium romieuxii* and *N. bulbocodium foliosus* — never could find out.

These lovely white Nylon flowers inspired me to play "Mothers and Fathers," so I took my trusty fine camel hair brush and self-pollinated the lot. Result — many seed pods containing very small seeds which I germinated in a seed bed in 1973. The seedlings literally came up like hairs on a dog's back — little green hairs in hundreds. But alas! I was left with only about 20 seedlings when an overzealous husband sprayed for weeds early in the next year. But this year, June 1976, I was the proud parent of my very first miniature seedling flower, a fine tall white hoop-petticoat daffodil, not unlike Nylon but perhaps with a tinge of green in the bud and taller and stronger in the stem. It really was worth all the trouble after all! By the way, I now plant my Nylon seeds in a pot.

— ETHEL BREEN

### *From the Hybridizing Robin*

I had a fair crop of seed from my crosses, a total of 1134 seeds. But I notice that I tried 24 crosses and got seed from only 14. Ten of these involved miniatures. Others were Precedent × Carita and the reverse, Ambergate × Jezebel, and Ardour × Falstaff. Someone once wrote that this last gave fine red cups. This is the last year that I will plant the Carita-Precedent crosses as I will have enough of these pink-producing seedlings. [The crosses with miniatures involved various combinations of small trumpets Little Beauty, Small Talk, Topolino, Bagatelle, Little Gem, species *N. asturiensis*, *N. triandrus*, *N. cyclamineus*, cyclamineus hybrids Ibis and Jet Fire, and tazetta Soleil d'Or.]

— GEORGE E. MORRILL

## African Violets

*Would you like to know about the growing and showing of this fascinating, everblooming House Plant? Write to The African Violet Society of America, Inc., P.O. Box 1326-D, Knoxville, Tenn. 37901 for a free Brochure. Better still, send \$6 for membership with all its advantages plus 5 issues of a colorful, informative magazine.*



## PRIZE WINNERS — 1976

By MARY LOU GRIPSHOVER, Columbus, Ohio

At the fall Board meeting in 1975, during a discussion of the ADS Symposium, it occurred to me that it would be interesting to compare a list of prize-winning daffodils with those voted to a place in the symposium listing. I wondered whether there would be great similarity in the two lists. So this year all show chairmen were asked to submit a list of flowers winning awards in all scheduled classes. Most show chairmen graciously sent the lists, and many thanks are due them, for without their lists the following report would not be possible.

Points were assigned on the basis of four points for a blue ribbon; red, three; yellow, two; and honorable mention, one. A two-point bonus was given the flowers winning ADS Gold, White, Miniature Gold, Miniature White, Junior Award, and Purple Ribbons, as these are usually selected from a group of blue-ribbon winning blooms.

Classes follow the Central Ohio Daffodil Society's show schedule. Perhaps surprisingly, there is not as much variation as I expected, and the variation is mainly in rank. Remember, there was no requirement to have grown a flower for three years as in the symposium, and good or poor growth habits are not reflected. Novelties appear more quickly as prize winners than they would on a symposium listing.

So without further comment, here are the 1976 prize winners. We invite your comparison with the Symposium for 1976 published in the June 1976 Journal.

### 1a Deep yellow or gold trumpets

1. Arctic Gold .....	84	9. Ulster Prince .....	14
2. Kingscourt .....	42	10. Olympic Gold .....	13
3. Golden Rapture .....	38	11. Cophetua .....	12
4. Irish Luck .....	32	12. Unsurpassable .....	12
5. Slieveboy .....	24	13. Aurum .....	11
6. David Bell .....	21	Banbridge .....	11
Viking .....	21	Late Sun .....	11
8. Carrickbeg .....	18	16. Bayard .....	10
		Fine Gold .....	10

As in the symposium, Arctic Gold is the runaway favorite. Also showing up as winners are Guy Wilson's Irish Luck, 1a David Bell from New Zealand, and Kate Reade's Cophetua.

### 1a Pale yellow trumpets

1. Moonrise .....	19	3. Moonmist .....	9
2. Moonshot .....	17	4. Hunter's Moon .....	8

Moonrise, registered in 1947 by its raiser, G. Lubbe & Son of Holland, heads this class. I do not find it listed in current catalogs, so if you want this one you'll probably have to ask someone to share it with you.

### **1b White perianth, yellow trumpet**

1. Downpatrick .....	68	6. Ivy League .....	30
2. Prologue .....	57	7. Rousseau .....	28
3. Descanso .....	40	8. Preamble .....	24
Peace Pipe .....	40	9. Effective .....	13
5. Ballygarvey .....	38	Newcastle .....	13

Mrs. Capen's comment, "Precisely sculptured Downpatrick wins the blue (if not Best in Show) over and over . . ." was certainly true. For me, it has not been a good grower, so perhaps that is why it is rated so much lower than Prologue in the Symposium. Murray Evans' Peace Pipe (1969) and Ivy League (1972) have joined his Descanso in the winners' circle.

### **1b White perianth, pink trumpet**

1. Rima .....	41	3. At Dawning .....	13
2. Patricia Reynolds .....	38	4. Karanja .....	11

Grant Mitsch's At Dawning, introduced in 1975, promises competition for the leaders when it is more widely grown.

### **1c White perianth, white trumpet**

1. Rashee .....	92	8. Glenshesk .....	21
2. Empress of Ireland .....	70	9. Fairy Dream .....	20
3. Vigil .....	63	10. Queenscourt .....	18
4. Cantatrice .....	56	Ulster Queen .....	18
5. Panache .....	53	12. Beersheba .....	17
6. Mt. Hood .....	36	13. Broughshane .....	14
7. Celilo .....	32	14. White Tartar .....	13

In this class, the first four have just flipped their positions. However, Panache is a serious contender, and the two Irish queens, Queenscourt and Ulster Queen, promise to challenge as they become more widely grown.

### **1d Any color combination not falling into a, b, or c**

1. Honeybird .....	93	Rich Reward .....	29
2. Lunar Sea .....	42	5. Chiloquin .....	28
3. Dawnlight .....	29	6. Spellbinder .....	11

This class is almost entirely from Oregon. However, Mrs. Reade's Gin & Lime promises to keep the Irish represented, as it scored nine points this year.

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## 2a Yellow perianth, yellow cup

1. Ormeau .....	88	7. Top Notch .....	21
2. Golden Aura .....	39	Monument .....	21
3. Butterscotch .....	37	9. Amberjack .....	20
4. Galway .....	29	10. Euphony .....	17
5. Camelot .....	24	Scio .....	17
6. St. Keverne .....	22	12. Lemnos .....	10

Mr. Dunlop's Ormeau is the runaway victor here, and has the added bonus of being a good grower as well. Mrs. Richardson's Golden Aura, second here, is not even mentioned in the symposium.

## 2a Colored perianth, cup predominantly orange and/or red

1. Vulcan .....	61	9. Shining Light .....	19
2. Ceylon .....	49	Carbineer .....	19
3. Falstaff .....	46	11. Border Chief .....	18
4. Ambergate .....	43	Dunkeld .....	18
5. Bantam .....	33	13. Heathfire .....	17
6. Revelry .....	32	14. Loch Owskeich .....	15
7. Flaming Meteor .....	30	15. Court Martial .....	12
8. Loch Stac .....	21	16. Paricutin .....	11

The surprise in this group is little Bantam, proving that you don't have to be big to win. Fred Board's Shining Light made the list, as did John Lea's colorful Loch Stac and Loch Owskeich. Seven of the above are Richardson originations.

## Daffodils of Distinction

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daffodils



'KNOWEHEAD' DERGMONEY OMAGH CO. TYRONE  
NORTHERN IRELAND

**2a Colored perianth, cup rimmed or banded orange and/or red**

1. Hussar .....	7	3. Park Royal .....	6
Richhill .....	7		

**2b White perianth, cup yellow or light colored**

1. Festivity .....	182	6. Tudor Minstrel .....	35
2. Green Island .....	58	7. Wahkeena .....	31
3. Old Satin .....	42	8. Statue .....	17
4. My Love .....	41	9. April Charm .....	14
5. Chapeau .....	39	10. Profile .....	13

Festivity, with 182 points, was the "winningest" daffodil for 1976. Mitsch's April Charm is the newcomer to this group.

**2b White perianth, cup predominantly orange and/or red**

1. Kilworth .....	53	9. Arapaho .....	13
2. Arbar .....	48	10. Libya .....	11
3. Avenger .....	42	Alicante .....	11
Daviot .....	42	12. Norval .....	10
5. Rameses .....	41	Northern Light .....	10
6. Buncrana .....	25	Nantucket .....	10
7. Irish Charm .....	23	Stromboli .....	10
8. Hotspur .....	14		

It was surprising to find Kilworth the leader in this class, perhaps because it seldom achieves that kind of perfection in my garden. It's interesting to note that Kilworth and Arbar still rate ahead of their famous children.

**2b White perianth, cup rimmed or banded orange and/or red**

1. Showboat .....	15	4. Bobolink .....	8
2. Belisana .....	10	Criterion .....	8
2. Castle Coole .....	10		

**2b White perianth, cup predominantly pink**

1. Accent .....	113	11. Radiation .....	21
2. Precedent .....	63	12. Marcola .....	18
3. Passionale .....	51	Coral Light .....	18
4. Rose Royale .....	36	14. Tangent .....	16
5. Propriety .....	35	Tullycore .....	16
Saucy .....	35	16. Cordial .....	14
7. Salmon Trout .....	30	17. Arctic Char .....	13
8. Salome .....	26	18. Canby .....	10
9. Romance .....	24	Medalist .....	10
10. Leonaine .....	23		

The pinks as a group accounted for more prize-winning cultivars than any other. Seventy-eight different pinks collected ribbons at this year's shows. Newest are Evans' Saucy and Arctic Char (both 1974) and Kanouse's Coral Light (1974). Here Coral Light is an intensely deep-pink rimmed flower; the color does not spread throughout the cup.

## **2b White perianth, cup rimmed or banded pink**

1. Rainbow .....	27	4. Coral Ribbon .....	11
2. Foxfire .....	19	Foray .....	11
3. Highland Wedding .....	12	Interim .....	11

Mabel Taylor .....

The unpredictability of the coloring in the pinks makes use of the color code almost a must. Even though the flower may not have its characteristic coloring, it should be exhibited properly. I'm not sure Foxfire, as it grows here, could be called pink-rimmed, and in all the years I've grown Abalone, it has never had a pink rim, yet according to the color code, that is where they are to be exhibited.

## **2c White perianth, white cup**

1. Easter Moon .....	68	13. Dew-pond .....	18
2. Stainless .....	48	Inverpolly .....	18
3. Ave .....	39	15. Misty Glen .....	17
4. Canisp .....	33	Fastidious .....	17
5. Broomhill .....	28	17. Snowdean .....	15
Snowhill .....	28	18. Olivet .....	13
Yosemite .....	28	Desdemona .....	13
8. Wedding Gift .....	26	Tornamona .....	13
9. Sleeven .....	24	21. Arctic Doric .....	10
10. Pristine .....	23	Early Mist .....	10
11. Knowehead .....	20	Homage .....	10
12. Woodvale .....	19		

I am a bit surprised to find Woodvale winning blues (the points came on 4 blues and a red). With such really white "whites" to offer competition, it seems to me that form is not enough.

## **2d Any color combination not falling into a, b, or c**

1. Daydream .....	165	6. Limeade .....	20
2. Bethany .....	82	7. Pastorale .....	17
3. Rushlight .....	78	8. Plaza .....	12
4. Binkie .....	67	Suede .....	12
5. Amberglow .....	39	Siletz .....	12

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### 3a Colored perianth, cup colored

1. Sunapee .....	63	7. Ardour .....	14
2. Irish Coffee .....	31	Chungking .....	14
Lemonade .....	31	Circlet .....	14
4. Dinkie .....	27	Montego .....	14
5. Perimeter .....	19	11. Doubtful .....	10
6. Beige Beauty .....	18		

Murray Evans' Sunapee jumped way out in front in this class. Of those that take on color, I find Irish Coffee most consistent.

### 3b White perianth, cup yellow or light colored

1. Eminent .....	61	6. Delightful .....	14
2. Aircastle .....	51	7. Silver Leopard .....	13
3. Silken Sails .....	45	8. Coolgreany .....	11
4. Carnmoon .....	18	9. Grace Note .....	10
5. Noweta .....	16	Gold Frills .....	10

Seven of the top 10 are from Grant Mitsch, with the Irish represented by Guy Wilson, Mrs. Richardson, and Mrs. Reade.

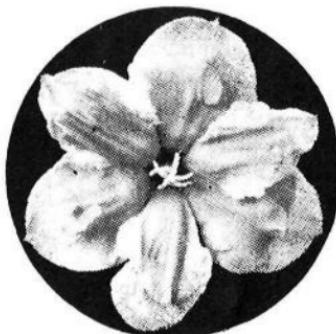
### 3b White perianth, cup predominantly orange, and/or red

1. Rockall .....	62	7. Masaka .....	16
2. Ariel .....	50	8. Snow Gem .....	14
3. Glenwherry .....	37	9. Enniskillen .....	13
4. Blarney .....	34	Palmyra .....	13
5. Matapan .....	30	11. Valhalla .....	12
6. Limerick .....	17		

No surprises here. When more widely grown, Woodland Star should offer competition. (9 points this year.)

### 3b White perianth, cup rimmed or banded orange and/or red

1. Corofin .....	37	7. Capisco .....	15
2. Coloratura .....	36	Amor .....	15
3. Bee Mabley .....	28	Kingfisher .....	15
4. Green Linnet .....	24	10. LaRiente .....	12
Merlin .....	24	11. Greenfinch .....	11
6. Bithynia .....	18	Redstart .....	11



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The surprise here is Bee Mabley, which scored all its points in the Huntington show. Bred by Mrs. C. E. Fitzwater, it received the Gold and White Ribbons, was included in the winning R-W-B Ribbon class, as well as two reds and three yellow ribbons.

### **3b White perianth, cup pink**

1. Audubon .....	73	3. Caro Nome .....	31
2. Gossamer .....	36		
Mitsch all the way!			

### **3c White perianth, white cup**

1. Verona .....	72	7. Dream Castle .....	22
2. Chinese White .....	42	8. Frigid .....	21
3. Cool Crystal .....	38	9. Portrush .....	17
4. Dallas .....	32	Tranquil Morn .....	17
5. Angel .....	29	Crystal River .....	17
6. April Clouds .....	24	12. Green Quest .....	15

### **3d Any color combination not falling into a, b, or c**

1. Moonfire .....	8	2. Raw Silk .....	4
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### **4 One bloom to a stem**

1. White Lion .....	69	10. Coral Strand .....	16
2. Tahiti .....	47	Camellia .....	16
3. Acropolis .....	30	Gay Song .....	16
4. Gay Challenger .....	21	Windblown .....	16
Tonga .....	21	14. Mary Copeland .....	14
6. Candida .....	20	15. Golden Ducat .....	13
Extol .....	20	16. Double Event .....	12
Gay Time .....	20	Fiji .....	12
9. Daphne .....	19	18. Texas .....	11
		19. Irani .....	10

I must say that I was surprised to find White Lion in first place here with all the newer, well-formed Richardson doubles now available at more moderate prices. As an added bonus, the Richardson doubles are not nearly so prone to blasting as some of the other cultivars.

### **4 Two or more blooms to a stem**

1. Cheerfulness .....	125	4. Erlicheer .....	62
2. White Marvel .....	86	5. Bridal Crown .....	55
3. Yellow Cheerfulness .....	74		

### **5a Long cups, white perianth**

1. Tresamble .....	76	5. Shot Silk .....	16
2. Thalia .....	62	6. Horn of Plenty .....	14
3. Rippling Waters .....	52	Moonshine .....	14
4. Niveth .....	17	8. Silver Bells .....	12

### **5a Long cups, yellow perianth**

1. Liberty Bells .....	68	3. Harmony Bells .....	27
2. Stoke .....	39	4. Kings Sutton .....	11

### **5b Short cups**

1. Arish Mell .....	67	5. Chipper .....	19
2. Waxwing .....	41	Puppet .....	19
3. Dawn .....	39	7. Stint .....	18
4. Tuesday's Child .....	30	8. Sidhe .....	16

### **6a Long cups, white perianth**

1. Jenny .....	85	4. Jack Snipe .....	20
2. Greenlet .....	23	5. White Caps .....	18
3. Dove Wings .....	22	6. Joybell .....	11

### **6a Long cups, yellow perianth**

1. Charity May .....	94	5. Peeping Tom .....	17
2. Willet .....	48	6. Killdeer .....	16
3. Bushtit .....	43	7. Larkelly .....	14
4. Chicadee .....	43		

### **6b Short cups**

1. Beryl .....	174	4. Clown .....	16
2. Roger .....	52	5. Andalusia .....	13
3. Foundling .....	33	6. Kitten .....	8

### **7a Long cups**

1. Sweetness .....	112	6. Aurelia .....	14
2. Curlew .....	43	7. White Wedgwood .....	13
3. Pretty Miss .....	18	8. Alpine .....	11
4. Quail .....	17	Golden Sceptre .....	11
5. High Note .....	16	Penpol .....	11

11. Shah ..... 10 |

### **7b Short cups, yellow perianth, yellow cup**

1. Oregon Gold .....	55	3. Circuit .....	16
2. Trevithian .....	28	4. Vireo .....	14
		5. Tittle-Tattle .....	11

George Morrill's Oregon Gold (1973) has rapidly jumped into first place, while his 7a Pretty Miss (1973) squeaked into third. This seems an appropriate place to thank Grant Mitsch for making good cultivars bred by amateurs available to all.

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Northern Ireland

### **7b Short cups, yellow perianth, red or orange cup**

1. Stratosphere .....	119	5. Bunting .....	23
2. Suzy .....	69	6. Kasota .....	19
3. Finch .....	33	7. Kinglet .....	10
4. Sweet Pepper .....	24		

### **7b Short cups, yellow perianth, white cup**

1. Pipit .....	97	4. Oryx .....	44
2. Chat .....	63	5. Dickcissel .....	35
3. Verdin .....	52		

### **7b Short cups, white perianth, white or colored cup**

1. Dainty Miss .....	82	6. Ocean Spray .....	17
2. Eland .....	71	7. Bell Song .....	14
3. Pueblo .....	40	8. Sugarbush .....	12
4. Chérie .....	19	9. Divertimento .....	11
5. Dove .....	18		

Divisions 5, 6, and 7 have certainly been enriched by our Oregon hybridizers: Mr. Mitsch, Mr. Fowlts, and Mr. Morrill.

### **8 White perianth**

1. Silver Chimes .....	173	4. Laurens Koster .....	19
2. Geranium .....	135	5. Eary Splendor .....	17
3. Martha Washington .....	43	6. Orange Wonder .....	15
		7. Cragford .....	14

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## 8 Yellow perianth

1. Golden Dawn .....	97	4. Canarybird .....	17
2. Scarlet Gem .....	31	Highfield Beauty .....	17
3. Matador .....	28		

## 9 Poeticus

1. Actaea .....	143	6. Dulcimer .....	19
2. Quetzal .....	50	7. Red Rim .....	15
3. Cantabile .....	48	8. Perdita .....	14
4. Sea Green .....	29	9. Otterburn .....	12
5. Milan .....	24	10. Horace .....	12

The poeticus robins have sparked new interest in this division. Thirty-nine different poeticus cultivars won ribbons at shows this past spring.

## 10 Species, wild forms, wild hybrids

1. <i>N. poeticus recurvus</i> .....	27	4. <i>N. × biflorus</i> .....	15
2. Compressus .....	21	( <i>× medioluteus</i> in Class. List)	
3. <i>N. poeticus</i> Ornatus .....	16	5. <i>N. × intermedius</i> .....	10

## 11 Split Coronas

1. Baccarat .....	26	5. Canasta .....	13
2. Cassata .....	16	Parisienne .....	13
3. Phantom .....	15	7. Gold Collar .....	12
4. Square Dancer .....	14	8. Lemon Beauty .....	10

Pink and white Phantom from Grant Mitsch has made the winner's circle after only one year on the market. Forty cultivars won ribbons.

## 12 Miscellaneous

1. Donna Bella .....	2
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### Miniatures

1a	1b	1c			
1. Bagatelle .....	10	1. Rockery Beauty ..	6	1. W. P. Milner ....	19
2. Little Gem .....	3	2. Sprite .....	6	2. Rockery Gem ....	4
3. Small Talk .....	3				

2a	3b	3c			
1. Marionette .....	4	1. Segovia .....	48	1. Xit .....	127
2. Mustard Seed .....	4	2. Paula Cottell ....	44	2. Picoblanco .....	2
3. Picarillo .....	4	3. Yellow Xit .....	34		
4. Rosaline Murphy	4				

4	5	6	
1. <i>N. jonquilla</i>	1. Hawera .....	154	
Flore Pleno ....	2. April Tears .....	109	
2. Pencrebar .....	3. Frosty Morn ....	11	
3. Eystettensis ....	4. Raindrop .....	8	
4. Wren .....	5. Mary Plumstead	6	
		5. Snipe .....	10
		1. Tête-a-Tête .....	57
		2. Jumblie .....	50
		3. Mite .....	28
		4. Quince .....	24

## 7

1. Sundial .....	88
2. Pixie's Sister .....	58
3. Bebop .....	48
4. Bobbysoxer .....	43
5. Clare .....	36
6. Demure .....	35
Lintie .....	35
8. Baby Moon .....	26
Stafford .....	26
10. Rikki .....	24
11. Sun Disc .....	23
12. Flomay .....	21
Chit Chat .....	21
14. Kidling .....	11
15. Baby Star .....	10

## 8

1. Minnow .....	61
2. Pango .....	7
3. Angie .....	4

## 10

1. <i>N. jonquilla</i> ....	91
2. <i>N. rupicola</i> ....	72
3. <i>N. bulbocodium</i> <i>conspicuum</i> ....	55
4. <i>N. triandrus</i> <i>albus</i> ....	50
5. <i>N. scaberulus</i> ..	43
6. <i>N. bulbocodium</i> 42	
7. <i>N. juncifolius</i> ..	18
8. <i>Canaliculatus</i> ..	17
<i>N. bulbocodium</i> <i>obesus</i> ....	17
10. <i>N. × macleayi</i> 15	
<i>N. × tenuior</i> ..	15
11. <i>N. triandrus</i> <i>concolor</i> ....	12

Two cultivars, Sprite 1b, and Chit Chat 7b, are included with the miniatures (although they are not on the miniature list) because they won ribbons in classes for miniatures. In fact Chit Chat was exhibited in both standard and miniature classes.

## CULTIVAR COMMENTS

Camelot is the most floriferous and robust plant in my garden, with foliage that remains stiff and standing long after the foliage of other varieties that bloomed at the same time is dead and gone.

I have had Australian bred bulbs bloom in late February. Sonia Sloan is pink for me every year. This could be due to traces of iron in its soil from rusting stakes, as this variety needs iron to deepen the color. The iron ore soil of Georgia and Alabama gives gardeners in those states colors in day-lilies that I do not get when the same variety is planted in my garden, and the same thing may be true with daffodils.

— DOROTHY ALLEN

Some daffodils are majestic beauties, so beautiful that there is almost a desire to look for hidden faults. Some daffodils are simply a joy to behold. They satisfy. There is no need to look further. Such a flower is John Lea's 2a red cup Stourbridge. It is a big tall flower but not huge. It is smooth with good substance but it doesn't look stiff. Its perianth is a rich yellow but is without a glistening sheen. Stourbridge's wide large cup is a yellow at the base that intensifies to orange red at the rim. It might not be a match in the singles class for the brilliant glistening Falstaff or its own smaller parent Loch Stac — but it might and, like them, it is consistently good. It would be welcome in any collection. The neighbor, the milkman, and the most senior judge will all say the same when they see it, "Ah, what a lovely flower."

— WILLIAM O. TICKNOR

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Our 1977 catalog is to introduce a varied group of cultivars, among which are several that we think will take their place in augmenting variety into the genus. In addition to our own, some from Dr. Throckmorton are to be included along with another jonquil from George Morrill. Our daughter Elise has two or three, and Eileen has some on the way.

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