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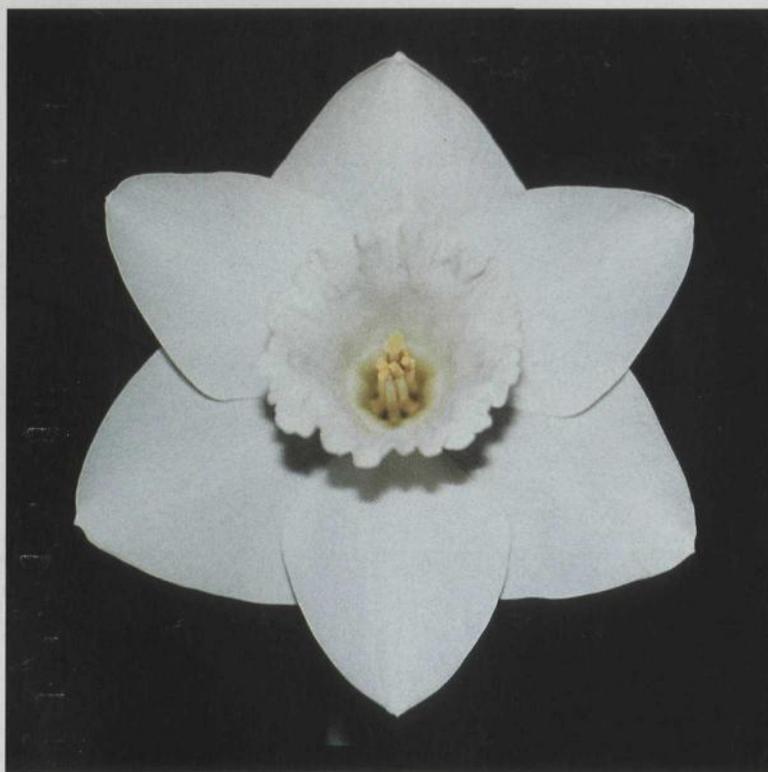
T H E

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Articles and photographs (glossy finish for black and white, transparency for color) on daffodil culture and related subjects are invited from members of the Society. Address all material to the Editor. Address advertising inquiries to the Chairman of Publications.

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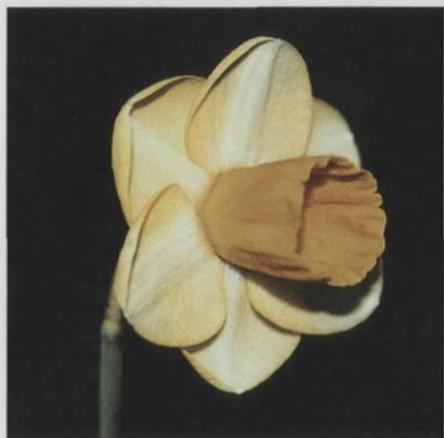
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Gold Ribbon--Elise Havens
Amity, OR
Tom Stettner photo



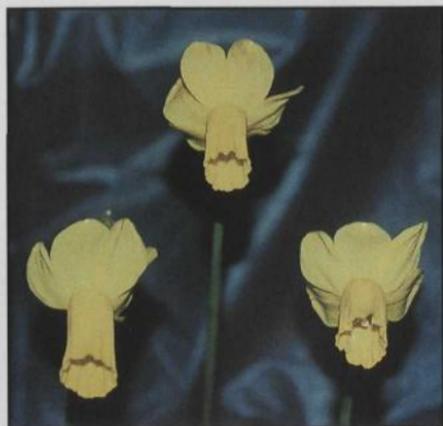
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'Rapture' 6Y-Y
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Amity, OR
Tom Stettner photo



'Fragrant Rose' 2W-GPP
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Columbus, OH
Tom Stettner photo



Traditional Line Design
Designer: Virginia Palmer
(See article page 214)
National Council photo



Traditional Line Design
Designer: Suzanne Doughtie
(See article page 214)
National Council photo

LET'S DESIGN WITH DAFFODILS

Carolyn Hawkins, Jonesboro, GA

Flower arranging can be defined very simply as designing with plant material. It is an art form in many respects and combines the following attributes: beauty, harmony, distinction, and expression. Using the daffodil in designs encompasses all of these attributes with emphasis on beauty. The daffodil commands attention when it is used in a flower design—it is a bright, eye-catching color, but with a delicate structure. The daffodil also evokes an emotional response because of the welcome cheer it brings despite the winter cold.

Flower arranging can be divided into two types: traditional and creative. This article focuses on the traditional type, which includes Oriental, European, and traditional American designs.

Traditional Oriental designs use restraint in the amount of plant material selected and place emphasis on line material that causes the eye to flow through the design.

Traditional European designs were typically mass arrangements and included Classical Greek, Italian Renaissance, Dutch and Flemish, French, Georgian, and Victorian. These traditional European design styles influenced American design from the Colonial period up through the early twentieth century.

According to *The Handbook for Flower Shows*, published by the National Council of State Garden Clubs, Inc., modern traditional designs generally have the following characteristics:

- Traditional containers used with available garden flowers
- Plant materials radiate upward out of the container the way a plant grows from the ground
- Set patterns of specific geometric forms, such as the triangle or crescent, in the overall design
- One focal area or center of interest near the rim of the container and no crossed lines
- Depth, which increases balance and rhythm, achieved by overlapping forms, placing some forms in profile (sideways instead of facing front) and placing some plant materials in the back of the design
- A gradation of color and size of plant material (smaller flowers at the top, larger ones lower)

- Monochromatic, analogous, or contrasting color harmonies
- Artistic concept expressed through the selection of color, texture, line, form of plant materials, and other components

There are three basic types of traditional designs: traditional line design, traditional line-mass, and traditional mass. This article covers the traditional line design and the traditional line-mass types of designs.

The photo at the bottom left of page 213 is a traditional line design which exhibits some of the previously-listed characteristics such as a linear pattern and restraint in the quantity of plant material. Furthermore, there is an open silhouette. The willow that is used is light and airy and does not give an overpowering, heavy feeling. The daffodils dominate--they are the first element one sees--and the dark colored container stabilizes the entire design. Replacing the daffodils as they decline would be a simple task and the design could be enjoyed for several weeks. The designer is Virginia Palmer, Hiawassee, GA, Creative Study Club.

The photo at the bottom right of page 213 is also a traditional line design, this one designed by Suzanne Doughtie, ADS Member, Duluth, GA, Imaginatif Study Club. She has combined equisetum, pachysandra, and driftwood with a minimum of daffodils. The placement of the equisetum creates a crescent line. The design is placed on a base, which gives the design stability. Again, the daffodils can be replaced, extending the time this design can be enjoyed.

The photo at the top left on page 216 shows a traditional line-mass design. It is a linear design using a black metal sculpture that adds a creative component to traditionally-placed daffodils. More flowers and foliage have been used to complete this design. It was created by Jackie Payne, Alpharetta, GA, Designers Study Club.

The photo at the top right on page 216 also shows a traditional line-mass design using *Mahonia bealei* with daffodils. It is linear in form and has more plant materials than the line designs.

The bottom left photo on page 216 is a traditional line-mass design with a triangular form. Draw an imaginary line to the top flower, outlining the design and the triangle will be apparent. Flowers used are liatris, exochorda (pearl bush), and daffodils, with *Arum italicum* foliage. This and the previous photo are my designs (Carolyn Hawkins, Jonesboro, GA, Southwood Garden Club).



**Traditional Line-Mass
Design**

Designer: Jackie Payne
(See article page 214)

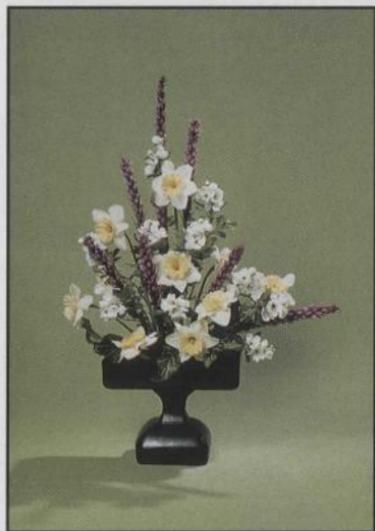
National Council photo



**Traditional Line-Mass
Design**

Designer: Carolyn Hawkins
(See article page 214)

National Council photo



**Traditional Line-Mass
Design**

Designer: Carolyn Hawkins
(See article page 214)

National Council photo



Design Mechanics

(See article page 214)

National Council photo

The bottom right photo on page 216 shows many of the mechanics that can be used in flower design work. It includes blocks to use as risers to elevate designs to fit the space, Oasis, and needlepoint flower holders (one has the needlepoint in a cup). Also there is waterproof stickum that holds the mechanics in place in the container, waterproof tape to stabilize the oasis in containers, floral tapes, clippers, scissors, flower tubes, etc. Many additional materials can be used in a design to anchor it, stabilize it, and construct it; however, they must remain unobtrusive to be effective or they will distract from the overall design. Note, however, that since Oasis must be well-soaked before inserting flower stems, daffodil stems may not be strong enough to push into the Oasis. However, pilot holes can be made with a pencil to facilitate inserting the stem.

(This article introduces flower arranging with daffodils. Future articles will explain more types of designs and techniques. If you have any questions or suggestions, please contact: Carolyn Hawkins, ADS Member and National Council of State Garden Clubs, Inc. Plant Society Liaison, 7329 Kendel Court, Jonesboro, GA 30236.)



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MAKING OTHER ARRANGEMENTS

A. J. Rabitaille, *Minneapolis, MN*

(Reprinted with permission from the newsletter of the Central Region of the American Daffodil Society.)

Daffodils surely must be the hardest flowers to arrange. They do not have strong stems, are easily damaged, and they are stubborn and uncooperative. Anyone who has ever tried to work with them knows what I mean. They do not want to face the direction you ask them to face. They have quite an adolescent mentality about this. If you are so lucky as to get them to cooperate, you must realize that this may be a temporary condition. I cannot tell you the number of times I have placed a daffodil in an arrangement "just so," only to find that a few minutes later my stalk of "Peeping Tom" had decided to peep in another direction.

Talking sternly only makes matters worse. Actually it seems to have no effect whatsoever on the daffodil, and may produce a look of concern on the faces of those around you. Sweet-talking proves to be equally ineffective on the daffodil, but seems to have less impact on the expressions of others. My unscientific research tells me that this is because of the widespread use of "sweet-talking." I see it (or rather, hear it) in frequent usage at all daffodil-arranging occasions. "Come on, little one," I hear someone coo, "Mommy wants you to look straight at me." I have to admit that the first time I heard that kind of talk, I thought the arranger was quite daft. Ah, but that was several competitions ago.

One of the first things that I learned is that frogs are far superior to floral foam when arranging daffodils. "Floral foam is good for stiffer-stemmed flowers," a veteran arranger told me, "but for daffodils, nothing is as good as a frog." Off I went to the craft store, only to find that there is more than one type of frog available. One type looks perhaps like a frog that some errant child has speared several times with the correcting end of a pencil. They are made of glass or pottery. The second type resembles a frog even less. It resembles more closely a coiled centipede, on its back, with all of its legs sticking straight up in the air (only this time, that same errant child has cut off all of its little feet, and has sharpened all of its legs to razor-sharp points). It is the second type I prefer to use. I find that it offers more flexibility of position and angle when placing the daffodil in the arrangement.

Now one must take into consideration what foliage should be used in an arrangement. "Not so big as to dwarf the flowers or the container," I am admonished, at first. "Try to keep the leaves in proportion to the blooms," another warns me. "The leaves are calling the eye away from

the flowers," a judge writes about one of my first arrangements. Too big. Too busy. Too far to the left. Too far to the right. Balance. Symmetry. Asymmetrical balance. There's so much to remember. I decide early on to go to the highest authority for advice. I decide to use the foliage in my arrangement that God made just for the daffodil. Who on this green earth could argue with God? The daffodil show artistic judge, that's who. One whiz-bang who has been evaluating artistic designs since God first chose this foliage for the daffodil!

As if all of these considerations weren't enough to deal with, I had to make my arrangements fit into a category. I read the list of choices: "Paleolithic Polkas," "Broadway Musicals from 1911," "Decomposing Classical Composers," "How Green Was My Rudy Vallee," and "Rock 'n' Roll." Did my eyes deceive me on that last one? Was there a category made just for me? I entered with enthusiasm. This was a category I could win in. This, rock 'n roll, was my youth. This was something I understood. What I lacked in arranging skill, I would make up in category comprehension! Finally I saw my chance to shine.

As I put the final touches on my entry, and put it into place, I felt a tap on my right shoulder. It was the whiz-bang. She shyly smiled at me. "Could I ask you one thing," she queried, "just what is Rock 'n' Roll?"

(A.J. is an artist who lives in Minneapolis and is the artistic coordinator for the Daffodil Society of Minnesota. He regularly enters the design section of the spring daffodil show, and is constantly striving to win more blue ribbons. One of A.J.'s artistic designs won the Grand Champion ribbon in the design section at this year's St. Paul show.)

Narcissus

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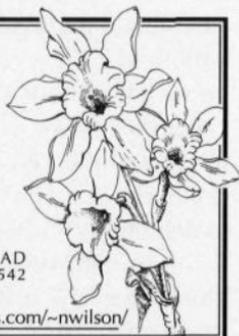
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HOLDING A NON-FLOWER DAFFODIL SHOW

Myrna Smith, St. Paul, MN

(Reprinted with permission from the newsletter of the Central Region of the American Daffodil Society.)

A year ago during the depths of a Minnesota winter--and still months away from the outdoor bloom season--the Daffodil Society of Minnesota decided to hold a "non-flower" daffodil show. For the meeting's program, members were encouraged to bring their daffodil memorabilia for display--and you wouldn't believe what materialized! People brought daffodils on everything from painted plates to refrigerator magnets to antique silver to flower vases to oil paintings to water glasses to jewelry to botanic prints to...well, you get the picture. One by one, members stood up in "show and tell" fashion and displayed their treasures. Some items were beautiful, some homely, some were funny, and some were odd, but all were highly interesting. Who knew there was such a range of interest, and who knew that so many people were collecting this stuff!

We hadn't thought far enough ahead to create entry categories and to offer ribbons, but we certainly had enough entries for a classification system of sorts: ceramic, glass, metal, wood, textile, and paper, for starters. But how to classify the last entry? Clearly, we would need a miscellaneous category. After everyone else had displayed their mementos, the Society's president stood up to show his entry--by lifting his pants leg to reveal a colorful daffodil tattoo. On his ankle! Read "Nothing Lasts Forever," which follows, to learn more.

NOTHING LASTS FOREVER

James Jeddloh, Minneapolis, MN

Almost everyone's first question when they see it is, "Did it hurt?" I say that it did, but that it was worth it because I love having a tattoo of a daffodil at my feet. On my ankle. My left ankle to be specific. Everyone comments. Everyone from old ladies to little kids. Next they want to know why I chose a daffodil. "I mean," they say, "it's just so permanent. I wouldn't know what to pick for myself." "I wouldn't know where to put it, either," they go on, "on my hip, on my shoulder, maybe in the small of my back, just above my waist. I don't know. It would be so hard for me to decide."

I am surprised at the number of people who admit to me that they have secretly always wanted a tattoo. "Just a little one. Kind of inconspicuous. Maybe a butterfly. Or a leopard. I don't know, I could

never decide." "I would probably never really do it," they continue, "but I have thought about it. Not seriously though."

People usually feel compelled to add, "Boy I have heard that it hurts, hurts like hell." Everyone has a friend who has been through the tortuous experience.

"The worst place is on the ankle," they tell me, "so close to the bone!" "That's where it really smarts, I can tell you." They often go on to explain that their uncle, brother, sister-in-law, hairdresser, piano tuner, or mechanic has one on his or her shoulder, back, leg, rear end, stomach, or chest and that they have told them for a fact that that is the most painful place to get a tattoo.

It really was a simple choice for me. I just love daffodils. It had nothing to do with pain and everything to do with pleasure. Any time of year, I can look down to see daffodils blooming at my feet. It always cheers me up, always makes me smile. The ones I chose to illustrate on my skin are 'Rapture', a 6Y-Y cyclamineus. I particularly like them because they look as if they are standing in the garden with the wind blowing through their hair.

"Boy, once you get that done, you have to live with it forever," a chiding woman tells me. "Forever is shorter with the passing of each day," I say, "and daffodils growing at my feet make forever a whole lot easier to take."

(James, an artist living in Minneapolis, is immediate past president of the Daffodil Society of Minnesota. Besides cyclamineus, he is particularly fond of white daffodils.)

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MORE ON REVERSE BICOLORS

Fred Silcock, *Victoria, Australia*

The December, 1998 issue of *The Daffodil Journal* was, for me, a specially enjoyable one with its three articles, all excellent, on reverse bicolors.

I was roughly acquainted with the details of the origin of the Guy Wilson reverses and found Steve Vinisky's focused account particularly interesting.

To follow on from Steve, I think the full store of the early reverses cannot be complete without mention of 'Mulatto' 1Y-WWY (*International Daffodil Register and Classified List 1998*) bred by C.G. van Tubergen of Holland and whose appearance on the scene preceded the Wilson release by about fifteen years. The *Checklist* gives the first appearance of 'Mulatto' as pre-1931. In 1931 it received an Award of Merit (Haarlem) and in 1937 a Forcing Award (Haarlem).

Parentage of 'Mulatto' is given as 'Citronella' x 'Roxane'. The breeding of 'Citronella' 1Y-Y is given as simply a 'Sunbeam' 1Y-Y hybrid. The color of 'Sunbeam' is listed as pale yellow. The parentage of 'Roxane' 1W-W is not given in the *Checklist*. The trumpet of 'Roxane' is described as opening primrose yellow, quickly becoming creamy white. 'Roxane' received an AM (Haarlem) in 1926, an FFC (Haarlem) in 1929, and an FFC (Haarlem) in 1936 as a flower for cutting.

Is there anybody who remembers 'Mulatto'? Does it still exist? My memory of it is not vivid, but I recall limey petals, not too poorly formed, taking into account that it was raised in a period when wide, smooth, perianths were certainly not a feature of most daffodils. Its barrel was round, even enough, and neatly rolled at the mouth. The bulb had a high degree of resistance to basal rot. I grew it and bred from it quite a lot in the 1970s. It did not distinguish itself as a parent. I wanted very much to find good seedlings among the offspring of 'Mulatto' because of the different blood from the Wilson flowers. From 'Mulatto' crosses with 'Bethany' and 'Euphony' I saved but one seedling from each, both excellent garden flowers that made sound bulbs. Both seedlings have been bred from but neither has yet produced any offspring worth writing home about. I will persist with them for at least a while longer. The *Journal* articles prompted me to check my notebooks and I found that I marked and replanted two seedlings from the above-mentioned parents from crosses made in 1987. Evidently these had not since caught my eye, so a few days ago I headed for the section called "The Jungle" to see if at least the bulbs were still there. They were and I

removed them to a spot where the flowers can be carefully looked at this spring.

In Australia in the late 1930s or early 1940s Hugh Dettmann of Kyneton visited his friends Osborne and Irene Fairbairn on their sheep-station in the Western District of Victoria and went home with a seedling about which, later, Hugh could never remember anything and put its pollen on a seedling of his own whose name or parentage he did not record. A seedling from this cross he named 'Rus Holland' 1Y-WWY, a reverse bicolor of decorative type and limey color--a rough flower by present-day standards--but a fine garden subject that made hard, disease-resistant bulbs. As much associated with 'Rus Holland' as Hugh was Alf Ladson of Wandin North. Alf first saw 'Rus Holland' in the garden of Arthur Overton in 1948 and was bewitched by it. Alf, a commercial daffodil grower, had a keen sense of what pleased the gardening public and purchased every bulb of 'Rus Holland' that Overton would part with--half a dozen. Over succeeding years Alf searched out 'Rus Holland' in other places and bought what he could of it, often only a few bulbs at a time. In 1958, ten years after his first purchase of bulbs, he catalogued 'Rus Holland' at three pounds a bulb. He once told me that he did very well from 'Rus Holland'. I remember the late Lindsay Dettman, a nephew of Hugh who spelled his surname with one *n*, telling me of Alf's stunning mass display of 'Rus Holland' that greeted visitors entering the daffodil show in the North Wandin hall one year.

Alf Ladson crossed 'Rus Holland' with 'Spellbinder' and got 'Jean Ladson' 1Y-WWY, to my mind an improvement on both parents. 'Jean Ladson' inherited the wonderful bulb qualities, sturdy stem, and flower durability of 'Rus Holland' and passed on these characteristics to her descendants. I used 'Jean Ladson' extensively in my early hybridizing programs. Generations later when I'm lifting bulbs I can usually identify bulbs that trace to 'Jean Ladson' without first looking at the labels.

Another Australian reverse whose origin may owe nothing to the Guy Wilson reverses is 'Clare' 1Y-W raised by the late Michael Spry. In a letter to me in 1974 Michael said,

'Clare' was 'Hunters Moon' x 'Kingscourt'. I made the cross nearly thirty years ago and all the seedlings were what you would expect, except one, which I named 'Clare': a large, green, reversed bicolor which was a long way ahead of its time. It was a fluke (you will get these things if you do enough breeding), and I kept it to myself for years before I sold it. It bred for me a whole range of pure greens, reversed bicolors, and those strange pink 1a's.

Michael passed on to me a number of 'Clare' seedlings, from which I bred, and I did put 'Clare' to direct use. 'Clare' made sound bulbs but the stems were a trifle too long and inclined to be weak, a fault that

disappeared in her offspring through selective mating. The pink in some of her descendants is in some years almost red.

But was Guy Wilson's influence in the breeding of 'Clare' absent entirely? Let's see what we can see. 'Hunters Moon', bred by the Brodie, came from 'Brimstone' x 'Moongold', both 1Y-Y. 'Brimstone' (Engleheart) is described as being pale sulphur yellow, consistent with many reverse bicolors. 'Moongold' (Guy Wilson) came from 'Ben Alder' x 'White Knight'. Suffice it to say that in 'Moongold' we have antecedents 'White Knight', 'King Alfred', and 'Lord Roberts', three cultivars occurring in the breeding of Wilson's 'King of the North' x 'Content' series. If there is a 'Moongold' influence in the reversing of 'Clare', a better analyst than I might be needed to discover exactly where. But I think the reversing in 'Clare' is more likely to have come from the other side of the family of 'Hunters Moon' ('Brimstone'). The Checklist description of 'Hunters Moon' says, in part, "Perianth segments light greenish yellow 8B...corona slightly darker in tone 6B, with a brighter tone at rim." Perianth segments greenish yellow, brighter tone at rim--these two features are found in most reverse bicolors.

There may be truth in Michael Jefferson-Brown's suspicion that in the Wilson series the reversing came from seedling No. 15, shown in the table included in Jefferson-Brown's article in the *Daffodil and Tulip Yearbook 1966*. Jefferson-Brown suspects that seedling No. 15 had triandrus blood. If this suspicion is correct, it might account for not only the reversing but may also explain the habit of many reverse bicolors to so determinedly hang their heads.

I think the best that might be got from the 'King of the North'/'Content'/'Binkie' combination will come through out-breeding.

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PITTSBURGH SOMEPLACE SPECIAL

Suzy Wert, *Indianapolis, IN*

I was going to think of a creative title to this piece, but why reinvent the wheel when convention chairs Dianne Mrak and Steve Hampson already came up with the best one?

There were a whopping 111 first-time attendees at the 1999 ADS National Convention in Pittsburgh because of the discounted \$100.00 registration fee for first-timers. Membership chairman Lee Kitchens, however, was up to the challenge. He assigned every new attendee a mentor, a veteran convention-goer whose name was on the back of the attendee's name tag. Also, the first official program of the convention was a welcome reception for new attendees, mentors, and overseas visitors in the Hospitality Suite. The point was to make the first-timers feel welcomed and part of the ADS right from the very beginning of the convention.

The daffodil boutique was open and fully staffed many, many hours, thanks to the dedicated members of the Daffodil and Hosta Society of Western Pennsylvania. I got the feeling that Dianne Mrak not only scoured the earth for daffodil merchandise but also commissioned a great deal of it. There were several things I picked up, but I dropped them as soon as I saw the daffodil paintings by the talented English botanical artist, Eileen Maddison. The one I finally chose was titled *Narcissus bulbocodium* and it was achingly beautiful in its simplicity. Advice to convention goers: snap up that special item as soon as you see it, because if you wait, it will be gone!

At my first convention last year, I staged flowers in my room with my roommate, Kathleen McAllister. The people staging flowers in the main convention staging room seemed too intent to talk to anybody. But apparently none of those people were at this convention because everyone was ready to chat with us. Several even offered to condense their gear to make room for us to join them at their tables! I was astonished because it was so different from what I had imagined.

We got a table--but staging next to Brian Duncan is intimidating--no, make that depressing. Not Brian, of course, he is warm and wonderful, but his flowers! They were huge! And the stems were as long as two of mine put together! Here I am in the staging room of the ADS National Convention with the best-of-the-best from my garden and I suddenly realized I had nothing to enter! Torn between feelings of "Why bother?" and "You've gone to all this work, you'd better enter something!" I slowly started trying to put my blooms together. But I had to bop past Bill Tribe to place my flowers on the show tables. And Bill Tribe had

thousands of beautiful big flowers with the most gorgeous white-reds and yellow-pinks I've ever seen. Keith Kridler walked past my table easily 30 times to place entries and I wondered how he could have that many gorgeous blooms when he lives so far south. It turned out that he was staging and entering daffodils from his brother's garden in Homeworth, Ohio. He ended up winning the Silver Ribbon for Barrie for the most blue ribbons.

Final entries were made in the morning by the saner exhibitors who slept at night, the judges had coffee, and the rest of us took a docent-led tour of Clayton, the Victorian mansion owned by Pittsburgh industrialist Henry Clay Frick. Also on the property is a working greenhouse built in the Victorian style and used to grow the plants that decorate Clayton and the Art Museum. We then traveled to the Phipps Conservatory, a gorgeous thirteen-room "crystal palace" also built in the Victorian Era.

After the buses brought us back to the hotel, I made a bee-line for the daffodil show to see the flowers (and if I'm totally honest, to see if I won a ribbon or two). Incredibly, my flowers seemed to have grown in size overnight so that my collections were sporting third-place ribbons and a single stem of 'Avalanche' had a bright blue ribbon. I couldn't get near the main table where Best of Show was, so I amused myself by trying to re-judge the classes. No way! It was like choosing between Cary Grant and Gregory Peck--only with six or ten of them! I don't know how the judges could pick the blues, much less the reds and yellows from the jonquil collection class or the country of origin collection classes. Judging the perfect from the more-perfect at a National Show is a task I don't envy! There will be more in the September issue of the *Journal* about who won what and I hate to mention some names without mentioning all of them. Let me say I was very pleased to see that many of my ADS friends won either a place on the front table or one of the big collections.

The 1999 National Convention in Pittsburgh was about daffodils, no surprise there, but the sub-theme running through the convention was about family and friends, well-illustrated by the talk Spud Brogden gave about his life with daffodils. Brogden Bulb Farm has raised many of the most famous of the New Zealand varieties, and as he clicked through slides of some of them, Spud spent the most time on slides showing his wife Joy with the "flurs" (flowers). It was as if he wanted to gaze at her himself as much as his hybridized flowers, made famous on the show bench. He spoke with emotion of his father who passed away within months of his 100th birthday and he showed off his children and grandchildren proudly. I got the feeling that daffodils were important not just for themselves, but as a vehicle to bring friends into his life

The next morning there was a choice of breakfast talks, either "Hybridizing Miniatures and Intermediates," moderated by Elise Havens from Mitsch Novelty Daffodils, or "Oriental Flower Arranging" with Reiko Nakajima and Joan Walter from the Sogetsu Study Group in Pittsburgh. The hotel lobby and mezzanine were filled with Sogetsu-style flower arrangements, and I thought it was a nice touch to include the designer's name on each one.

After breakfast our buses took us to Show Chairman Dianne Mrak's house, where we saw how it is possible to grow hundreds of daffodils *without* rows in a neighborhood setting. There were so many notable attributes to Bob and Dianne's garden that I hardly know where to start, and oddly enough, I won't start with the daffodils, which were merely spring players on a stage that changes cast with the seasons. You could see hosta pips and daylilies emerging right along with the daffodils, but the stage itself made me green with envy. Their deck overlooked lawn and gardens, behind which the landscaped ground hilled up to create what was essentially an enclosed and very private back yard. In spring the daffodils are center stage with beautiful clumps of both older varieties and many new releases I had never seen before. I was walking with Spud and Linda Wallpe and he said, "There you are," and pointed to a beautiful 2Y-P. Linda nodded knowledgeably, but I had to read the tag to see 'Capree Elizabeth', the bulb she and I had both won for our New Zealand Collections, she for her first place and me for my third place. Does the word "Yippee!" seem too informal for this article?

Next was the Rowles' country garden where Jeanne, Larry and their daughter, Brihana, reside in a house built into the landscape with a deck and wonderful gazebo in back. Looking down on terraces, with turf and berms off into the distance, the feeling of privacy came from spaciousness and open vistas. Once again I was surprised that there were so many plants and shrubs interspersed among the daffodils and am determined to find out how to do this in my own garden. I walked for a bit with Brian Duncan and saw the flowers through his eyes, including a gorgeous clump of 'Eminent' 3W-GYY, a Grant Mitsch release from 1963! The beds seemed to be organized by color or division, but the highlight was seeing Brihana's weed-free garden filled with beautiful daffodils that she and Jeanne must have picked by name as well as beauty. There I saw the most beautiful clump of a 'Gull' sibling, 'Beauty Tip' 2W-W, along with 'Piano Concerto' 2W-P, and the more recent 'Algebra' 11aW-Y and 'Trigonometry' 11aW-P. I left feeling homesick for my own girls and wanting to buy 'Beauty Tip' for them both.

Next we had a wonderful lunch at the Allegheny Country Club with an after lunch quarter-mile hike down to a beautiful historic stone mansion owned by Edith and Walter Sieckman. There were naturalized historic daffodils planted in huge drifts and I was impressed that John and Linda Van Beck from Florida were able to name them all for me.

That night we went on a riverboat cruise and for the first time I thought about the planning that must precede a National Convention. That Dianne Mrak and Steve Hampson are organized is an understatement, but the grace and creativity that went along with the organization is what impressed me the most. Dianne and Steve were everywhere you looked, but I never saw them rushed or harried. Their creativity was much in evidence for the night's entertainment. Steve Vinisky did a magic show for us, a real-live *professional* magic show! I had heard he worked in Las Vegas as a comedian or a singer (and depending on whom you choose to believe a *dancer!*), but I have never been to a convention where the entertainment had actually come from one of the attendees!

There was a Dixieland band on the boat, a good choice because the ages of the attendees varied so widely. Several of the more energetic members got up to dance, and please notice I said "energetic" and not "younger" members. I took the more sedate route and watched the beautiful lights of Pittsburgh at night with Ted and Bea Snazelle from the first floor deck of the boat because I was too tired to climb the stairs to the third floor!

This was the night the Gold and Silver medals were announced. Mary Lou Gripshover won the Gold Medal. Her list of major accomplishments is a mile long, including her work as ADS Executive Director, editor of the *Journal*, RHS liaison, and on and on, but all of her many friends and fans have a more personal story to tell where Mary Lou took the time to teach and encourage them on a one-on-one basis. Needless to say, we all felt her "minor" accomplishments were every bit as important to us as her major ones, and there was a standing ovation for a wonderful person and obvious Gold Medal recipient.

The Silver Medal was won by Dick Frank for his many years of service including Regional Director, RVP, and Board Parliamentarian. But his most critical contribution has been as ADS Legal Counsel, providing legal advice for thirty years!

The next morning I went to Richard Ezell's talk on "Competing with the Big Guys without Spending Big Bucks." He is an excellent speaker and I learned many things, but the one bit of advice I would like to share with you is that when you are starting out, in order to compete, you need to choose flowers wisely and grow them in quantity. If that's too

expensive, you may need to buy in quantity from a Dutch importer. There is nothing wrong with that, but when they bloom in the spring, you must be savvy enough to recognize the flowers you bought if you accidentally get sent the wrong cultivar. It was an eerie feeling to be sitting in the back with Bill Pannill and see his now Dutch-grown 'Intrigue' on the screen and realize the man sitting on the floor next to me put the pollen on the single flower that yielded the single seed that yielded the single bulb that millions of people around the world will someday be growing. (And incidentally, what exactly was Bill Pannill doing in the back of the room for a talk entitled "Competing with the Big Guys"?)

At the same time as Richard Ezell's talk, Ruth Pardue spoke at the Judges Refresher breakfast on "Working 9 to 5--What a Way to Do the Judging!" She discussed her views on judging Division 5 to 9 daffodils, emphasizing the special problems involved in judging multi-floreted daffodils. She also addressed some aspects of ethics, especially unguarded comments that may offend or hurt others.

Then our buses took us to Kridler Gardens in Homeworth, Ohio, owned and operated by The Barries, Barrie Kridler and Barry Nichols. If there is anything better than being at a garden center on a beautiful spring day, it's being at one that's 72 acres! I'm sure The Barries had mixed feelings when the buses drove up because business was booming and they couldn't spend as much time with us as they would have liked. But once again family pitched in and Keith and Sandy Kridler didn't miss a beat as they took over hosting us through the daffodil beds and fielding questions about the culture and tagging systems. I was among the lucky few who got a guided tour through the property with Keith on the way to lunch. We saw naturalized flowers everywhere, including 'Silent Valley' 1W-GWW and 'Gold Convention' 2Y-Y and a solitary double-headed 'Sunday Chimes' 5W-W silhouetted in front of a big craggy rock. I was enthralled with the daffodils grown in rows partially because I recognized the names, partially because they were at peak bloom, partially because they were so smooth and had so much substance, and partially because they were mostly older (read: *affordable*) varieties!

We got back to the hotel in plenty of time to get dolled-up for the Grand Finale Banquet. Guest speaker Brian Duncan from Northern Ireland spoke of his years in daffodils, starting in 1963 when he bought his first bulbs including 'Beersheeba' 1W-W. The following year he bought one bulb each of 12 varieties covering the range of types, all of which had received an RHS Award for exhibition including 'Kingscourt' 1Y-Y, 'Ceylon' 2Y-O, 'Mahmoud' 3W-R and 'Trevithian' 7Y-Y. He

had chosen well because at the local show the next spring his flowers won most of the awards. Afterwards, Tom Bloomer, who had judged the show, came for supper and encouraged him to start hybridizing--thus melding an old fascination with plant breeding and a new-found one in daffodils. After a subsequent visit to Waterford, 'Rose Royale' 2W-P so impressed Brian that it was purchased (ignoring all household budgetary considerations) for £35 (about \$60). In 1989 he issued his first Brian Duncan Novelty and Exhibition Daffodils catalog and has many exhibition flowers to his name, some of which are now being grown and marketed in quantity by the Dutch and could be available in garden centers this fall.

Brian easily defends the competitive part of exhibiting daffodils as a yardstick for gauging good culture and laughingly spoke of the eternal optimism of daffodil breeders. He talked about the friends he made through the years and the new friends he makes in his extensive daffodil travels. The slides he showed weren't of his most famous flowers like 'Fragrant Rose' 2W-GPP or 'Doctor Hugh' 3W-GOO, but of friends he made over the years, some of them gone to us, but not forgotten. It was bittersweet.

Ruth Pardue announced 'Tripartite' 11aY-Y as the 1999 Wister Award winner and 'Rapture' 6Y-Y as the 1999 Pannill Award winner. She then went on to win the raffle: a handmade daffodil quilt made by Bettie Nutter and Nell Hull.

We were all surprised to find there were enough doorprizes so that every single person in the room was able to take home something "daffodilly." It was wild!

There were white and yellow chocolate daffodil lollipops on the table, courtesy of Portland 2000 and a visit from DaffMan-in-green-tights inviting us to the convention March 31-April 2 in Portland next year. As if we'd miss it!

LOST AND FOUND

Dianne Mrak reports: "There was a jacket found at the Pittsburgh convention with something of value in one of the pockets. Please contact me if you think it might be yours." Mail: Dianne Mrak, 124 Fieldgate Drive, Pittsburgh, PA 15241. Phone: 412/831-1672. Email: diannemrak@AOL.com

1999 ADS GOLD AND SILVER MEDALS PRESENTATION

Bob Spotts, Oakley, CA

(Text of Gold and Silver Medal Award presentation by President Bob Spotts at the Pittsburgh convention.)

The highest honors bestowed by the American Daffodil Society are its Gold and Silver Medals. These may be awarded annually to individuals deemed exceptionally worthy by the ADS Honors Committee. It is my distinct pleasure as ADS President to award the ADS Silver and Gold Medals this year.

ADS GOLD MEDAL

The ADS Gold Medal is awarded for exceptional service in extending the knowledge of the daffodil. The recipient this year has a 30-year history of active service in the American Daffodil Society. Already she has received the ADS Silver Medal in recognition of unselfish service to our Society.

Her dedication to the ADS is unquestionable, but always she has maintained a larger focus: extending the worldwide knowledge of daffodils. As Editor of *The Daffodil Journal* she took the quality of that publication to new heights. She set the standard for publications of all societies to meet. Under her guidance the *Journal* became truly an international journal for the dissemination of daffodil information.

In 1989, while she was the ADS Second Vice-President with future succession to its presidency, the position of ADS Executive Director became open. She decided she could make greater contributions to the ADS and the world of daffodils in this arduous position than as ADS President.

As the ADS Executive Director, she established a cooperative relationship with the Royal Horticultural Society and especially with its International Daffodil Registrar. Working together, they have eliminated the discrepancies between RHS and ADS data banks. That was a major assist toward the compilation and recent publication of the encyclopedic RHS *International Daffodil Register and Classified List*. She has published a revised *Daffodils to Show and Grow*, the essential handbook for American exhibitors and a valued show resource overseas. Through her efforts, the *DTSG* included registrations worldwide through 1998, just a few months before its issuance.

Her accomplishments have long been recognized worldwide:

- Recipient of the Peter Barr Cup from the RHS in 1993
- Vice President of The Daffodil Society

- Full member of the RHS Narcissus Classification Advisory Committee

To balance her activities she hybridizes daffodils, promotes daffodils through a column (Suite101.com) on the Internet, judges and exhibits in shows, and travels to see her many daffodil friends overseas.

Worldwide, should one ask what current American is the most significant contributor to the daffodil world community, the answer might well be unanimous: Mary Lou Gripshover!

Mary Lou, please accept this prestigious and most deserved award.

ADS SILVER MEDAL

The Silver Medal is awarded to an individual for distinguished service to the American Daffodil Society. This year's recipient has a unique record of exceptional, continuing service to our Society. Amid a busy professional life, he has served as Regional Director, Regional Vice-President, and Board Parliamentarian. But his most critical contributions have been as ADS Legal Counsel, a position he has held for thirty years! He has never asked for compensation for his legal advice, advice which has certainly smoothed the rough terrain over which the ADS has sometimes traveled. Every ADS President, the ADS Executive and Finance Committee, and the ADS Board have sought his expertise to cope with myriad legal and financial issues.

Still, it is not only his legal knowledge that is valuable to the Society. He is a natural "facilitator" of group action. He has a knack for distilling an issue under discussion into its essence--assimilating the pros and cons--and succinctly proposing a course that all can accept. How much lengthier our Board Meetings would be without his participation!

Dick Frank--Richard H. Frank, Jr--recognition of your service is long overdue. The ADS Silver Medal is a small measure of thanks for your contributions to the ADS.

CONVENTION VIDEO

Rich Noel, a member of the Daffodil and Hosta Society of Western Pennsylvania, made a memorable video tape of the 1999 Pittsburgh convention. You can order a copy directly from him for \$20.00 Postpaid. To order, you can contact him directly: Rich Noel, 2280 Cremona Drive, Pittsburgh PA 15241, or phone him at: 412/835-3254. Checks should be made payable to Rich Noel.

THOSE STEM AND BULB NEMATODES--AGAIN!

Dan McCormick, Northern Ireland

(Reprinted with permission from the Northern Ireland Daffodil Group Newsletter, Spring 1999.)

In the Spring 1997 issue of the *Newsletter*, Alan Bell and Stephen Jess from DANIs Applied Plant Sciences Division described briefly the activities of *Ditylenchus dipsaci*. What the nematodes lack in size, they make up for in numbers and endurance.

Did you see?

Have you seen any signs of them this season? The adults are small thread-like transparent worms that grow to 1.2 millimeters so you don't see individuals without a microscope. However, you can see their damage to parts of the plant.

Inspection of leaves and stems

Indications of the ravages of stem and bulb nematodes are best detected just after flowering. The nematodes are much more easily detected in foliage than in bulbs. Have you been looking for spickels? Spickels are small local swellings, pale yellow in color, which contain small breeding colonies on leaves and stems. Just in case you are feeling satisfied that your stocks are clear, I quote: "the absence of symptoms, especially in one-year-down bulbs, cannot be taken as a sure sign that a stock is nematode-free."

Inspection of bulbs

Let's look at bulbs now. Are they all turgid, white, lustrous (pearly) and firm right up to the neck? Yes. Good! Those that are not are suspect carriers of infestation. Heavily infested bulbs are often killed and become completely rotten. Thousands of pre-adult larvae, which may form glistening, off-white masses that are visible on close inspection, may sometimes be found oozing out of the base of a rotten narcissus bulb. Suspect bulbs can easily be cut across to check for discolored scale tissue or at a more advanced stage the brown ring effect.

Routine control

Hot water treatment is a well-established method of control of nematodes and some other pests that affect narcissi. For stem nematode control just soak the bulbs for three hours in water at 44.4 degrees C or 112 degrees F during the period between lifting mid planting. Simple? Of course not!

To minimize the risk of damage and maximize the effectiveness of treatment, special attention should be paid to the stage of development of the bulbs when treated. The order in which different varieties come into flower does not indicate the order in which they should be hot-water-treated. It is suggested that late poeticus types should be treated first followed by short cup, large cup and trumpet varieties in that order.

Warm storage of bulbs at 30 degrees C for a week prior to hot water treatment generally reduces consequent damage to foliage and flowers the following season. This pre-warming increases the resistance of the nematodes to the treatment but conversely hot-water-treatment at higher temperatures, 46.7 degrees C or 116 degrees F, may be safely used.

Such precision! Just how amateur small-scale bulb growers achieve effective results must be of interest to all readers of the *Newsletter*. The Editorial Committee would appreciate some notes from readers who practice hot water treatment for publication in the next issue; not only on the treatment but also on the equipment that is used and the procedures for temperature control and circulation.

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OBSERVATIONS: SEED PODS, DIGGING, AND CUT FLOWER LIFE

Henry Hartmann, *Wayne, NJ*

Seed Capacity of Daffodil Pods

Did you ever wonder how many seeds a daffodil pod is capable of carrying? To find out, select a swollen pod just after flowering and cut lengthwise along the three seams. Upon separating, you will find three longitudinal chambers. Where the three separating walls join in the center of the pod is where a double row of ovules lies. Grab a loupe and start counting these potential seeds. I came up with around 195 ovules per pod. The ovules closest to the pistil (blossom end) fertilize first. The greatest number of seeds I have ever obtained from one pod was 62. Normally, seed yields are only a fraction of that.

So a daffodil flower pod has something in common with the human brain--only a portion of it is used.

Why Dig?

As the years go by, I have noticed a strange occurrence among my golden yellow daffodil seedlings. Stars of four years ago have faded. Seedlings that won rose ribbons for the best seedling in a daffodil show no longer produce blue ribbon quality flowers. My guess is that the major reason is root performance. After growing four years in the same spot, certainly the bulbs in the center of the cluster experience tremendous root competition from their surrounding offspring bulbs. After flowering, all bulbs increase in size, with some splitting, which physically moves the outer perimeter of bulbs further away from the center. Are the roots like rubber bands that stretch or do some of the roots snap from the strain?

The quality cycle would probably repeat itself if the clumps of bulbs were dug up and replanted separately. Obviously, the most valuable seedlings are those that produce high quality blooms regardless of the size of their cluster. However, I have only a few of those.

Longevity of Cut Daffodil Flowers

I have never been satisfied with the longevity of cut trumpet, large-up, and small-cup daffodil flowers. After two or three days, they wilt away. To address this problem I tried a few experiments.

Having read that cutting stems underwater makes a difference, I wondered if it would also make a difference to use a grafting knife instead of a chef's knife to make the cut. A grafting knife is designed so that it cleanly shears plant cells on only one side of the blade while

crushing plant cells on the other side. A clump of 'Pops Legacy' 1W-Y had just come into bloom so I picked 12 stems and divided them into four groups of three each. Each group was treated separately as follows:

- Group 1: Cut underwater with a sharp chef's knife and stood in one pint of warm water
- Group 2: Cut underwater with a grafting knife and stood in one pint of warm water
- Group 3: Cut underwater with a grafting knife and stood in one pint of warm water with _ cup of mineral water added
- Group 4: Cut underwater with a grafting knife and stood in one pint of warm water with _ teaspoon sugar plus one drop of bleach added

All four groups lasted 3_ days before wilting. There was no significant difference due to any of the treatments.

I also contacted Floralife, Inc. about longevity of cut daffodils, and they were very cooperative, sending many free 5-gram packets of Fresh Flower Food plus data on daffodil test results. Floralife's research used 'Dutch Master' 1Y-Y and cool storage with high relative humidity. They found slightly longer life with the additive. I used 'Ceylon' 2Y-O at room temperature and found no difference in longevity with and without the additive.

Daffodils would become more valuable as cut flowers if there were a quick way of doubling the life of cut daffodil blooms at room temperature. Comments, please.

DR. TOM THROCKMORTON HONORED

Jackie Petherbridge, Secretary of the Daffodil Society (England), reports that Dr. Tom Throckmorton has accepted an Honorary Vice Presidency offered by the Daffodil Society. The award was made for his contribution to the daffodil, in particular his work on the color classification code. Also honored this year was Ron Scamp, of Ron Scamp Daffodils in Falmouth, Cornwall.

The Daffodil Society Committee puts forward recommendations which are validated by the membership at the Annual General meeting. Awards are not made annually, only when the committee believes a recommendation is merited. There are 19 vice presidents in all.

Dr. Throckmorton joins fellow Americans Mary Lou Gripshover and Elise Havens as a Vice President of the Daffodil Society.

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JUNIOR DAFFODILS: 'PATSY', 'KIRK', AND 'EILEEN'

Bob Spotts, Oakley, CA

In March of last year our Northern California Daffodil Society received a message from a Girl Scout Troop in San Jose. The Scout Leader wanted the girls to do a horticultural project and wondered if we could furnish daffodil bulbs to grow.

Our response was that we could get them bulbs to grow, if they would enter some of the results in our Daffodil Show the following spring. The Scouts visited our daffodil show the next weekend, and decided, yes, they would like to try their hand at growing and showing daffodils!

So we added special classes open only to Girl Scouts. During the summer I was digging and culling my selected seedlings, giving several of the stocks of "deselected" seedlings to the Scouts. In September, thirty or forty bulbs of each of three seedlings went to the girls. Rather than have the girls cope with the sterile seedling numbers (eg, 83-20-3), I "named" each of the seedlings: 'Patsy', 'Kirk', and 'Eileen'.

Well, nothing was heard from the Scouts for many months. Finally, a week before the Show, we received an e-mail: "Is it too late for the Girl Scouts to enter flowers in the show?" Of course not! Arrangements were made for the Scout Leader to deliver the flowers on Friday evening during staging: some as cut stems and some in pots.

Normally, I would be at the show on Friday, but this year I did not arrive until Saturday morning. My time until judging was spent entering my flowers and I didn't peek at the Scouts' exhibits. As luck would have it, part of my judging assignment was the special classes for Girl Scouts. I winced, thinking how difficult it was going to be to look at my own seedlings in a sorry state due to lack of care.

Au contraire! When I approached the table where the seedlings were exhibited, I saw several wonderful gallon pots each with three or four beautiful blooms and healthy green foliage. And in the single-stem classes were not the forlorn, snail-bitten blooms I anticipated, but more of the colorful 2W-P ('Patsy' and 'Eileen') and well-contrasted 2Y-W ('Kirk') seen in the pots! One stem of 'Patsy' easily won Best Junior. It made me proud--and somewhat sad! If those seedlings had performed like that for me, they would still be growing in my yard. Yes, 'Patsy', 'Kirk', and 'Eileen' got away.

SELECTING THE BEST BLOOM IN THE SHOW: THE KIWI WAY

Peter Ramsay, *Hamilton, New Zealand*

Recently Daffnet has been very busy with discussion on how best blooms are selected. Much of that discussion centered on whether best blooms come from collection classes or single blooms. Let's get that out of the way first. In New Zealand the focus is very much on winning collection classes (as it is in the US). For that reason alone it is not surprising that most of what we call premier blooms (see below) come from collection classes. Some do come from the single bloom classes--there is quite a focus on balance of size in collection classes so some otherwise very good flowers are left for the single blooms--case in point a 'Loch Carron' 2Y-O (classified as 2Y-R before the 1998 changes) which took premier 2Y-R at Gisborne two years ago--it would have unbalanced the collection classes, but was easily the best 2Y-R in the show.

Now, to the article proper, which is to be part of an international symposium. (*Editor's note: UK and US installments to come in later issues.*)

The system of selecting a best bloom in New Zealand differs significantly from procedures I've observed in the U.K., U.S.A., and Australia. This is not to say that the Kiwi way is superior; however, it has evolved over the last seventy years at National level and is in my view the fairest I've seen worldwide--and I have been privileged to have judged in most daffodil nations.

In order to understand the New Zealand system two important points must be noted. First, unlike the procedure in most other places (Harrogate in the UK is an exception and there may be others) at National shows in New Zealand a full range of "premiers" is selected from all divisions and color codes where merited. The best bloom is finally selected from this array of "premier" blooms. More on that point later.

Second, in New Zealand, the make-up and procedures of judging panels are different from those in other nations. Here the panels are not only responsible for placing the blooms in each class they are assigned to judge, but are also responsible for training some of the panel members. On each panel there will be a certificated senior judge, who serves as the panel leader, and one or more judges and/or assistant judges. It is the senior judge's responsibility to assess the work of others in his or her team and to prepare a report on their performance to the National Judges Committee. Thus judges work their way through the ranks.

The senior judge also makes the final decision on places within the classes. The senior judge also selects prospective premiers in his or her section of the show. These blooms are brought forward for a final decision. Here it should be noted that each panel leader must bring forward his or her nominations for premiers in each division and color code judged, if suitable entrees exist. This may seem tedious, but it does mean that amateur and novice entries get their chance. And best blooms can come from anywhere; for example the Best Bloom at the World Show in Christchurch, 'Cameo King' 2W-W, was produced by a second year grower.

Prospective premiers are selected as judging proceeds, and are not left to the end. Again senior judges use their panels to help--more training! Flowers to go forward are marked by stewards (clerks) with provided tags (perhaps a task for Clerk 4 of which I have experience from the Washington show of several years ago). The final selection of premiers in each class is made by the three senior judges who have adjudicated the top open and amateur classes--usually three of our most experienced people. Three other senior judges stand by in case one of the group has a flower in contention. A convenor of judges oversees the process for making sure that a timetable is followed. Our National shows have a large public attendance and there is nothing worse than trying to select premiers when hundreds of people are in the hall. The convenor is neutral and makes no comment on the merit or demerits of a bloom.

Once the final selection of premiers begins, flowers of lesser merit are quickly eliminated and returned by stewards to wherever they have come from. Usually two to three flowers are left for voting. Selection is meant to be done in silence to stop dominant judges forcing their choices on others. In fact achieving this is well nigh impossible--daffniks worldwide are notorious for their loquaciousness! The final vote is taken by show of hands.

Eventually (the process takes an hour) the 25 or more premiers are found. The judges are then asked to remove any blooms which they consider are not worthy of consideration for best bloom; if, however, any of the panel wants a flower retained it is retained at this point. An alternative process which I prefer requires judges to select the best six or so from the group (albeit not one of their own). After careful consideration two to three blooms are left, a final vote is taken, and one lucky grower heads off to buy the traditional celebratory bottle. Oddly enough, it is usually a bloom that has taken everyone's eye early in the process and many ask what took them so long. The answer is mainly because the process must not only be fair but also have the appearance of being fair.

A great deal depends on the experience of the panel and the convenor. It helps greatly if the panel has non-exhibitors on it. We are fortunate at present with several very experienced growers who do not exhibit but are prepared to judge.

The process sounds very complicated and it is. However, as our judges have grown in experience with it, it has become quite a slick procedure. It certainly eliminates the unruly mass voting seen elsewhere with dozens of judges trying to get a look at flowers they are meant to be voting on. It is also better than the roving judges' concept; inevitably it seems that the status of such people overrules the views of others. And it stops exhibitors from manipulating procedures so that their flowers get an advantage--something I've seen done everywhere!

Perhaps a summary may help people understand our system:

Step 1. Judging teams select premier bloom contenders from the sections of the show they have judged.

Step 2. These selections--usually five to eight flowers depending on the size of the show--are brought forward to a separate judging table.

Step 3. The three most senior judges select the premiers in each division.

Step 4. The same group selects the best bloom from the premiers. And it is done.

A textbook for daffodil planting classes

Daffodil Culture

By

Howard J. Merrill

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SOME THOUGHTS ON JUDGING HISTORIC DAFFODILS

Dave Karnstedt, *White Bear Lake, MN*

I recently judged the Historic Daffodils Section in our Minnesota Show. The selection for Best Historic was 'Barrii Conspicuus' 3Y-YYO (pre-1869). When I looked at the bloom, it was clear that it was the best example of this cultivar I had ever seen, and I have grown this cultivar for at least fifteen years. The bloom was absolutely fresh and perfectly clean. The petals were smooth, evenly formed and without nick or crease (although anything but flat and overlapping!), and the pale orange corona, equally perfectly formed, suffered no substance or color loss from dehydration or sunburn. A marvelous accomplishment by the grower, Myrna Smith, it fully deserved the accolade "Best Historic."

In reflecting on the experience, I suggest two things must be considered when a judge evaluates these special flowers. First, historic daffodils are very different from today's show bench favorites and must be evaluated with different criteria. Second, to realistically assess such daffodils on the show bench, judges must actually grow them in their own gardens. Unless judges are thoroughly familiar with the cultivar before them, how can they say that it is the best they've ever seen? Because judges are evaluating historic daffodils using inappropriate methods, it is little wonder that standard show bench favorites such as 'Beryl' 6W-YYO win so often. 'Beryl' can often be perfect, fully capable of competing in the open classes of any show. Nonetheless, I suggest something is missing in the evaluative process when this cultivar wins the Historic Section so often over other fine examples of pre-1940 daffodils.

Judges, trained to judge the modern show daffodils appearing in today's shows, look for the presence or absence of particular characteristics typical of these blooms. Flatness of perianth, overlapping segments, texture like silk, substance substantial as cardboard, and colors that could only have been fond wishes for growers before 1940 (if they could even *imagine* what might be possible!)--these are traits much admired in today's show blooms but inappropriate for evaluating historic daffodils. Such characteristics simply do not exist in cultivars that may be celebrating the Diamond Jubilee of their introduction. Here the concept of judging against perfection for the cultivar is both appropriate and necessary.

(Editor's note: The historic daffodils committee is working to define different judging standards for these important cultivars.)

NOTES FOR THE NEWCOMER
SO, HOW'S YOUR SUMMER?
Peggy Macneale, Cincinnati, OH

What does the daffodil grower have to think about in late June and July except possibly digging bulbs? You have, after all, happy memories of the past spring with its blossoms and you have ordered your bulbs for next year. But wait! Where are you going to put them?

If you need a new bed, now's the time to get busy, but where will it be? Daffodils do well on a gentle slope, so if you have such a treasure, use it. That's better than trying to run a lawn mower in that area, anyway. Right? If it faces north, your daffodils will bloom a bit later--maybe a week later--than those in the flatter beds, and vice-versa if the slope faces south. Take advantage of these microclimates to extend your daffodil season. Depending on the pitch of the slope, you may want to terrace it with a low riser or two, perhaps flat stones or landscape timbers; or maybe you can develop the slope gradually as a rock garden, with pockets for the daffodils. There are all kinds of possibilities that can keep you happily busy all summer. Whatever you do, be sure that the soil where you put your daffodils is as good as you can manage to amend or buy.

Maybe you do not have a slope, but you have woodland. In that case, the soil is likely to be fairly friable because of the leaves that have been falling from those trees for some years, building up a nice loam. Now your job is to clear out the edge of that woodland, especially any exotic shrubbery like honeysuckle that may be cluttering up the understory. I visited a marvelous place this month that had just such a problem some years ago when first purchased. The owner has worked with saw and Roundup until the woods are cleared of that honeysuckle--a treat for the eyes. In so doing, the native wildflowers and ferns have recovered, and make marvelous companions for the daffodils. Root competition from large shrubs is hard on daffodils, and so is shade from trees. If trees are "limbed-up," however, that problem can be at least partially solved, so call in a good certified arborist to assist in this procedure. Then the planting plan for sweeps of color can be worked out. Don't fall for bargain bushels of mixed bulbs. For a woodland-type planting you want to invest in large amounts of three or four different cultivars, so look for a source of the Wister Award winners, which are recommended as good garden daffodils.

Here's a third possibility for your new bed: you have just a normal back yard, and want a normal garden bed, with mixed bulbs, perennials, and annuals. That's what I have--several beds, dug one at a time in

summer projects. By digging now, turning under the sod, adding gypsum (for clay in the midwest) or lime (for clay in the east) and a bale of peat moss for good measure, you will have a bed that will be ready for your plants come September or October. Plan to use daylilies in front of your daffodils, because as they come up they will hide the dying foliage of the daffodils. Other perennials used should be those that can tolerate drought, such as echinacea (purple coneflower). You don't want to have to water your daffodil bed when the bulbs are dormant in the summer, so avoid planting daffodils where you must use a sprinkler system, and avoid annuals, like impatiens, that need water. Marigolds are just great with daffodils, so put those on your seed list next year.

What comes next? You've planned your bed and you've dug it, or maybe you are just going to tuck your new bulbs around the yard where you know you need them. How do you keep track of what is where? Are you at the point where you'd better think seriously about labels? On those hot days when you can't bear the idea of stepping away from an air-conditioned room, you can get out your order sheet copies and make some labels for all your new bulbs. A good label should have name, division, color code, and maybe country of origin and breeder. There are all kinds of labels--many people make their own from Venetian blind slats with black paint letters or aluminum strips embossed with a sharp point, and, to be sure, there are many varieties of commercial labels at various prices. The main thing is to mark what bulb is where, without making the garden look like a cemetery, so I favor inconspicuous labels, and you just have to try some of them out. Plots and maps are satisfactory up to a point, though that point is passed when you move some bulbs, and don't correct your map. Of course there are always those mischievous children who love to pull up labels. Well, so life isn't perfect!

But autumn *will* come!

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ADS WISTER AWARD

The American Daffodil Society Wister Award is given annually to a daffodil that is a good garden performer in all or most parts of the country. It should be readily available on the market.

Anyone may nominate a daffodil for the Wister Award. Send nominations to: Ruth Pardue, 222 Connors Circle, Oak Ridge, TN 37830; e-mail: rbpardue@aol.com; fax: (423) 483-6831

The chairman circulates the nominations to the committee and the committee makes a recommendation which is presented for approval by the Board of Directors at the fall board meeting.

Criteria to be used for selecting a cultivar for the Wister Award

1. Cultivar must be a good grower. It should have a floriferous habit.
2. Flower should be long lasting, with clean color, showy at a distance, and reasonably sunfast.
3. Foliage should be vigorous, resistant to disease and frost damage.
4. Stem should be taller than the foliage, strong and sturdy.
5. Bulb should be resistant to basal rot and not prone to splitting up. (Too rapid increase can be a problem, such as in a cultivar where the blooms deteriorate dramatically in size and substance after being down two or three years.)
6. Emphasis should be on garden performance, although it may be of show quality.
7. Cultivar should be readily available.

Previous Wister Award Winners

1985	'Stratosphere' 7Y-O
1987	'Accent' 2W-P
1992	'Ice Follies' 2W-W
1993	'Sweetness' 7Y-Y
1994	'Ceylon' 2Y-O
1995	'Salome' 2W-PPY
1996	'Peeping Tom' 6Y-Y
1997	'Rapture' 6Y-Y
1998	'Intrigue' 7Y-W
1999	'Tripartite' 11aY-Y

Ruth Pardue, *Chairman, Wister and Panill Awards Committee*

LIVEN UP YOUR SHOWS: WITH DAFFODIL PHOTOS

Bill Lee, Cincinnati, OH

At the 1998 fall board meeting in Portland, Oregon, I challenged all board members to add a photo section to their 1999 shows. The Kentucky Daffodil Society and the South Western Ohio Daffodil Society rose to the challenge. While the notes that follow describe some of the benefits of a photo section or class, Bill Evans of the Kentucky Daffodil Society said that the photo section forged some new alliances for the KDS that are mutually beneficial. I was impressed by the quality of the photos exhibited at both shows. More importantly, the displays added a new dimension to the shows that the public enjoyed. Furthermore, both shows displayed the photos on an upright structure that added a new physical dimension to the daffodil shows--what we would call in our gardens an "architectural element." The first-place winning photos at each show will be printed in a future issue of the *Journal*. And I will do the same for any shows that add a photo section to their 2000 show.

The following is the text of my original challenge.

The American Daffodil Society needs photographers of daffodils. For too long we have relied almost exclusively on Kirby Fong, Mary Lou Gripshover, and Tom Stettner. Here's why we need more photographers:

- Color printing is becoming more economical, permitting more daffodil photos in the *Journal* and other ADS publications.
- The Internet furnishes many opportunities to publicize daffodils with graphic portrayals.
- ADS slide shows of show winners cannot represent all parts of the country unless we have photographers in all parts of the country.
- The IDB software uses more photographs each edition.
- Local daffodil societies may get better newspaper publicity if they have color slides to furnish along with press releases.

An ADS-sponsored photography contest to encourage new photographers to photograph daffodils has been discussed, but at the September Board meeting in Portland, Bob Spotts informed us that such a contest has been held before and only resulted in the already-committed photographers making entries. But Bob said the Cactus Society told him that they have special sections in their shows for photography of cacti. Aha! we said. We have 40-plus shows in all parts of the U.S. If one show in each region added a photography section this year we might be swimming in new photo resources.

As editor of *The Daffodil Journal*, I challenge all show chairmen to consider adding one or more photography sections to your show in the spring of 2000. There's only one rule: THERE ARE NO RULES! YOU

CAN DO WHATEVER YOU WANT. There are no ADS Awards involved (yet) so you don't even need an accredited judge. Here are a few ideas:

- Make up your own rules. Judge the photos any way you want to.
- Involve your local photography classes, camera shops, slide and photography clubs, high school and university classes, clubs, and programs.
- Use a newspaper photographer or photo editor as a judge--you might get more coverage of your show this way too.
- Offer to open your gardens to photographers to get some entries going.
- Offer a variety of classes/sections: in addition to the standard formal cultivar portrait, why not have a class for kids with daffodils, animals with daffodils, impressionistic/special effects, landscapes, or floral designs.

Here's the plan so far if you want to get involved with this:

- If you want to pursue this with your society, treat it as a pilot program this first year, write up the results in your newsletters describing what worked and what didn't and how you want to improve it next year. Send me a copy for possible publication.
- I will publish the best photo from each show in the *Journal*. What do you have to gain?
- You add an exciting new dimension to your show. You could even have a fall, photo-only show!--a good companion for a bulb sale.
- A good 6-foot tall vertical kiosk displaying the photo entries makes a great addition to a show.
- You might get additional publicity for your show if you involve newspaper photographers.
- You might help increase the resources available to the ADS for photography.
- You might interest new people in daffodils and increase your membership, as well as the ADS membership.

Why would a photographer want to enter such an exhibit?

- It's a new venue for displaying talent.
- Show publicity could also help a photographer get local notice.
- Photos published in the *Journal* could be a welcome addition to a photographer's portfolio.

Looks like a Win/Win scenario to me. Why not try it?

(Awards Chairman Kirby Fong reminds us that blue ribbons for photo classes do not qualify in the count for the Silver Ribbon.)

HERE AND THERE

The editor has received a copy of the Russian magazine titled *Tsvetovodstro (Floriculture)* from Dmitri Kapinos following a discussion at the Pittsburgh convention. It includes an article titled "Golden Symphony of Narcissus" that features photographs of 'Tete-a-Tete' 12Y-Y, 'Golden Harvest' 1Y-Y, 'Berlin' 2Y-YYO, 'Colblanc' 11aW-GWW, 'Professor Einstein' 2W-R, and 'Love Call' 11aW-OOY.

Word has reached us that our Helen Trueblood was recently honored by the Garden Club of Indiana with the Award of Honor for all her garden club work over the years. Having won that award, Helen was further honored by the Central Region of the National Council of State Garden Clubs when she received the Award of Honor for the seven-state region. Our congratulations to Helen! Those of you who know her, know that she is a tireless worker, and it's great to see hard work rewarded.

Dottie Sable reports that ADS member Irene Saltz lost her home in the tornadoes that hit Oklahoma City. Irene was in the house when the tornado struck, sheltered in a closet. Since the tornado destroyed her house, she has been staying with family.

Tony James reports information from a gardening magazine in England:

A new variety of Cornish daffodil goes on sale this summer to commemorate 900 years of caring by the Order of St. John. The daffodil has been named 'Knight of St. John' by Tresillian Flower Farm, near Truro. It is a pale (presumably yellow) trumpet daffodil that came from a breeding program at Rosewarne Experimental Station. A partner in the firm said that "the idea was to create a new generation that was disease resistant and had color and vigor. The 'Knight of St. John' should meet all these criteria."

And in the same magazine: A rare species of daffodil, thought to have been extinct for the last ten years, has been rediscovered in Wales. The distinct "Derwydd Daffodil", thought to be derived from "The Tenby Daffodil" (synonym of *N. obvallaris*), which is endemic to Wales, has been found growing at the National Botanic Garden of Wales in Carmarthenshire. The flower has long narrow petals of deep yellow on a short stem. The corolla is less defined and it has a smaller seed pod than

its Tenby cousin. Tony adds that the International Register lists it as a double variant of *N. obvallaris*.

WHERE CAN I GET...?

The *Journal* still welcomes Where Can I Get...? requests and will print them as space is available.

'Dress Circle' 3W-YJR

'Lord Tedder' 2W-GYYPatsy McLaughlin, 2208 Wallace Street, Philadelphia, PA 19130

BILL PANNILL RECEIVES AWARD

Liz Ellwood reports: The Garden Club of America honored Bill Pannill at its Annual Meeting Awards Dinner with the Natalie Peters Webster Medal. The Award reads: "Awarded for finding unusual plant material, encouraging its creative use, and assuring its availability." The Awards booklet included a fairly lengthy description of Bill's work with daffodils and concludes with, "Committed to the highest standards, he is one of a few able to touch the world with beauty and inspire people to love flowers." On receiving the award, Bill gave the following acceptance speech:

When I was told on Christmas morning that I was being awarded the Natalie Peters Webster Medal by the Garden Club of America, I realized that this is the best present I have ever received. I am truly grateful.

I want to thank the individuals and clubs that proposed me, especially Gay Estes and Ann Symonds, who worked long and hard, and my distinguished daffodil friends who wrote letters on my behalf. I hope none of them had to commit major perjury. I also want to thank the Garden Club of Palm Beach for making me a member, a great honor that helped me qualify for this award.

The one person in my life that was responsible for my love of flowers and gardening was my mother. I am sure that this medal would please her as much as it does me.

Not being educated in botany, my success in hybridizing daffodils and selecting the seed and pollen parents has been guided by the good Lord and probably an occasional bumble bee that got there with the pollen before I did. I also must give credit and thanks to my mentors, three late great daffodil friends, Murray Evans, Grant Mitsch, and Harry Tuggle, all of whom know more about daffodils than I will ever know.

I was hoping to work humility into this speech, but being the recipient of this medal tonight makes it very hard to be humble. Thank you from the bottom of my heart.

DAFFODIL 'WHITE OWL'

Investigations are being made into 'White Owl', in an effort to distinguish between the two daffodils of this name, if there are indeed two, or to identify the one daffodil, if there is only one. But a review of catalogues, registers and other daffodil literature has led to an impasse; and while recent postings on the internet have been very helpful, it seems that yet more information is needed about the origin and appearance of today's various stocks of daffodils called 'White Owl' if an answer is to be found.

It would be a great help if, as a grower of 'White Owl', you could possibly let the Daffodil Registrar know where your stock came from, and what classification and color code you would give it. If a photograph were available on loan, so much the better.

International Daffodil Registrar

RHS, 80 Vincent Square, London SW1P 2PE, England

Tel. 0171 821 3051, FAX 0171 828 3022

sally.kington@btinternet.com

PUBLICATIONS AVAILABLE

The *1998 International Register and Classified List* is still available from the Executive Director. Call, write, or email for availability and price.

Dr. Tom Throckmorton recently donated his collection of *RHS Yearbooks* to the ADS. The office has a good inventory of old *Yearbooks*. Call, write, or email for availability and price.

The 1999 database printout is sold out and will not be reprinted. The 2000 issue will be available later this year or early in 2000. Watch for announcements in the *Journal*.

MORE ON LABELS

Last issue we had an update from Patricia Jean Smith on how to protect laser labels on Eon metal labels. Sandra Stewart contributes an idea on how to remove wax pencil writing on these labels. She uses a product called 'GooGone' that is citrus-based and available at any department or hardware store. She suggests washing the label plates with dishwashing detergent after using GooGone before reusing the labels. Sandra emphasizes that this method does not work on paint pen and she's still searching for a way to remove melted-on Dymo label tape.

MEMORIAL CONTRIBUTIONS

- Phyllis Vonnegut Nancy Gill
 Indiana Daffodil Society
- Neil Macneale Mr. & Mrs. Al Conrad
 John C. Bloomstrom
 Nancy Gill
 Mary Lou Gripshover
 South Western Ohio Daffodil Society
- Marie Bozievich Robert Spotts
 George K. Brown
 Washington Daffodil Society
 Mr. and Mrs. Al Conrad
 Kathleen Riley
 Suella Robinson
- Paul Gripshover Dottie Sable
 Mr. & Mrs. Rodney Armstrong Jr.
 John C. Bloomstrom
 Mr. & Mrs. William Newill
 Mr. & Mrs. Frank Driver
 Tom Stettner
 Mrs. Edith Stettner
 Nancy Gill
 Mr. & Mrs. James Liggett
 South Western Ohio Daffodil Society
- Ben Hager Kirby Fong
 Mr. & Mrs. Frank Driver
- Robert Jerrell Kirby Fong
 Mr. & Mrs. Frank Driver
 Tom Stettner

IN MEMORIAM

Robert E. Jerrell

Bob was such a daffoholic that he was tireless in his hybridizing. Even when he could no longer steady the pollen to apply it, he'd graciously accept the assistance of a friend to help out. He introduced three cultivars, 'Eileen Squires' 2W-GPP and 'Mae Gibson Foster' 2W-GWP, both from red-pink breeding and 'Windhover' 3W-GYR, a round, wonderful daffodil. Bob was one of the founders of the Northern California Daffodil society and served on the ADS Board for ten years as a regional director, regional vice president and chairman of the databank. He also worked on the databank with Dr. Throckmorton.

His other horticultural interests included iris and African violets, as well as many other potted plants. I've never seen a collection of violets to compare with his--perfect flowers in such large mounds you could scarcely see the foliage.

Bob was always valued for the quiet nature of his involvement in any project. He always minimized his importance to his friends and would make every effort to assist others, as shown by his volunteer work with the AIDS Project of Contra Costa County. His love for his friends was tireless. His absence will leave a significant void in many lives.

Tom Stettner

Jeannette Lowe

I just read of the death of Jeannette Lowe, longtime member of the ADS. Many know her from ADS conventions where she frequently shared a room with Peggy Macneale. Jeannette spent nearly her entire professional career at W. Atlee Burpee Co., over 40 years, and worked on the plant-breeding staff at Fordhook Farms and at Burpee's facility in Santa Paula, CA. She was responsible for many of the Zenith Hybrid zinnias, hybrid snapdragons, marigolds, and other flowers that kept Burpee at the forefront of the industry. She also coordinated Burpee's annual exhibits at the Philadelphia Flower Show for many years and helped put together the Burpee catalogs.

Jeannette's many daffodil friends will miss her.

Ben Hager

Ben Hager was better known as an iris breeder, yet he registered several daffodil cultivars, including 'Euphoria' 2Y-P, 'Ranchero' 2Y-R, 'Taco Tio' 2Y-R, and 'Tamale Pie' 2Y-O. Ben's cultivars are little known outside of the West Coast, but Steve Vinisky of Cherry Creek Daffodils listed several Hager cultivars in his catalog this year. Kirby Fong says Ben has been breeding red and orange cup daffodils for years and the Northern California Daffodil Society has an award named in his honor for a collection of five red or orange cup standard daffodils with yellow perianths. At the Livermore show this year, Stan Baird staged some of Ben's seedlings that Bob Spotts had picked for Ben, who was ill. Kirby reports that they were truly outstanding and won the Ben Hager award, the Rose ribbon, best American-bred daffodil, and reserve champion bloom.

Steve Vinisky said, "Both the iris and daffodil world have lost a dear friend and a gifted breeder with the death of Ben Hager in early May.

JUDGING SCHOOL I TO BE OFFERED AT 2000 CONVENTION

In an effort to make judging schools accessible to more members, plans are under way for offering Judging School I at the World Daffodil Convention 2000 in Portland. The Convention ends Sunday night, so the Judging School will begin Monday morning, April 3, and end at approximately 3:00 PM. (Note that this is the all-day first school, not the brief Introductory Course.) If this offering of School I is successful, plans will be made to offer Judging School II at the 2001 convention; and hopefully, judging schools can become a standard feature of national conventions.

If you are interested in attending Judging School I on Monday following the Portland Convention, please notify Stan Baird, Judges and Schools Chairman, by "snail mail" at PO Box 516, Blue Lake, CA 95525 or by E-mail at stanj@humboldt1.com.

Each Region is being encouraged to offer the Introductory Course before the Portland Convention. The Introductory Course covers daffodil culture, pests, and diseases and does not require the use of daffodil blooms. It can be presented in only two hours and requires no more than two instructors.

Stan Baird, *Judges and Schools Chairman*

INVITATION TO WORLD DAFFODIL CONVENTION 2000

Len Forster, *Oregon Daffodil Society*

Bob Spotts, *American Daffodil Society*

The popular majority says 2000 is the first year of the new millennium; the purist minority says it is the last year of the current millennium. All agree it is a year never to be forgotten! That too is a perfect description of Convention 2000--an event you'll never forget. The Oregon Daffodil Society and the American Daffodil Society invite you to spend a spring weekend in Portland, immersed in the beauty of daffodils and the wonderful people who love them.

Do you have a particular daffodil interest: historic, latest introductions, arrangements, species, hybridizing, daffodils in the garden, shows, international friends? All will be there for you! Do you like to see daffodils growing naturally instead of cut in shows? This will be the ultimate for you: tours to the fields of Grant Mitsch Daffodils, Oregon Trail Daffodils, Cherry Creek Daffodils, and Bonnie Brae Gardens. Do you prefer less strenuous ways of viewing your flower? The Show will feature artistic arrangements as well as horticultural exhibits. Are you concerned about the welfare of the species in the wild? John Blanchard will address us! Are you curious about the history of bringing daffodils from Europe to the colonies in America, Australia, and New Zealand? Scott Kunst will host a feature on historic worldwide. Do you want to be entertained and educated simultaneously? John Pearson will be the keynote speaker. Do you want a woman's perspective? Elise Havens will greet us and Leslie Ramsay will give the farewell address. Can you envision daffodil fields with a background of snow-covered mountains? You'll see them! And you can join local tours of the awesome scenery from stunning Pacific Coast seascapes, to snow-capped Mt. Hood, to the spectacular Columbia River Gorge.

Daffodil 2000 will truly be a world event. The programs are for an international audience and will feature experts and celebrities worldwide. The central event--the World Daffodil Show--has been tailored to enable entries from hybridizers from each hemisphere! This is your chance to meet those persons you read about--and their chance to meet you!

Join us in Portland, Oregon, March 31-April 2, 2000. See you there!

AMERICAN DAFFODIL SOCIETY, INC. BOARD OF DIRECTORS, 1999-2000

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Treasurer: Rodney Armstrong, Jr., 7520 England Dr., Plano, TX 75025; 972-517-2218; FAX 972-922-6859; email: rod55@gte.net

Regional Vice Presidents:

New England: (3rd Term) Michael Salera, Box 86, Temple, NH 03084; 603-878-2592; FAX: 603-878-2592; email: msalera@ibm.net

Northeast: (3rd Term) Eileen Whitney, 7 Myrtle St., White Plains, NY 10606; 914-428-5495; email: Whitney312@aol.com

Middle Atlantic: (3rd Term) Kathy Welsh, 10803 Windcloud Ct., Oakton, VA 22124; 703-242-9783; FAX 703-242-8587; email: k.welsh@erols.com

Southeast: (1st Term) Lynn Ladd, 1701 Westcliff Dr., Maryville, TN 37803; 615-984-6688; email: Lladd1701@aol.com

Midwest: (2nd Term) Betty Kealisher, 9330 Weaver Rd., St. Louisville, OH 43071; 740-745-3424; email: bkealisher@msmisp.com

Southern: (2nd Term) Dottie Sable, 4301 Edmondson, Dallas, TX 75205; 214-526-5379; email: vonzab@aol.com

Central: (1st Term) George Dorner, 20753 N. Buffalo Run, Kildeer, IL 60047; 708-438-5309; email: gdorner@imaxx.net

Pacific: (2nd Term) Gene Cameron, PO Box 789, Newberg, OR 97132; 503-628-0204; email: GodsAwesomeAcres@compuserve.com

Directors at Large:

2000: Joan George, 614 W. Timonium Road, Timonium, MD 21093; 410-252-6853

2001: Brian Duncan, "Knowehead," 15 Ballynahatty Rd., Omagh, Co. Tyrone, Northern Ireland BT78 1PN; phone: 01662-242931; email: 113125.1005@compuserve.com

2002: Loyce Mackenzie, 249 Ingleside Drive, Madison, MS 39110; 601-856-5462; email: lmckdaffodils@email.com

Regional Directors:

New England:

2000: Connie Oliver, PO Box 186, Peterborough, NH 03458; email: oliverpc@top.monad.net

2001: Nancy Mott, 38 Perkins Rd., Greenwich, CT 06830; 203-661-6142; email: Grancymott@aol.com

2002: Ruth Crocker, 46 Cambridge Hill St., Cambridge, MA 02140-3610

Northeast:

2000: Steve Hampson, RD 5, Box 236, Waynesburg, PA 15370; 412-852-2259; email: shampson@helicon.net

2001: Martha Kitchens, 351 Buttonwood Ln., Cinnaminson, NJ 08077; email: leekitch@mindspring.com

2002: Sally Winmill, PO Box 362, Rumson, NJ 07760; 732-530-7044; email: Sallyprune@aol.com

Middle Atlantic:

2000: Dorothy Sensibaugh, 7550 Wigley Avenue, Jessup, MD 20794; 410-799-0147

2001: Petie Matheson, 5951 Five Gables Drive, Gloucester, VA 23061-4406; 804-693-4813; email: rabbithill@ccsinc.com

2002: Olivia Wellbourne, 317 Chattolane Hill Road, Owings Mills, MD 21117; 410-363-0521; email: owelbourn@home.com

Southeast:

2000: Bonnie Campbell, 590 Sandy Creek Road, Fayetteville, GA 30345; 912-461-7066; email: Shade5007@aol.com

2001: Barbara Tate, 203 Roe Road, Greenville, SC 29611; 803-269-8742; B.tate@edmail.com

2002: Samuel Winters, 850 Greenwood Avenue, Clarksville, TN 37040

Midwest:

2000: Scott Kunst, 536 Third Street, Ann Arbor, MI 48103; 734-995-1978; email: Ohgbulbs@aol.com

2001: Hilda Dunaway, 3104 McMahan Blvd., Louisville, KY 40220; 402-458-7121

2002: Libby Frey, 2625 S. Smith Road, Bloomington, IN 47401; 812-336-5777

Southern:

2000: Cheryl Ann Weatherly, 1320 Birkenhead Ct, Dallas, TX 75204

2001: Debra Vigil, c/o Ms. Susan Brown, 8108 Northridge Ave. NE, Albuquerque, NM 87109; 505-332-1357; email: sandrego@RT66.com

2002: Sandra Childers, PO Box 17, Hernando, MS 38632; 601-429-6204

Central:

2000: Laurie Skrzenta, 2959 Hobson Road, Downers Grove, IL 60517; 708-969-1270

2001: Katherine Robinson, 715 Garfield Ave., Rockford, IL 61103-6023; 815-964-8557

2002: Dave Karnstedt, PO Box 10626, White Bear Lake, MN 55110-0626; 612-426-9616; email: DaveKarn@aol.com

Pacific:

2000: Wayne Steele, 1777 Spruce Street, Livermore, CA 94550; 925-477-5261; email: steelew@netvista.net

2001: Barbara Rupers, 2245 Oakgrove Rd. NW, Salem, OR 97304-9510; 503-364-0774

2002: Dian Keese, 1000 Angel Heights Avenue, Fortuna, CA 95540

Standing Committee Chairs:

Awards: Kirby Fong, 790 Carmel Ave., Livermore, CA 94550; 925-443-3888; email: kfong@alumni.caltech.edu

Development: Bill Pannill, 209 B Starling Ave., Martinsville, VA 24112; 703-632-2756; email: DaffyBill@aol.com

Editor of the Journal: Bill Lee, 4606 Honey Hill Lane, Batavia, OH 45103-1315; 513-752-8104; FAX: 513-752-6752; email: blee811@aol.com

Editorial Committee: Loyce McKenzie, 249 Ingleside Drive, Madison, MS 39110; 601-856-5462; email: lmckdaffodils@email.com

Historic: Scott Kunst, 536 Third Street, Ann Arbor, MI 48103; 734-995-1978; email: Ohgbulbs@aol.com

Hybridizing: Elise Havens, P.O. Box 218, Hubbard, OR 97032; 503-651-2742; email: havensr@web-ster.com

Information Management: Mary Lou Gripshover, 1686 Grey Fox Trails, Milford, OH 45150-1521; 513-248-9137; email: daffmlg@aol.com

Intermediates: Linda Wallpe, 1940 Gregory Lane, Cincinnati, OH 45206; 513-221-4140; email: lwallpe@juno.com

Internet Services: Thomas Roche, 179 Vidal Blvd., Decatur, GA 30030; 404-377-6651; email: troche@itt.state.ga.us

Judges and Schools: Stan Baird, P.O. Box 516, Blue Lake, CA 95525; 707-668-5277; email: stanj@humboldt1.com

Marketing and Product Sales: Chris Rainey, 2037 Beacon Place, Reston, VA 20191-4842; 702-391-2073; email: sjrainey@erols.com

Membership: Lee Kitchens, 351 Buttonwood Lane, Cinnaminson, NJ 08077; 609-829-6557; FAX 609-786-1314; email: leekitch@mindspring.com

Miniatures: Delia Bankhead, 118 Chickadee Circle, Hendersonville, NC 28792; 828-697-8122; email: deliab@ioa.com

Promotions: Dianne Mrak, 124 Fieldgate Dr., Upper St. Clair, PA 15241; 412-831-1672; email: diannemrak@aol.com

Publications: Hurst R. Sloniker, 4606 Honey Hill Lane, Batavia, OH 45103-1315; 513-752-8104; FAX: 513-752-6752 email: blee811@aol.com

Research, Health & Culture: Dr. Jack Hollister, 103 Doctor's Park, Starkville, MS 39759; 601-323-7080; email: Jjackh@aol.com
Round Robins: Leone Low, 387 N. Enon Rd., Yellow Springs, OH 45387; 937-767-2411; email: Dalylo@aol.com
Slide Programs/Photography: Tom Stettner, 3818 Drakewood Dr., Cincinnati, OH 45209; 513-351-4268; email: Tasner1@gte.net
Species Conservation: Kathy Andersen, 7 Perth Dr., Wilmington, DE 19803; 302-478-3115; ksa@del.net
Wister/Pannill Awards: Ruth Pardue, 222 Connors Circle, Oak Ridge, TN 37830; 423-483-6831; email: rbpardue@aol.com
Youth and Community Involvement: Suzy Wert, 7350 N. Illinois St., Indianapolis, IN 46260-3617; 317-259-0600; email: suzywert@aol.com
2000 Convention Chairman: Bill Tribe, 41905 S.E. Loudon Road, Corbett, OR 97019; email: Daffodil@europa.com

Appointments:

Legal Counsel: Dick Frank, Jr., 1018 Stonewall Dr., Nashville, TN 37220; 615-383-7058; FAX 615-321-3722; email: Cdrfrank@aol.com
Nominating Committee Chairman: Lynn Ladd, 1701 Westcliff Dr., Maryville, TN 37803; 615-984-6688; email: Lladd1701@aol.com
Parliamentarian: Richard Ezell, 94 Willowbrook Dr., Chambersburg, PA 17201; 717-334-2304; email: ezel@cvn.net
RHS Liaison: Mary Lou Gripshover, 1686 Grey Fox Trails, Milford, OH 45150-1521; 513-248-9137; email: daffmlg@aol.com
Internet Daffnet Moderator: Ted Snazelle, 418 McDonald Dr., Clinton, MS 39056; 601-924-7959 H; 601-925-3339 W; FAX 601-925-3804 W; email: snazelle@mc.edu
Internet Home Page Administrator: Nancy Tackett, 066 Green Street, Martinez, CA 94553; 925-372-8083; email: Nancyt@netvista.net

Ad Hoc Committee:

ADS Convention and Fall Board Meeting Policy: Steve Vinisky, Chairman; Kathy Andersen, Dianne Mrak, Suzie Bresee (Box 48, Orange, VA 22960; 703-672-2683; FAX: 540-672-2942; email: sbresee@ns.gemlink.com), Gene Cameron, Peg Newill, Bill Tribe

Past President: Jaydee Ager, 344 Bear Branch Rd., Kathleen, GA 31047; 912-987-9282 H; 912-923-2351 W; FAX 912-922-6859; email: jager@cstel.net

Executive Director: Naomi Liggett, 4126 Winfield Rd., Columbus, OH 43220-4606; 614-451-4747; FAX: 614-451-2177; email: Nliggett@compuserve.com

Finance Committee: Rod Armstrong, Chairman; Bob Spotts, Peg Newill, Steve Vinisky, Bill Pannill, Mary Lou Gripshover, Richard Ezell

Executive Committee: Bob Spotts, Chairman; Peg Newill, Steve Vinisky, Rod Armstrong, Phyllis Hess, Bill Lee, Jaydee Ager, Naomi Liggett (ex officio)

Additional Committees:

Financial Review Committee: Peg Newill, Chairman; Jaydee Ager, Steve Vinisky

Honors Committee for Gold and Silver Medal: Bob Spotts, Chairman without vote; Jaydee Ager, Richard Ezell, Kathy Andersen

Nominating Committee: Lynn Ladd, Chairman; Lee Kitchens, Jeanne Driver (Jeanie Driver, PO Box 342, Corbett, OR 97019; 503-695-5190; email: Jean_Driver@pmug.org), Leone Low, Kathy Welsh

AMERICAN DAFFODIL SOCIETY, INC.
BOARD OF DIRECTORS--MEETING MINUTES

**Thursday, 22 April, 1999, 3:30 P.M. Pittsburgh Marriott City Center,
Pittsburgh, Pennsylvania**

A regular meeting of the Board of Directors was held with 42 Directors present. President Robert Spotts presided and Secretary Phyllis Hess recorded. President Robert Spotts called the meeting to order at 3:34 PM and thanked everyone for attending. He thanked the local society for hosting the convention.

REPORT OF THE OFFICERS:

PRESIDENT: President Spotts reported that this year the convention focus is on membership. He stated the Membership Committee will assess the results of the mentorship/reduced rate program for first time attendees. There were 112 people who took advantage of the program. Thirty-one of the new attendees were already ADS members. The program will be assessed at the Fall Board Meeting. He also asked that members send the Research Chairman any suggestions or leads for additional research topics.

SECRETARY: The Minutes for the 1998 Fall Board Meeting were approved as amended and printed in the *Journal*.

TREASURER: Treasurer Rod Armstrong stated that he was pleased to report the Society's financial position continues to strengthen. Net income was up \$240.95 from 1997. Total assets are up \$22,695.29 with cash increasing \$20,596.38. Equity also increased 21%. (Secretary's note: Copies of the financial reports are available from the Treasurer upon request; abbreviated 1998 statements follow the board meeting minutes in this issue.)

FIRST VICE-PRESIDENT: Peg Newill reported that she had asked the RVPs to furnish names of people in their regions who could answer questions directed toward their local area. A letter of clarification regarding the proper procedure required for nominating RVPs and RDs within a region was also delivered. She thanked Bill Gould for the drawings, and Clive Postles for the unusual wine stopper, items donated for the Silent Auction. There were also 6 prints from the *Burbridge and Baker* books for the auction.

SECOND VICE-PRESIDENT: Steve Vinisky reported that with the help of Phyllis Hess plans for the Fall Board meeting in St. Louis are under way. No invitations have been received to host the convention in 2003. He thanked Joe Hamm for arranging the Fall Meeting in Indianapolis.

REGIONAL VICE-PRESIDENTS: Reports were received from all regions but one. Kathy Welsh reported the death of charter member and first female president of the ADS, Marie Bozievich.

EXECUTIVE DIRECTOR: The Executive Director's report dated 1 March 1999 was included with the Board Meeting Agenda and mailed to all Directors prior to the meeting.

REPORTS OF THE STANDING COMMITTEE CHAIRPERSONS:

AWARDS: Kirby Fong reported there would be 43 ADS approved shows this year. All shows changed their schedules to reflect the new RHS classifications.

DEVELOPMENT: Bill Pannill asked that we continue to remember the ADS in our wills. He says his committee has not had too much work to do, but they are alive and well.

EDITOR OF THE JOURNAL: Editor Bill Lee thanked all who had contributed articles in the past year. He thanked those who helped with the show reports for the *Journal* and stated they would help once again. Cincinnati and Louisville added photo sections to their shows in '99 and anyone else who adds this section for 2000 will have the best photo printed in the June 2000 *Journal*. Bill would like to do a series of articles about species and would like help from people who grow a good number of species.

EDITORIAL: Loyce McKenzie asked that we help make the 2004 Anniversary issue of the *Journal* the best historical record we could possibly have: talk with long-time members, write down your own memories, locate and identify pictures from past meetings, shows, and conventions, and ask each local Society to write its own history. Notable guest speakers should be videotaped or tape-recorded. The Secretary has received replies from four ADS charter members and memories from two.

HISTORIC DAFFODILS: Chairman Scott Kunst reported that the number of shows including the historic section has increased. An educational placard was sent to all Show chairs. There will be a historic daffodils breakfast in Portland. Scott has also written articles about historic daffodils for the *Journal*.

HYBRIDIZING: Elise Havens stated that the Hybridizer breakfast would be on miniatures and intermediates.

INFORMATION MANAGEMENT: The Secretary read the report for Mrs. Gripshover. The camera-ready copy for the new *Daffodils to Show and Grow* and the *Data Bank* were sent to the Executive Director in October. (Secretary's note: The Executive Director reports that the *Data Banks* have all been sold and there are approximately 200 copies left of *DTSG*.) Data for the IDB was delivered to Steve Vinisky of PWI, as well as photo CDs. It is hoped the new IDB will be ready for release by summer. The deadline for registrations for the RHS is June 30, so Mary Lou needs to receive them by June 20. She urges all raisers to register their flowers. She will be attending the RHS Narcissus Classification Advisory Committee meeting in London on June 8.

INTERMEDIATES: Linda Wallpe reported the Committee has issued a suggested list of intermediates. It was sent to all show chairs. It is being included with *DTSG* by the Executive Director. (Secretary's note: 'Brooke Ager' 2W-P was left off the list and should be added.)

INTERNET SERVICES: The Secretary read the report. Tom Roche asks that all RVPs provide an e-mail address for local societies. Nancy Tackett wishes to thank those people she forwards questions to for their help. The ADS Home Page has been updated to include current information. New photos are also available. Many questions are being asked and the site is averaging 12 visitors a day. To date there have been 47,200 visitors to the web site. On April 19, 1999 there were 224 subscribers to the Daffnet, an increase of 32% since fall. Most of the world's major hybridizers of daffodils are subscribers, as are individuals with extensive general botanical knowledge. This makes the Daffnet a great "deal," as anyone with a computer and Internet access has this vast knowledge available to them. Tom wishes to thank Mississippi College and Dr. Lowery for their continuing support in providing this service to ADS.

JUDGES AND SCHOOLS: Stan Baird reported there are 186 active judges. This is a drop of seven. Eight Judges have requested retired status since fall. Four judging schools were offered in spring '99. Because of time constraints, presentation of the manuscript for the new *Judges Handbook* has been postponed until the Fall Board Meeting. Mr. Baird handed out a new judges roster. He emphasized that an "Honorable Mention" ribbon was not to be given in any class in a show unless the first, second, and third place ribbons had been given.

MARKETING AND PRODUCT SALES: Chriss Rainey presented the revised new ADS logo to the Board.

MEMBERSHIP: Lee Kitchens reported the ADS membership stands at 1284. The Mid-Atlantic has 260 with the Midwest second at 186. Lee thanked everyone for supporting the mentoring program; there were 112 "newbies", where only 15 to 20 were expected!

MINIATURES: Delia Bankhead reported that the official list was printed in the December *Journal*. There are 17 potential miniatures on this season's ballot. Measurements and photos of some of the older cultivars deemed too large to be miniatures have been taken. Voting will take place on these at the next committee meeting. An effort was begun last year to ensure the correct naming of the stocks of certain commercial growers. This involved sending out detailed descriptions and photographs of a few cultivars Delia had received which were misnamed. Bulbs of two different clones of 'Pequenita' were sent to John Blanchard to see if he could determine the genuine one. Jan Pennings sent bulbs of Dutch-bred miniature yellow trumpets currently being grown in Holland. Foliage of the four whose identity is in question were sent to Mississippi College for DNA analysis. These are: 'Bagatelle', 'Charles Warren', 'Little Gem', and 'Wee Bee'. Instruction sheets for sending foliage samples for the DNA study were sent to all committee members. Publication of the Miniature ID book should be held up until results of DNA testing of the yellow trumpet group and the Gray jonquil group have been completed next year.

PUBLICATIONS: Hurst Sloniker reported that 1998 advertising revenue was \$2605. To date in 1999 he has contracted \$2360 worth of advertising. Attempts to attract advertising from other sources in the horticulture industry have been unsuccessful.

RESEARCH, HEALTH & CULTURE: Dr. Jack Hollister reported that a vote was ready to be taken on Dr. Koopowitz's research proposal. Dick Frank, legal council for the ADS believes that an appropriate contract can be designed to suit the wishes and desires of the ADS. Dr. Reiner Kloth, who has a doctorate in agronomy, with research in genetics and molecular biology, gave a favorable opinion of the chances of success of the proposed project. The detailed proposal is in the hands of the Board. Jack hoped a favorable vote will result.

ROUND ROBINS: Leone Low reported she is working on ways to get more articles for the *Journal* from the Robins. She invited people to try the new hybridizers robin.

SLIDE PROGRAMS/PHOTOGRAPHY: Tom Stettner reported that he had received nine slide program reservations. Expenses were \$45.19, income \$135.00. He asks that all shows evaluate how the photo contest impacts the show or public activities.

SPECIES CONSERVATION: Kathy Andersen reported the newly reorganized Board of the International Bulb Society has created a committee to deal with conservation of geophytes worldwide both *in* and *ex situ*. She recommends the ADS cooperate with the IBS to determine where we might fit into the scheme of things. She feels we might learn from the IBS ways of dealing with local people to enlist their help in slowing the march of civilization into some of the most sensitive areas where populations of bulbs are falling by the wayside. She hopes to lessen the confusion surrounding *N. bicolor* and *N. abscissus*. She hopes to publish a more compelling argument for their separation in *Herbertia* after gathering additional data during her travels to Spain.

WISTER/PANNILL AWARDS: Ruth Pardue reported anyone may nominate a daffodil for the Wister Award. The winner for 1999 is 'Tripartite' 11aY-Y. Nominations are due in to her by June 1 each year. The daffodil should be a good garden performer in all or most parts of the country. It should be readily available on the market. A copy of the criteria was passed out at the meeting.

YOUTH AND COMMUNITY INVOLVEMENT: Suzy Wert reported that she would like to "up the ante" for all local societies. If they don't have a Junior section, she'd like them to start offering one; and if they offer one, she'd like them to invite juniors, in the fall, to start planning ahead and participating. Suzy will help any local society get juniors to participate; just let her know where the show will be held next year and give her a contact from within your local society. She stated ADS members may look forward to written articles in the *Journal* about some programs already in place.

AD HOC COMMITTEES:

REVISION OF DAFFODILS TO SHOW AND GROW: The Secretary read the report. Mary Lou Gripshover stated that camera-ready copy was delivered to the Executive Director in October and the committee has finished its work. Dissolution of the committee was moved and seconded. Motion carried with a vote of sincere thanks to the Committee, Mary Lou Gripshover, editor, Kathryn Andersen, Delia Bankhead, Kirby Fong, Brent Heath, Wim Lemmers, Naomi Liggett, and Reg Nicholl for their fine work. It was noted that every new daffodil registered within two months of publication was included; the ease of use of the handbook was noted as well.

ADS CONVENTION PLANNING AND RESOURCE HANDBOOK: Steve Vinisky reported the committee met in Portland and produced an outline of key topics. Data from the Pittsburgh convention will be copied and included in the handbook. The committee hopes to present the handbook/resource guide to the Executive/Finance Committee in the spring.

STUDY ON CONTINUING BULB AUCTIONS AT CONVENTIONS: Dr. Jack Hollister reported that he and committee members Kathy Welsh and Wayne Steele believe that the auctions should be continued. They also believe that a raffle should be included, the donors of the bulbs having the option of deciding which bulbs go into which category. Details would need to be worked out by the group hosting the convention, or by an ADS committee.

NEW BUSINESS:

Steve Vinisky and Bill Lee would like to look into costs of producing an update of the 1960 *American Horticultural Magazine Daffodil Handbook*. They envision an inexpensive but comprehensive handbook that covers all aspects of growing and showing daffodils. They expect the handbook to have a long shelf life. Their goal is to present a motion to this effect at the Fall Board Meeting in Indianapolis.

The following motions were passed by the Board:

Motion regarding adoption of revised logo. Resolved that the ADS Board adopt the new revised logo as presented to this Board by the Marketing and Product Sales Committee.

Motion regarding reciprocal agreement with The Daffodil Society. Resolved that the ADS should enter into a reciprocal arrangement with The Daffodil Society in which the ADS would collect subscriptions in US currency for Daffodil Society membership fees from those living in the USA and the Daffodil Society would collect American Daffodil Society membership fees in English currency from those living in the UK. The two societies periodically would exchange information on subscriptions due and subscriptions collected and would make a financial settlement annually

Motion regarding funding of the Koopowitz research proposal: Resolved that the ADS fund the research project "Embryo Rescue and Ploidy Conversion in Hybrid Narcissus" under the project

management of Professor Harold Koopowitz at the University of California, Irvine. The funding is to be \$16,000 per year for a maximum of two years and \$2,500 for the third and concluding year. First year funding will come from the Memorial Fund:

The funding is subject to the following conditions:

- (1) A Project Plan is prepared by Dr. Koopowitz and approved by the ADS Research Chairman and the ADS Legal Counsel;
- (2) Appropriate contractual arrangements are made between the ADS and the University of California, Irvine. These arrangements are to include the agreement on ownership of commercially applicable processes or techniques resulting from the research.

The initial funding provided will be for the first year of the project; each additional year's funding will be provided upon recommendation of the ADS Research Director and the ADS Executive Committee.

Motion regarding awarding a plaque for best regional collection at the 2000 World Daffodil Convention Show. Resolved that the ADS shall give a plaque for the best regional collection at its World Daffodil Convention show in 2000 in Portland. Classes that qualify for this plaque are the collections from England, Ireland, Northern Ireland, Australia, New Zealand, and the United States.

Motion regarding establishing a Marie Bozievich Award. Resolved that the ADS create a new award to be named the "Marie Bozievich Award" that shall be a ribbon to be awarded at national shows starting in 2000. The class that shall be eligible for the award is a collection of twelve standard cultivars from at least three of the RHS divisions 5 through 10.

Motion regarding establishing a W. A. Bender Award. Resolved that the ADS replace the Hybridizer's Rosette with a new ribbon, the "W. A. Bender Award," starting with the national show in 2000. The award shall continue to be offered for the best bloom in the Hybridizers' Section.

The following motion was defeated:

Motion regarding eliminating species from Throckmorton collections: Resolved that beginning in 2000, only cultivars, not species, be permitted in Throckmorton collections.

There were 2 motions tabled until Saturday's meeting.

ADJOURNMENT: There being no further business, President Spotts thanked the Board. The meeting adjourned at 5:40 PM.

Respectfully submitted,

Phyllis L. Hess, Secretary

AMERICAN DAFFODIL SOCIETY, INC.

ANNUAL MEETING MINUTES

Thursday, 22 April, 1999, 8:45 P.M.

Pittsburgh Marriott City Center, Pittsburgh, Pennsylvania

President Robert Spotts presided, Secretary Phyllis Hess recorded.

President Spotts called the meeting to order at 8:45 PM. He welcomed and thanked everyone for attending the convention. He asked for a moment of memorial silence to honor our friends who are no longer with us. Bob also recognized the charter members in attendance.

First Vice-President Peg Newill thanked Bill Gould for the drawings and Clive Postles for the exquisite wine stopper for the silent auction. There were also six plates from the *Burbridge and Baker* book for the silent auction.

Secretary Hess moved approval of the minutes of the 1998 Annual Meeting as printed in the June, 1998 *Daffodil Journal*. Motion was seconded and passed.

Treasurer Rod Armstrong was pleased to report the Society to be in sound financial condition. He stated that our net worth improved considerably last year. Our total assets are up \$22,695.29. A detailed financial statement is available from the Treasurer.

rer.

Nancy Mott recognized the members of her Nominating Committee and read the report. The nominations were: President, Robert Spotts; President-Elect, Peg Newill; Second Vice President, Steve Vinisky; Director-at-Large 2002, Loyce McKenzie, for the Southeast Region, Lynn Ladd for RVP and Samuel Winter for RD 2002. There being no nominations from the floor, the nominations were closed and the officers elected by acclamation. Nancy also announced the results of the elections held in the various regions. (Secretary's note: A complete list of Officers and Board Members is found elsewhere in this *Journal*.)

President Spotts thanked and acknowledged Dianne Mrak, Convention Chair and her committee for putting on such a wonderful convention. A standing ovation was given to Dianne and her committee.

There being no further business. President Bob Spotts adjourned the meeting at 9:05 PM.

Respectfully submitted,
Phyllis L. Hess, Secretary

(Secretary's note: On the following evening while cruising on the Three Rivers, President Bob Spotts awarded the Gold Medal to Mary Lou Gripshover and the Silver Medal to Dick Frank. On Saturday evening Ruth Pardue announced the winner of the 1999 Pannill Award, 'Rapture' 6Y-Y.)

AMERICAN DAFFODIL SOCIETY, INC.
BOARD OF DIRECTORS -- MEETING MINUTES
Saturday, April 24, 1999, 1:32 PM

Aboard a Bus Returning from Kridler Gardens in Homeworth, Ohio

A regular meeting of the Board of Directors was held with 43 Directors present. President Bob Spotts presided and Secretary Phyllis Hess recorded. President Spotts called the meeting to order at 1:32 PM by welcoming all the new members to the 1999/2000 Board.

NOMINATING COMMITTEE REPORT: The committee nominated the secretary, treasurer, executive director, director-at-large, and nominating committee chairman for 1999-2000 shown in the Board of Directors roster. It was moved and seconded that the nominees be appointed to their respective offices. Motion carried.

President Bob Spotts asked for and received approval of the standing committee chairmen and other appointments shown in the Board of Directors roster.

ANNOUNCEMENTS: Steve Vinisky reported the Fall Board Meeting will be October 9, 1999 in Indianapolis, Indiana. Executive and Finance Committee will meet on October 8, 1999.

UNFINISHED BUSINESS:

The following motions were passed by the Board.

Motion regarding judging of historic daffodils. Resolved that the Historic Daffodil Committee be authorized to develop an approach for the judging of the Historic Pre-1940 Daffodils Section. Upon review and approval by the Chair of the Judges and Schools Committee and the Executive Committee, this approach is to be included in the current revision of the *Handbook for Growing, Exhibiting, and Judging Daffodils*.

Motion regarding removal of an agenda item. Resolved that the Quinn motion be removed from the Agenda until the Fall Board Meeting.

The following motion was defeated:

Motion regarding Historic Committee. Resolved that we legitimize the discussion of the Historic Committee held on Friday.

NEW BUSINESS:

Report of the Financial Review Committee: Chairman Peg Newill reported that the Financial Report as presented at the Annual Membership Meeting had been reviewed and found to be accurate.

The following motion was passed with opposition:

Motion regarding reviewing procedures for accrediting of judges. Resolved that an ad hoc committee be appointed to review the current procedure for accreditation of Judges and report back to the Board at the Fall Board Meeting with recommendations. (Secretary's note: Appointed to the committee for this task are Dick Frank, Chairman, Stan Baird, Richard Ezell, Nancy Gill, Jack Hollister, and Mike Salera.)

President Bob Spotts will ask the Awards Chairman to prepare and submit an "ADS Awards Policy and Guidelines" statement for the Board's consideration at the Fall 1999 Meeting in Indianapolis. (Secretary's note: Appointed to the committee for this task are Mary Lou Gripshover, Rodney Armstrong, Delia Bankhead, and Eileen Whitney.)

Kirby Fong reported that there had been a problem with some flowers and anthers being taken from the National Show without the exhibitor's permission. The Board strongly condemns such behavior at an ADS-sponsored show.

The meeting was adjourned at 2:23 PM.

Respectfully submitted,
Phyllis L. Hess, Secretary

American Daffodil Society, Inc.
Balance Sheet
December 31, 1998

ASSETS

Current Assets

Checking/Savings

First Merit CD.....	35,000.00
Ohio Bank Money Market.....	41,025.38
Ohio Bank Checking.....	521.09
Wheeling National Bank CD	10,312.43
State Savings CD	27,014.50
Fidelity Money Market	21,915.92
CD, 5yr., 6.25%	25,000.00
CD, 3yr., 6.1%	<u>25,000.00</u>
Total Checking/Savings	185,789.32
Accounts Receivable	2,698.67
Other Current Assets	<u>1,146.16</u>
Total Current Assets	189,634.15
Other Assets	
Inventory	<u>4,544.41</u>
TOTAL ASSETS	<u>194,178.56</u>

LIABILITIES AND EQUITY

LIABILITIES

Identifying Miniatures Book Fund	6,000.00
Kitty Frank Fund	525.00
Advance Dues	10,262.55
Brochure Fund	1,981.25
Color in Journal Fund	5,126.57
Computer Fund.....	767.53
Convention Surplus	14,969.99
Fischer Bequest.....	5,000.00
Larus Bequest.....	10,000.00
Memberships, Life	52,602.88
Memorial Fund.....	17,268.96
R.E. Trust Fund	576.69
Sales Tax Payable	<u>33.28</u>
TOTAL LIABILITIES	125,114.70

EQUITY

Opening Balance	30,934.35
Retained Earnings	26,239.33
Net Income.....	<u>11,890.18</u>
TOTAL EQUITY	<u>69,063.86</u>
TOTAL LIABILITIES AND EQUITY	<u>194,178.56</u>

**Purple Ribbon--
Linda Wallpe,**
Columbus, OH
Tom Stettner photo



(Top to bottom, l to r) 'Saberwing' 5W-GWW, 'Ice Wings' 5W-W, 'Tuesday's Child' 5W-Y, 'Sunday Chimes' 5W-W, 'Petrel' 5W-W



**Purple Ribbon--
Tom Stettner,**
Louisville, KY
Tom Stettner photo

(Top to bottom, l to r) 'April Love' 1W-W, 'Hanley Swan' 1W-W, 'Pops Legacy' 1W-Y, 'Tyrone Gold' 1Y-Y, 'Cataract' 1W-W

**Purple Ribbon--
Harold McConnell**
Cincinnati, OH
Tom Stettner photo



(Top to bottom, l to r) 'Lady Diana' 2W-W, 'Banker' 2Y-O, 'Cyros' 1W-Y, 'Colorful' 2Y-R, 'Cliché' 2Y-Y

American Daffodil Society, Inc.
 Profit and Loss
 January through December, 1998

Income	
Auction	4,568.20
Contributions	1,563.50
Convention Surplus	2,698.67
Dues Received	21,035.60
Interest Income	7,956.15
Journal Income	2,845.00
Judging Cert. and Refresher	138.00
Sales	
Logo Sales	4,251.00
IDB	449.90
Entry Cards	1,379.00
Jewelry	282.00
Binders	250.00
Publications	5,454.18
Other	<u>650.98</u>
Total Sales	12,717.06
Other Income	
Slide Rental	330.00
Other Income	<u>3,863.74</u>
Total Other Income	<u>4,193.74</u>
Total Income	57,715.92
Cost of Goods Sold	<u>8,888.59</u>
Gross Profit	<u>48,827.33</u>
Expenses	
Past President Life Membership	500.00
Logo Postage	97.50
Marketing/Product Development	101.05
IDB Maintenance	2,222.75
Refund	220.50
Bank Charge	17.22
Committees	945.27
Compliance--Ohio	120.00
Dues	30.00
Insurance	489.00
Journal	19,895.11
Miscellaneous	374.62
Office	1,909.66
Officers	456.93
Other Expenses	111.27
Returns	19.50

Regional Vice Presidents	1,828.06
Sales Expenses	365.30
Telephone	<u>433.41</u>
Total Expenses	<u>30,137.15</u>
Net Ordinary Income	18,690.18
Other Expense	
Executive Director	<u>6,800.00</u>
Net Income	<u>11,890.18</u>

1999 - 2000 ADS BOARD OF DIRECTORS IMPORTANT DATES

(Actual meeting times may need to be changed slightly.)

ADS Fall Board Meeting, 1999 - Indianapolis, Indiana October 9, 1999
Executive/Finance Committee Meeting Oct. 8

ADS Convention 2000 - Portland, Oregon March 31-April 2, 2000

ADS Fall Board Meeting, 2000 - St. Louis, Missouri September 23,
2000 Executive/Finance Committee Meeting Sept. 22

ADS Convention 2001 - Louisville, Kentucky April 5 - 7, 2001

ADS Convention 2002 - Cincinnati, Ohio

ADS Convention 2003 - *We Need A Society To Host This Convention*

ADS Convention 2004 - Washington, D. C.



'Rosedale' 1W-P
 Junior Ribbon--Emmy Fives
 Amity, OR
Tom Stettner photo



Sdlg. LW-1, 2Y-Y
 ('Moonspell' x 'Lemon Snow')
 Rose Ribbon--Leone Low
 Louisville, KY
Tom Stettner photo



Maroon Ribbon--Naomi Liggett, Columbus, OH *Tom Stettner photo*
 (Top to bottom, l to r) 'Pipit' 7YYW-W, 'Lemon Brook' 2YYW-W,
 'Desert Orchid' 2Y-W, 'Bethany' 2Y-W, 'Intrigue' 7Y-W



'Iroquois' 2YYW-O
Bill Pannill photo

CULTIVAR SPOTLIGHT:

'IROQUOIS' 2YYW-O

Harold Koopowitz, *Irvine, CA*

There is one clump of daffodils in my garden that visitors tend to gravitate toward, primarily because, as they say, "Never saw daffodils colored like that before!" About three years ago I bought a single bulb of 'Iroquois' from the Havens that has clumped up nicely in the intervening few years. This season it produced about a dozen gaily colored flowers.

Purists will probably object to the flowers on several grounds. The petals, while flat and naturally well groomed, are too narrow for current tastes and the slender corona is too short to qualify for Division 1. And yet the flowers have a grace that is delightful and a color combination that is quite stunning. The bright lemon-gold perianth tepals have a distinctive clean white ring at the base of the crown which itself is a rich orange, uniformly colored along its entire length. The entire flower is a study in contrasts.

Some daffodils are sometimes thought of as being difficult to grow and flower well in southern California. Good bright colors such as the pink-reds are hard to achieve and intense orange-reds burn too easily. Yet in my garden this plant is as good as it can be. The colors of 'Iroquois' are bright and sun-resistant, and the flowers seem to last forever in good condition despite the vagaries of our weather that can convert other cultivars to crepe paper in a matter of hours.

With both 'Daydream' and 'Brer Fox' in its background the flower could breed a variety of divisions and colors. This year I applied a variety of pollens, also daubing 'Iroquois' pollen onto a number of potential mates. What does one do with such a unusual flower? I thought of adding another band of color, this time around the rim of the corona and did 'Iroquois' by 'Peripheral Pink', but only one pod of the reverse cross produced seeds. Perhaps the 'Iroquois' flowers were too old because the plant is actually fertile both ways and I have made seeds on it using other pollens.

'Iroquois' is available from Mitsch Daffodils (R.D. Havens), and though the bulbs are still too pricey to allow one to use them liberally in the garden, they are so distinctively different that I find them worth the extra outlay.

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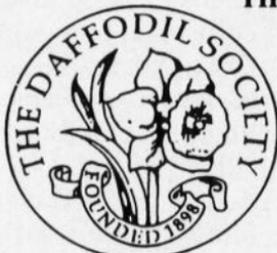
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THE DAFFODIL SOCIETY



Was established in Britain in 1898 to cater for the needs of all daffodil enthusiasts and now has members in all the countries where daffodils are grown seriously.

The Society issues two publications each year to all members and welcomes contributions from all growers on the complete range of topics.

Minimum membership subscription for overseas members is £7 per year or £20 for 3 years, provided payment is made by STERLING International Money Order or in US dollar bills.

Mrs. Jackie Peterbridge
The Meadows, Puxton, Weston-super-Mare, North Somerset BS24 6TF, England

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Slide rental is \$15.00 per set, ADS members; \$20.00, non-members; checks payable to American Daffodil Society, Inc. Include phone number in your reservation and confirm dates 4 weeks in advance. Contact Tom Stettner, 3818 Drakewood Drive, Cincinnati, OH 45209. Fax and voice messages: 513-351-6071, anytime day or night.

Membership Brochures, No Charge

ITEMS FOR SALE

Membership Roster.....	3.00
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<i>Daffodil Pests and Diseases, Dr. Ted Snazelle</i>	5.00
<i>Narcissus, A Guide to Wild Daffodils, Blanchard, 1990</i>	40.00
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Ohio residents add 5.75% sales tax Prices subject to change without notice. Prices include postage in U.S.A. Make checks payable to American Daffodil Society, Inc. Correspondence is invited concerning out-of-print publications on daffodils. Copies of these are sometimes available or names will be placed on want list.

AMERICAN DAFFODIL SOCIETY

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