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Front Cover: A Sampler of Show-Winning Intermediates

[How many can you identify? See page 174
for answers and photography credits.]

Back Cover: “Daffodils In Snow,” Keith Kridler, photographer



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An Idea that Simply Would Not Go Away

Loyce McKenzie, Historian

Nobody can ever accuse the American Daffodil Society of acting in haste.

The first official suggestion for an award for Intermediate daffodils was made in 1966, accompanied by a seemingly irresistible offer of special bulbs from an esteemed European marketer. The matter was “Tabled until the next board meeting.” One year later, the Board minutes state “No further consideration is to be given to an Intermediate Class.”

And none was given, through official channels, for twenty years. In 1986 a committee was appointed to study the feasibility of an Intermediate award. The next year, the committee chairman, Joy McKinney, reported, “There is a considerable divergence of opinion amongst the committee members on just what constitutes an intermediate daffodil.”

Today, in 2010, we are gathered here for an in-depth Symposium on Intermediate daffodils. I feel sure perhaps a third of you wouldn't be here today, were it not for this Symposium. We now have an ADS award for the Best Intermediate in a show. Shows can have intermediate sections, one-stem, three-stem, five stem. We have a definition: “An intermediate daffodil is a single-floreted cultivar from Divisions 1, 2, 3, 4 or 11 with a flower diameter *typically* greater than 50 mm, through 80 mm.” We have a suggested list of hundreds of probable intermediate cultivars on the ADS website.

By 1995, nearly thirty years later, the national show schedule included a class for Intermediate daffodils. By 1998, the Intermediates had their own ADS ribbon. The official definition was adopted at the Fall Board meeting in Chicago in October of 2002.

What do we now agree is an Intermediate daffodil?

“An intermediate daffodil is now any single-floreted cultivar in Divisions 1, 2, 3, 4, and 11 that typically measures in diameter) above 50 mm up to 80 mm.”

The last piece of the puzzle of defining the Intermediate was the conversion to metric scale, which roughly translates: 2 inches to 3 ½ inches.

This measurement makes it easier to spot potential Intermediate candidates, as hybridizers are required to use metric terms when registering their introductions. It brings the ADS into conformity with the RHS Classification Committee's definition.

And still we have questions—many of which will be discussed today—

and probably will have questions on into the future.

The story of the journey, and the people who led us

This is the story of how we got from there to here. Why did it take so long? And, most important, who were the people whose commitment made it happen?

This presentation would not be possible were it not for the archiving skills and dedication of Mary Lou Gripshover. The DVD of the *Daffodil Journal* 1964–2004 is the most useful \$40 purchase I’ve ever made. Mary Lou also sent me a copy of a database of the Board Minutes for that same time period. Both of these are described with that magic word, “searchable.”

How many of you can remember a time when you hadn’t heard the term “Intermediate Daffodil”? When I was asked to tell this story, I definitely remembered an article by Jane Birchfield, (I thought it was on a right-hand page) about Intermediates, and Matthew Zandbergen’s being so charmed with these smaller flowers that he offered gift bulbs as an award to every show which would include such a class.

I remembered correctly. There it was—the first definitive consideration of the Intermediate daffodil, in the *Daffodil Journal* of December 1966.

Before moving forward, I thought I’d look backward, into the very distant daffodil past, by googling “Intermediate Daffodil.” In 1890, in a *Journal* of the RHS, the Rev. George Englehart (yes, that Englehart, of the Cup fame) wrote of “intermediate daffodils,” and also affixed another botanical name almost as if he were talking about a species.

Marilynn Howe has an encyclopedic knowledge of ancient facts about daffodils, and a keen sense of where to find what she doesn’t already know. She, too, went to Google, but started with Englehart. He was talking about a daffodil as “intermediate between a cyclamineus and a poet.” (I’m still trying to wrap my imagination around that prospect.)

So, I turned away, thinking all this had nothing to do with what we are thinking about this afternoon.

Then I realized, “It has **everything** to do with what we are talking about here.” “Intermediate” is defined as “occurring halfway between extremes.” Without two extremes, we could have no intermediate.

And there was indeed a time when there were no Miniature daffodils, either, as show flowers with separate classes. You can read the whole story, as written by Nancy Wilson, in the March, 2009 *Daffodil Journal*.

Miniatures, until the middle of the twentieth century, were mostly just considered rock garden flowers. In England, Alec Gray had been working with Miniatures since the 1920s, entering some of them in shows as exhibits. But it was not until 1946 that the RHS schedule included specific



'Pink China' 2 W-P

Elise Havens photograph



'Little Tyke' 1 Y-Y

Ian Scroggy photograph



'La Traviata' 3 Y-YYR

Kirby Fong photograph



'Rimski' 2 W-YWP

Brenda Lyon photograph

classes for Miniature daffodils. In 1954, the Washington Daffodil Society added similar Miniature classes, of flowers “not above 8 inches in height.” It would not be until 1963 that the ADS offered awards for Miniatures.

So now we had two extremes, Miniatures and Standards.

Jane Birchfield, Matthew Zandbergen, and the GCVA

But from what fertile soil of the imagination did the Intermediate idea come?

Jane Birchfield, of Ashburn, VA, wrote a *Journal* article for the December issue of 1966. She defined the Intermediates as “those too large to be exhibited with miniatures, too small to hold their own in standard classes...generally reliable garden plants, and charming for arrangements. All deserve to be shown where they will have fair competition and present a relatively uniform effect.”

Jane was active in the Garden Club of Virginia, which had been staging Miniatures and Intermediates in a special section limited by size—under 6 inches, or 6 to 12 inches. When the GCVA decided to adopt the ADS Approved List of Miniature Daffodils, this left the Intermediates with no place to be shown to advantage. They also might have been influenced by the suggestion of an Intermediate list made by Harry Tuggle, also a Virginian, who worked for many years on the Symposium of Favorite Daffodils.

As a trial solution, the GCVA 1966 show schedule provided a class for a “Collection of Five Intermediate Daffodils—one stem each,” and approved a list of those which would qualify. Six collections were entered, and the large number of visitors who took notes and asked questions was encouraging.

When Matthew Zandbergen visited Virginia, he expressed a special fondness for the Intermediate daffodil and was pleased to find so many being grown in gardens. Hearing of the collection class in the GCVA, he offered a special award of desirable bulbs to any daffodil show that would include such a class in its schedule for 1967. Queries could be directed to the GCVA. The list that would qualify included 67 different daffodils, some of them species, and many of them from the upper divisions. No record exists about whether any club applied for the Zandbergen Award. And in 1967, the ADS Board decided not to give any further consideration to the Intermediate daffodil.

Pat Bates and the Middle Tennessee Daffodil Society

At the same time, six hundred miles further south, the same idea about Intermediate classes was springing up, from much the same situation. Pat Bates, of the Nashville area, in 1988 wrote about the Intermediate



'Biometrics' 2 Y-O

Steve Taylor photograph



'Ticonderoga' 3 W-YYO

Elise Havens photograph



'Starbrook' 3 Y-O

Mary Durtschi photograph



'Scarlet Tanager' 2 Y-R

Tom Stettner photograph



'Lissome' 2 W-W

Tom Stettner photograph



'Brooke Ager' 2 W-P

Tom Stettner photograph



'Equation' 11a Y-O

Elise Havens photograph

collection classes in the Middle Tennessee Daffodil Society's "public trial for intermediates" which had been going on for the last twenty years. There was no byline but the writing style is clearly Pat's—she was later to write most persuasively about Intermediates and work actively for their recognition. She would do significant work in compiling a list of Intermediates that were actually being shown. Pat was a dedicated grower of Miniatures and a keen exhibitor, but that never stopped her missionary work for "the flowers in between."

The Middle Tennessee members were unhappy because many of their favorites were no longer winning ribbons, superseded with the judges by new and larger cultivars. They were also looking for ways to show off as many flowers as possible. "Besides, we had all those five-stem bases that cried out to be filled." So for many years, they offered these classes, and shared their increasingly detailed list with any club who requested it.

Pat makes some other points that needed considering about Intermediates. "Are they standard? Of course they are. Many of them just don't grow as tall or as wide as their siblings, and fertilizer and water do not impress these cultivars."

An important general comment: "Perhaps another reason that these flowers should be given more consideration is the shrinking garden, the one that rests behind today's popular condominium or townhouse. You have seen these gardens, four by ten feet, crying out for tender loving care—and daffodils. Large flowers of any type are out of place. Why not have a list of almost full-size daffodils for these people?" And she concludes, "It's not a bad way to introduce miniature-only growers to standard cultivars, either."

In 1987, the new ADS president, Ted Snazelle, announced the forming of a committee to investigate the feasibility of an Intermediate daffodil section. Joy McKinney was the first chairman and the Intermediates group functioned as a part of the Miniatures committee. Through the next few years, members included Brian Duncan, Tom Throckmorton, and Bob Spotts. Later Nancy Wilson would become Chairman and put her organizational skills to work on collecting responses. Twenty-two people answered her first query; one opposed the idea. In one of her reports, Nancy stressed the need for preserving the gene pool of the Intermediate-size daffodils.

Dr. Throckmorton gets the credit for insisting that only Divisions 1–4, 10, and 11, be included in the Intermediate section, pointing out that Divisions 5, 6, 7, 8 and 9 were small by nature, and therefore didn't need the "umbrella" of Intermediate designation to protect them from judges' bias against smaller flowers.

I never found a source for the “single-floreted” requirement, though it seems obvious, because many blooms on one stem will give a larger, fuller appearance. For the same reason, Division 8 had been left out of almost all of even the earliest lists. At first, Height 2 was one of the criteria, but height as a critical factor simply disappeared. Division 10 has almost no standards, and Division 12 is chiefly a spin-off from the upper divisions, so they, too, were soon a non-factor.

Others who served on the Intermediates committee in the early years also included Charlyne Owen (who worked on a questionnaire for show chairmen to record the names of all entries in Intermediate classes), Brent Heath, Helen Grier, Helen Trueblood and Linda Wallpe, both chairmen at one time; Linda had a suggested list of Intermediates included in *Daffodils to Show and Grow*.

Interest in Intermediates Marches Westward

The American Daffodil Society was born on the Atlantic seacoast, growing out of the Washington Daffodil Society; Virginia and Maryland have continued as a dominant force in daffodil growing and exhibiting today, as well as maintaining high membership numbers.

As the daffodil frontier shifted westward, the Midwest Region became a stronghold of superb Miniature growers, exhibitors and hybridizers. It was also the home of the leading figure in the development of judging schools and teaching of instructors, Helen Link. Helen literally “wrote the book” on judging. In teaching about selecting the Gold Ribbon, she sternly admonished, “Intermediates should be considered, as well as flowers with multi-floreted scapes.”

But voices were soon to be heard from the Pacific Coast. By the way, this was still officially designated as the Far West Region until as late as 1969, when by their request, they attained a balanced status in naming.

In April of 1987, a proposal was made in a Board meeting (probably by Jack Romine), to offer a seven-stem collection class for Intermediates on the national show schedule, give it ADS award status, and name it the Polly Anderson award. This motion was discussed, tabled, reconsidered, but eventually disappeared.

Polly Anderson’s West-Coast Influence

Polly Anderson was a leading figure in daffodil growing, exhibiting and registering daffodils on the West Coast, and was everybody’s important mentor. She was also the ADS Registrar for twenty years. But I wondered, why an Intermediate Award named for Polly?

Her daughter, Sue Tanner, remembers her mother’s love for pink-



**'Olive Branch'
3 W-GYY**

Elise Havens photograph



'Anvil Chorus' 2 W-O

Ben Blake photograph

Front cover identifications:

Center: 'Bantam' 2 Y-YOO [Tony James photograph]

Clockwise from top left: 'Skilliwidden' 2 Y-Y [Ron Scamp photograph],

'Little Ruby' 2 W-R [Peter Ramsay photograph], 'Birthday Girl' 2 W-GWW

[Kirby Fong photograph], 'Tamar Fire' 4 Y-R [Kirby Fong Photograph]

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'Phoenician' 2 W-W

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'American Dream' 1 Y-P

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cupped daffodils and an area in the garden of her special favorites, “which weren’t miniatures, and weren’t very large, so they must have been intermediates.”

Wanting more answers, I picked up the phone and called Marilyn Howe, asking if she knew of Polly’s special interest in Intermediates, and why this proposed award would be named for her. She, too, remembered that Polly loved pink-cupped daffodils. Polly would go to visit Ben Hager and Sid DuBose at Melrose Gardens and come home enthusiastic about their seedlings, but very concerned that “those beautiful small flowers will never have a chance for the Gold Ribbon when they come up against the larger ones.” Once she talked to Marilyn about how sad it was that ‘Dainty Miss’ and ‘Sylph’, perfect flowers, would never be considered for a top award.

Ben Hager had worked with dwarf and miniature iris for many years before he came to Melrose Gardens, and he saw immediately that Intermediate-sized daffodils had the same possibilities. Together with Sid, he produced many seedlings that would fit the Intermediate size criteria, and furnish material for West Coast hybridizers.

Jeanie Driver: Longtime Crusader for the Intermediates

The truest and most persistent missionary voice from the Pacific Northwest, that of Jeanie Driver, was about to be heard. All of us who attend conventions owe appreciation to Jeanie for her invention of the concept of the pre-convention and post-convention tours, which she first dreamed up and made reality for the Portland 1994 convention.

Jeanie, primarily a gardener, a daffodil grower, for many years published a small catalog, actually just an annotated list of her available bulbs, usually on bright colored paper, most of them smaller flowers, the higher divisions, and the future Intermediates. Chriss Rainey said, “I got interested in intermediates simply because Jeanie’s enthusiasm shone through the pages of her catalog.”

Two weeks ago I called Jeanie, who was still excited over the Murphys convention, seeing old friends, enjoying beautiful new flowers. I asked her, “But why the Intermediates?” She said, “I’d go to shows in California, and see all these perfect mid-sized flowers which never had a chance to win an award. I knew that wasn’t right, and I wanted to do something about it.” She was to continue this crusade until it became a reality.

Jeanie found an ally in a West Coast friend who understood the strategies of *Journal* articles and committees and board proposals. She and Bob Spotts teamed up to tell the world about the great value of Intermediate daffodils. She learned that if you speak often enough, and

object enough, you are appointed to do something, and soon she was chairman of the Intermediate Sub-Committee.

She realized that *Journal* articles were an educational tool. Three of them are especially full of thought-provoking, sometime argument-inciting ideas. In 1990, she outlined the duties of her sub-committee:

1. Promote appreciate of Intermediates, through education, to the public and members.
2. Encourage people to hybridize, and obtain even better Intermediates, noting “Too many lovely flowers are at risk and may be lost, if not given proper recognition.”
3. Reassure ADS members that a separate class of Intermediates would not mean that Intermediates could not be shown in other classes and in collections for standard daffodils as usual. She also pointed out the “valid concern” that the Intermediate class would rob Divisions 5, 6, and 7. (At this time, Jeanie proposed that at first, Intermediates come only from Divisions 1–4.)

She then shifts to gardeners’ needs. “Miniature daffodils have caught the fancy of many gardeners, meeting the need of smaller garden space, and satisfying the pleasure of having something small. Intermediates are easier to grow, and are often hardier than some Miniatures. Many of them are prolific, making them good candidates for naturalizing.”

She concludes, “Shows or judging should not dominate our organization. We need to meet the needs of people that just like to garden.”

By the September 1991 issue of the *Journal*, Jeanie had a few unanimous conclusions from her committee. There would be no formal list. For show purposes, only classes 1–4, and 11 and 12 would be involved. She urges potential exhibitors: “Think ‘too large to be a miniature.’” And she ends with the committee’s commitment to finding all available Intermediates and growing them, and sharing their sources.

In the next *Journal*, Jeanie reports that the committee’s purpose is to create the concept that small daffodils are a treasure in themselves and worthy of hybridizers’ efforts. They urge every show to include an “Intermediate Collection class.”

In typical Jeanie Driver fashion, the article ends with the rallying cry, “If we all think positively, hope incessantly, and try continually, these special flowers will find their proper recognition and place.”

For the 1996 ADS convention in Baltimore, Jeanie Driver and Bob Spotts teamed up for a presentation, “What shall we do about Intermediates?” which required two sessions to accommodate all who were interested.

Nothing proves success like the conversion of a former opponent.

Quentin Erlandson, a past President, and a committed miniatures exhibitor and judge, said he had never “thought much about the Intermediate Problem” until he listened to Jeanie and Bob. “Now,” he writes in June of 1996, “I advocate that special classes be established for and special awards given to Intermediates.”

Quentin said this would result in two major accomplishments:

1. The pressure would be taken off the Miniature List to add daffodils of questionable size.
2. More importantly, Intermediates would get the attention of growers and showers, assuring that hundreds of beautiful cultivars will not fade into oblivion.

He concludes, “Jeanie Driver has been trying for years to make the case of Intermediates. Unfortunately her reasoning has fallen on deaf ears, especially mine—until now. Start with one major award. Don’t worry about details. Just do it!”

An ADS Intermediate Award—in only Thirty-one Years

By 1997, the Intermediates had their ADS award. Shows could offer single stem classes, vases of three stems, and an Intermediate collection of five. A problem would arise. (Doesn’t it always?) Must the winner of the Intermediate Award come from the Intermediate section? After much discussion, the Judging Handbook now states, “The ADS ribbon for the Best Intermediate may be given in any show that has a dedicated Section for Intermediates, of at least three classes: single stem, vase of three, and five-stem collection. The winner may be chosen from any entry in this section *as well as any standard collection in any section of the show, or from any standard entry in the Youth and/or Small Growers section.*

A Journal Cover, and National Show Awards

2001 was a landmark year for Intermediate seedlings in ADS Shows. Dave Karnstedt, from the “Left Coast,” wrote with great appreciation of Bob Spotts’ winning Intermediates in Oregon, and both Bob’s and Bill Pannill’s Intermediate creations which won at the National Convention show in Louisville, Kentucky.

Bob’s collection of six Intermediates, in the Oregon Daffodil Society’s Challenge Classes, graced the front cover of the September 2001 *Journal*, and a first, and I think only time, an Intermediate made the cover (until March 2011). Three blooms of an Intermediate double, ‘Sunface’, also won.

At Silverton, ‘Lissome’ won not only Best Intermediate but also Best in Show. While Dave had called some of Bob’s entries “truly intermediate

in size—they look like intermediates,” he said that ‘Lissome’ did not really qualify. “An intermediate should be intermediate in all aspects, and not just an appropriately sized flower on an out of proportion plant.” Throughout the article (which any serious Intermediate hybridizer or exhibitor should find and read in its entirety), Dave gives to “proportion” the same place atop the ultimate judging criteria that Brian Duncan brought to larger cupped flowers when he first said, “Symmetry is all.”

Bob Spotts and Bill Pannill, who also had winning Intermediate collections in 2001, said that they found their Intermediates by noticing and selecting those flowers which naturally grew—well, “proportionally intermediate.” Bill Gould, of North Carolina, would also win in the challenge classes in Asheville in 2003. But Bill wasn’t striving for Intermediates specifically, just beautiful pink-cupped daffodils.

But is anyone breeding specifically for intermediates, not just being alert for happy accidents? Elise Havens from Oregon remembers many conversations with Jeanie Driver and especially the time when one of the Havens intermediates, ‘Deference’, won Best in Show in one of the Oregon shows. “I think Jeanie was even more pleased than I was, that an Intermediate could win Gold”. Though Elise is primarily working with the upper divisions, continuing the work of her father Grant Mitsch in expanding those Divisions for which the Havens Award is given—5, 6, 7, 8, and 9—she has intentionally used smaller flowers, such as ‘Bantam’, to produce Intermediates, such as ‘Scarlet Tanager’ and ‘Red Sheen’.

Larry Force, in Mississippi, is known throughout the daffodil world as a superb breeder of Miniature daffodils. But one of his “building blocks” is the often-large Intermediate ‘Pink China’, which he has used in hundreds of crosses and has many seedlings yet to bloom.

Steve Vinisky’s Cherry Creek Daffodils catalog shows a proportionately higher percentage of Intermediate introductions. He says he is doing “serious, industrial-grade breeding for intermediates.” And yet his major goal is to breed Miniatures 50–60 mm.

The end of the story—or a bridge to something greater?

In 2010, the daffodil making news on two continents was Harold Koopowitz’s Miniature Split Corona, ‘Itsy Bitsy Splitsy’, a beautiful 11a Y-O, which won Innovation Awards in 2010 both from the American Daffodil Society and at the London Daffodil Show of the Royal Horticultural Society.

The seed parent of this newsworthy Miniature is Elise Havens’ Intermediate ‘Equation’, an 11 Y-O in Elise’s Math series, and part of her attempt to get red color into the cups.

Perhaps ‘Itsy Bitsy Splitsy’ owes its very existence to the growing climate of acceptance over these past forty-five years, of Intermediate daffodils.

Who knows what the future holds for Intermediates, and for flowers of all sizes which may result from having kept these flowers available? ❁

Symposium Speakers



From left: Loyce McKenzie, Mitch Carney, Brent Heath



From left: Bob Spotts, Brian Duncan, Richard Ezell

Judging Intermediate Daffodils

Bob Spotts
Oakley California

[This presentation was structured to meet the requirements of a judging refresher at the Washington Symposium]

Just What Are Intermediates?

For the ADS, Intermediates are a subset within Standard Daffodils, not a third category. The ADS recognizes two categories of daffodils: Standards and Miniatures.

Intermediates have been discussed in two contexts: Show and Garden. For Intermediates in the Garden, both the plant and blooms should be small—useful and appropriate for small garden space. Any form of the bloom is acceptable.

For exhibiting in a Show, the purpose of creating Intermediates was to provide equity in judging Standard Daffodils regardless of bloom size. Therefore, Show Intermediates are restricted to Divisions and forms where small bloom size is a detriment in judging. Under ADS regulations:

**Intermediates are single-floreted cultivars
in RHS Divisions 1–4 & 11 with bloom
diameter typically in the range 50 mm–80 mm.**

Including the word “typically” recognizes that bloom size is partially a function of climate. A cultivar that blooms at 78 mm or 80 mm or 82 mm at the place where its measurement was made might bloom either consistently larger or smaller elsewhere. This is especially important in the USA with its great variation in climates.

Outside the ADS, other national societies might distinguish Intermediates from Standards and might include cultivars from all RHS Divisions. However, there is worldwide agreement on the size range for Intermediate blooms in shows.

What Is the Suggested List of Intermediate Show Cultivars?

The ADS List of Suggested Intermediates comprises known cultivars with blooms of appropriate-size and form. The List replicates the two functions of the ADS List of Approved Miniatures—as far as possible.

The ADS List of Approved Miniatures has several functions.

It forbids entry of an Approved Miniature outside Miniatures Classes, and it requires judging of Approved Miniatures regardless of their size.

The ADS List of Approved Miniatures contains those cultivars that fit the definition of Miniatures. Miniatures may not be entered in classes

for Standards (including Intermediates). There is no definite size range for Miniatures, though informally 50 mm is considered the maximum diameter for single-floreted cultivars in Divisions 1, 2, 3, 4 and 11.

Since Intermediate cultivars are also Standard cultivars, it is not possible to bar their entry in classes for Standards.

***Important similarities in showing in
Miniatures and Intermediates classes***

- Entry in classes for Miniatures is not restricted to cultivars on the List of approved Miniatures
- Entry in classes for Intermediates is not restricted to cultivars on the List of Suggested Intermediates

Contrary to what is commonly thought, the ADS does not restrict entry in Miniatures classes to cultivars on the List of Approved Miniatures. Neither does the ADS restrict entry in Intermediates classes to cultivars on the List of Suggested Intermediates.

The Suggested List of Intermediates contains all cultivars that by their RHS registration qualify as Intermediates—fulfilling the criteria on diameter size, RHS Division, and having a single-floret.

There is an Addendum to the Suggested List of Intermediates containing additional, commonly seen, small cultivars where bloom size has not been documented officially, but from exhibition history probably belong in the Intermediate range. When the size of a cultivar in the Addendum is validated, it can be moved to the Suggested List of Intermediates.

The *RHS International Daffodil Register* (with Annual Supplements) is the documenting authority. The Suggested List is incorporated into DaffSeek.

There are many cultivars registered near the upper “cusp” of the 50–80 mm range. It has been proposed by some to reduce the Intermediates List only to cultivars “approved” by the ADS Intermediates Committee. The Intermediates Committee opposes this for the following reasons:

- Restricting entry in the Intermediates classes to Committee-approved cultivars would discourage, rather than encourage, showing Intermediates. It would delay showing the many new Intermediates that hybridizers are introducing. It could result in empty or near-empty classes in many local shows, and perhaps the elimination of Intermediates classes in many local shows.
- A single measurement for all shows policy would ignore the variability in size that occurs across the many climates in the USA.
- Requiring approval of a cultivar by a committee would create an unnecessary, redundant activity: measuring cultivars whose

bloom size has already been documented in the RHS International Register.

What are some issues in judging Intermediates?

1. *When can the ADS Intermediate Ribbon be awarded?*
To award the ADS Best Intermediate Ribbon, the Show must have a Section dedicated to Intermediates.
2. *What defines eligibility for the ADS Intermediate Ribbon?*
Under the ADS guidelines, Intermediates are restricted to single-floreted cultivars (not just single-floret bloom specimens) from Divisions 1–4 or 11. Thus, a single-floreted bloom specimen of ‘Tripartite’ 11a Y-Y would not be eligible.
3. *What is the role of the ADS List of Suggested Intermediate Cultivars?*
The List is intended to provide helpful guidance to exhibitors and judges.

All the cultivars on the Suggested List of Show Intermediates have been registered as having bloom diameter between 50–80 mm.

The List Addendum contains additional cultivars with no size measurement but whose exhibition histories have shown them likely to be of appropriate size.

Registered cultivars not on the Intermediates List or Addendum either:

- have a diameter documented as being outside of the 50–80 mm range (e.g., ‘Fly Half’ at 105 mm),
- were registered before diameters were measured, but are considered from experience to be inappropriate in size (e.g., ‘Capisco’ 1969), or rarely
- are too new to be included in the latest RHS Supplement to the International Register.

Summary on using the Suggested List of Intermediates

- Encountering a bloom of an unfamiliar cultivar that is on the Suggested List or Addendum should assure the judge that the smallness of bloom is probably typical of the cultivar.
- Encountering a bloom of a cultivar not on the Suggested List or Addendum should raise a caution flag to the judge: further inspection is warranted. The bloom could be dwarfed or misnamed.

***What is the most critical issue in judging Intermediates?
How does a judge deal with issues in bloom size?***

1. *An oversize bloom from a cultivar that is on the List or Addendum.* The Judge might encounter blooms of cultivars on the Suggested List or Addendum, but that are overly large. If the specimen of a cultivar on the Suggested List or Addendum is larger than 80 mm, then the judge should assess an appropriate penalty (perhaps three points per millimeter over 80 mm diameter) under “Size.” Do not “refuse to judge.”
There are many cultivars on the Suggested List whose typical diameter is at or near the 80 mm ceiling (e.g., ‘Pink China’, 80 mm). The ADS definition of Intermediates recognizes that bloom size in a cultivar may vary. Cultivars having typical bloom size within the 50–80 mm range may compete as Intermediates, even though the diameter of the particular bloom entered might be somewhat larger than 80 mm. The old trick of comparing a bloom to a 80 mm circle and eliminating the bloom if it will not “pass through” is not an acceptable method of judging Intermediates.
2. *A bloom from a named cultivar that is not on the Suggested List.* Very frequently in judging Intermediate classes, a judge will encounter an appropriately sized bloom of a named cultivar that is not on the Suggested List or Addendum. There are three possible reasons:
 - a. the cultivar is registered as having substantially larger size and the entry has been dwarfed by inadequate culture (such as growing a cultivar in a container without replacing the soil in successive years). Here the judge should enter “cultivar too large” on the entry tag and move on (e.g., a bloom of ‘Fly Half’ 2Y-R registered with diameter 105 mm).
 - b. the cultivar is registered with diameter slightly above 80 mm (i.e., 81–83 mm). Here, the judge might use her/his knowledge of local growth habits, or seek counsel of other judges.
If the cultivar is grown by local growers and is typically of Intermediate size (i.e., blooms are 80 mm or smaller), then the judge may judge the bloom entry. Blooms of borderline cultivars that consistently grow locally as Intermediates may so be judged.
If nobody has experience or knowledge of its typical size locally, then the bloom should be disallowed as an Intermediate. The judge should write “cultivar too large” on

the entry tag and move on.

Accepting cultivars documented slightly over 80 mm diameter is a local option. Local judging philosophy (i.e., whether strict or liberal interpretation of judging guidelines) might determine the degree of leniency allowed in this case in local shows.

If the show is drawing entries from a widespread area (e.g., a National or Regional Show), then a conservative approach should be used by the judge: a cultivar registered with diameter over 80 mm—but placed in an Intermediate class—should be disallowed.

- c. the cultivar is of very recent registration without mention of size. If the judge or another judge has knowledge of the typical size of the cultivar, take the appropriate action. If there is no information, then the bloom should be disallowed as an Intermediate.

What are additional important issues in judging Intermediates?

1. How does a judge approach a seedling entered as an Intermediate?

When a seedling is encountered, the approach should be one of trust in the honesty of the hybridizer. The size observed is to be taken as the typical size of the seedling. If it is oversize, mark “too big,” and move on. Likewise, mark “too small” if it is undersize and should have been entered in a Miniatures class.

2. How do judges locate all the entries eligible for the Best Intermediate Ribbon?

To award the ADS Best Intermediate Ribbon, a show must have a section dedicated to Intermediates. However, the Best Intermediate bloom can come from other classes in addition to those in the Intermediates section. Intermediate blooms might be entered in classes in the sections for Youth or for Small Growers as well as in classes for Standard collections. Assuring that all eligible blooms have been considered is not always an easy task! A candidate need not be a blue-ribbon winner in its class. It might be from a vase-of-three that did not place first or from a collection that did not gain a first-place award. It might be from a single-stem class in the Youth or Small Growers’ Sections in which there was a higher-placed bloom that was not an Intermediate. A candidate must, however, be deemed to point-score 90 or above. Judging panels should be advised to look for high-quality Intermediates as they judge collections and entries in the Youth or Small Growers sections.

3. What is the process used to award Best Intermediate?
The panel judging the Intermediates section should pick the best bloom in those classes. This bloom should be compared with those candidates identified outside the Intermediates section, with the best being selected. It is not necessary that Best Intermediates award be made by the entire set of judges, but the panel judging the Intermediates section should be augmented by combining with another panel.

Additional Guidance

- The bloom awarded Best Intermediate is to compete for Best in Show unless it came from a single-stem class in the Youth or Small Growers' Sections in which it did not place first. In this case, already having been bested by another bloom, the bloom awarded Best Intermediate cannot advance.
- A judge should not refuse to judge a bloom in an Intermediate class simply because the cultivar is not on the Suggested Intermediates List or Addendum. The Suggested Intermediates List is not intended to be exclusive or restrictive.

What knowledge and skills are critical to judging Intermediates competently?

1. *Be aware that a dwarfed bloom of a cultivar that typically grows larger cannot receive an Intermediates Award.*
A judge must be aware that preventing an inappropriate award is a primary responsibility. Just because a small bloom is nearly perfect in appearance does not make it a candidate for Best Intermediate in the Show.
2. *Know the cultivars commonly grown and exhibited as Intermediates in one's locality.*
While there are many cultivars on the Addendum to the Suggested List of Intermediates of small but unmeasured cultivars, there aren't that many seen commonly. Learn and recognize what local exhibitors grow as Intermediates. Advance beyond a continual reliance on a list.
3. *Keep up with new introductions of Intermediates.*
The best of the new Intermediate introductions will begin to appear in the shows. Some top exhibitors buy many of the newest cultivars each year and exhibit them. Look at their collections and entries in Intermediates; take advantage of the opportunity for education.

4. *Understand where Intermediates can be found in an ADS Show.*
Use your expertise to help ensure that all outstanding candidates are evaluated.
5. *When in Rome, judge as a Roman.*
When judging in a show outside your local area, follow the rules and judging philosophy of the inviting group. This is especially important for National (or Regional) shows. You may know that ‘Stealthy’ 2 O-O—though diameter registered at 81 mm—grows only to 78 mm in your hometown where your local show accepts it as an Intermediate. No matter. When judging ‘Stealthy’ in a distant show, adapt and follow the local lead. In the National Show in Rome, or in judging any show that draws entries from several areas, follow a strict interpretation of the size guidelines: eligible named cultivars should not be registered above 80 mm diameter. 🌸

New E-Media Programs Update

Kirby Fong
Livermore, CA

The E-Media listings in the back of this issue add five new programs and remove one.

The first ADS video is a recording of Bob Spotts’ talk on judging Intermediates which was presented at the Intermediates Symposium in Tyson’s Corner, October 2, 2010.

The ADS Historics Committee has prepared an excellent presentation on exhibiting and judging the historic daffodils which are most likely to be seen in shows.

Going back to 2008, we are now making available the slides from the two talks that Lawrence Trevanion gave at the Miniatures Symposium held with the ADS Fall Board meeting in Nashville. We do not have complete transcripts of the talks, so these programs cannot adequately be used as presentations for audiences. The program on Division 10 Miniatures contains all the slides from Trevanion’s earlier talk titled ‘Exploring *Bulbocodiums*’, so we are no longer listing the latter program.

Finally, we make available the slides from Gary Chastagner’s talk on daffodil diseases at the ADS 2007 convention in Tacoma. Again, without a transcript of the commentary, the slides by themselves should not be used as a presentation for an audience.

Why Not Intermediates in All Divisions?

Brent Heath
Gloucester, VA

This group of special compact daffodils has been a favorite of mine since childhood. Intermediates are one of the most important groups of daffodils for container gardening and for small gardens because of their compact nature and short stature.

For a large part, our hybridizing effort has been directed to producing small fragrant perennial daffodils with a long season of bloom. A fair number of these seedlings have the potential to be Intermediates in size. It is unfortunate that many of them do not qualify for the ADS requirement of approved divisions for Intermediates.

I would recommend that the requirements be expanded to include all divisions. Within each of the divisions, there are standard-size cultivars and then decreasingly smaller cultivars that are not Miniatures and which would qualify as Intermediates.

Within the scope of our catalogue listing alone, there are intermediate-sized cultivars in each division. I believe that other daffodil hybridizers and catalogue sources would have others to fill in all divisions as well.

Some cultivars in the upper divisions that might be included:

Division 5 ‘Chipper’, ‘Ice Wings’

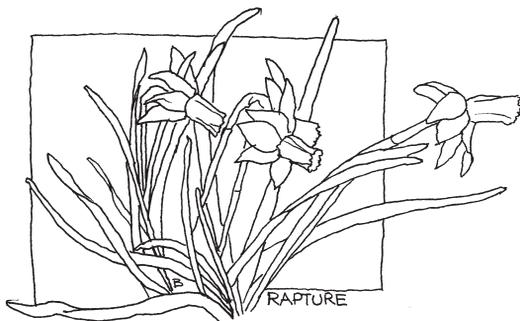
Division 6 ‘Jack Snipe’, ‘Little Witch’

Division 7 ‘Derringer’, ‘Fruit Cup’, ‘La Belle’

Division 8 ‘Odoratus’

Division 9 Most cultivars that are trying to be Miniatures

Let’s try to be more inclusive and less exclusive. Let’s try not to make too many rules that tend to scare off people who like daffodils and think that they might want to join us. Let’s remember that this game needs to be fun. 🌷



Some Thoughts—and Afterthoughts

Brian S. Duncan

Omagh, Northern Ireland

I have been long enough on the daffodil scene to remember when Doubles were despised and later, when Split Coronas were utterly detested and held in contempt. But Doubles and Split Coronas still had their minority of supporters who saw their potential and worked assiduously and with great dedication and perseverance to improve them to the Standards that are nowadays widely accepted and admired. I also remember when small flowers in Divisions 1–4 in the seedling beds of most hybridisers, however perfect, were regarded as useless runts and were instantly discarded. Indeed, the sales figures of the few that did make it to the catalogues confirmed a lack of public interest and compounded the breeders' opinions.

However, as is often the case, there was a wiser minority whose pressing for classes for Intermediate daffodils in shows resulted in years of raging controversy wherever daffodils were grown. So adversarial and controversial were the views in some cases that the protagonists threatened to resort to hand wrestling or worse. The eminent Dr. Throckmorton, an ardent opponent and a great wordsmith, said in 1976 that a suggestion for an 'Intermediate List' came up "like a virulent flu arising about every ten years." He seemed pleased to report that the previous concerted proposal in 1966 "was aborted by masterly and prompt inactivity" and he also seemed pleased to think that the same inaction would result when the Board "with great collective wisdom appointed a coordinator." However, as in the case of Doubles and Splits, the situation has changed quite dramatically. Classes for Intermediate daffodils are now included in Show schedules worldwide and smaller gardens have induced greater public interest.

Coming late in the line-up of speakers, I found that my notes were largely redundant. Accordingly, and to avoid repetition and because the audience already had been subjected to several lengthy dissertations, my presentation was deliberately short. Apart from a little bit of history and outlining the amazing contortions of RHS committees in the evolution of the present definition and schedule for Intermediate daffodils, my approach was largely one of response and to take issue with some of the other speakers. Despite the progress made I think there are still a few

issues and the interminable controversy may not be easily terminated.

The points I tried to make can be summarised under a few headings:

1. Which divisions should be included?

I really thought that this question had been well and truly, and sensibly, settled to the satisfaction of all—that only Divisions 1–4 and 11 should be included. (The debate in New Zealand may be on going.) Then up pops Brent Heath with a stirring advocacy for the inclusion of flowers in the upper Divisions 5, 6, 7, 8 and 9, thus reopening the controversy yet again. His presentation was so articulate, flowing, and well illustrated with mouth-watering flowers that enthralled all of us—and he may even have swayed a few swivelers. Now I hate to take issue with such a prominent personality as Brent Heath, but I'm afraid I had the temerity to tell him immediately and publicly that I thought his approach was ill advised. Perhaps he was allowing his enthusiasm for smaller flowers for the garden to be confused with the show requirements for flowers of intermediate size that were unable to compete with their larger brethren of the same type. My reasons are simple. I totally endorse the generally accepted exclusion of flowers from Divisions 5, 6, 7, 8 and 9 because these are adequately provided for in practically every show schedule throughout the world. It's true that there are flowers of different sizes in these Divisions, but in contrast to Divisions 1–4 and 11, the smaller ones that do not quite fit in the Miniature category can compete on equal if not on advantageous terms with larger flowers in their category. Just think where the adoption of Brent's suggestion might lead—a plethora of additional classes to cope with Standard, Intermediate and Miniature sections for these divisions in show schedules. I already think we have far too many classes in our shows, and don't get me started on the principle of splitting classes during judging!

2. Definition of Intermediate daffodils

I agree with the generally accepted view that Intermediate daffodils should measure not less than 50 mm and not more than 80 mm in diameter and that such should be defined in the rules of Show schedules. It may be useful for judges to have 30 and 80 mm rings available for quickly checking obviously doubtful cases.

3. Approved Lists for Intermediate daffodils

I confess I am not in favour of 'Approved Lists' for several reasons:

- a. They tend to become Restrictive Lists so that only flowers on the list may be shown in Intermediate classes, e.g., The Daffodil Society List.
- b. There are difficulties in determining how they should be established, maintained and kept up-to-date as accurate, relevant and fit for purpose.
- c. They do not and cannot make provision for new Intermediate sized seedlings.

Two approaches have been adopted in trying to establish Lists:

Firstly, to include all those flowers under a certain size as recorded in the International Register. This has tended to be the American approach led by Bob Spotts, who created lengthy lists of such flowers under 85 mm (or was it under 90 mm) on the basis that in some areas of America they might be smaller and qualify as Intermediates. This liberal idea results in a list that is far too long, including many 'long-gone' unavailable flowers. But more serious is the instant prospect of insoluble judging complications. Besides, I think the principle is not sound, even in a country as vast and as climatically varied as America—size should be determined by **genes** and not **geography**. In any case, whatever the climatic conditions, where Standard and Intermediate daffodils are grown together, the sizes will still be relative.

Secondly, a Classification or Intermediate sub-committee who observe, measure, and assess flowers exhibited or proposed as Intermediates may recommend candidates for a List. This is the Approach of the Daffodil Society and has resulted, so far, in a Restricted List of about 40 cultivars. No other cultivars or un-named seedlings may be exhibited in any of their shows. I think this is discouraging for the development of Intermediate flowers. Also, if an over-enthusiastic calliper-carrying committee man comes upon a perfectly good and widely recognised Intermediate daffodil that happens to be a millimetre or so over 80 mm, it may fail to be approved or may be removed from the list. I find it amazing that 'Brooke Ager' was removed from the List, presumably for this reason! In my garden, and I grow fairly reasonably sized flowers, it is the perfect Intermediate in

flower size and the plant is also in ideal proportion. OK, petals could be a little whiter, but we can't have everything!

So, in conclusion, I think that if you must have a List then let it be for advisory or guidance purposes only—let us encourage new varieties and seedlings. What does it matter if an occasional flower gets a prize and eventually proves to be too big—we are all in this for fun and the love of daffodils, not to fight regulatory battles.

4. Judging Standards

This paragraph covers a point I was trying to make at the meeting. Bob Spotts had just given a long, comprehensive and detailed presentation intended to advise how to judge Intermediate classes. Bob may never forgive me for saying this, but to me it came over as complicated, confusing and difficult, as evidenced by the many questions seeking clarification. I think this all comes about because of the proposal that flowers that are too large in one area may qualify as Intermediates in some less favourable areas. It is that old question again of geography being given precedence over genes. Inevitably, this leads to complications and confusions. Bob tried valiantly to deal with the difficulties and problems arising there from, but I fear he had a nigh impossible task. In fact, he was advocating a nigh impossible task for judges, who would be required to adjust their standards from state to state. The “When in Rome...” analogy rather horrified me. I'd appeal for the old “KISS” cliché—keep it simple and give judges guidelines that are easily followed.

What could be easier than that of taking the qualifying standard as maximum 80 mm and trusting experienced judges to apply the rule with sympathy and a degree of tolerance by down-pointing rather than eliminating any flowers that exceeded the size by a few millimetres—provided always that small sized and poorly grown specimens of known Standard daffodils are eliminated. Two glaring examples of the latter that I can think of are of two poorly grown specimens of ‘Fly Half’ and ‘Capisco’ that fooled the judges and were anointed as Best Intermediate in Show. The raisers were not amused and I think this illustrates the point that, where possible, experienced judges who really know their cultivars should be appointed. Inevitably, occasional errors will occur, but I prefer this to a complicated system that may have exhibitors confused and judges

reeling in despair!

5. Dealing with unregistered seedlings

Now that interest in Intermediate daffodils has been stimulated, I think it is vitally important that the exhibition of new seedlings should be encouraged. And this is best done by allowing them to be staged and shown in competition with already established Intermediate cultivars. Simply judging against the given 80 mm size limit allows for this without any complications and makes schedule writing easy.

6. Influence of climatic conditions on the size of flowers

I realise that I come from a climate where this is not an issue—but size of cultivars is relative wherever they are grown. So I do not think that some flowers can be Intermediate in one show and not another, depending on where they are grown.

7. Future breeding of Intermediates—towards the ideal Intermediate daffodil

I suspect that most Intermediate daffodils have arisen by accident—and indeed that many breeders, including myself, have discarded many fine, small flowers as the “Runts”. I was pleased, therefore, to hear at the Symposium that some breeders are now working specifically towards the development of these charming little flowers. We all know that we want the same show qualities in Intermediates as in Standards and we can work on refinements of colour, form, consistency, etc. But too many of our best exhibition Intermediates are far too long in the stem—stems can be cut for show—but we must never forget that our show quality prima donnas ought also, and ultimately qualify for border, window box or pot display in gardens. Therein lies the challenge—to raise a plethora of new Intermediates in a range of colour combinations that display the proportionality of two of my favourite Intermediates, ‘Bantam’ and ‘Brooke Ager’. I hope some young hybridizers will rise to this challenge and concentrate on this slightly limited objective, rather than try to breed “all kinds of everything.” This approach could lead to amazing developments!

8. Wanted

Probably the best Intermediate daffodil I raised was ‘Rimster’, a consistent Intermediate replica of ‘Rainbow’. I regarded it much more highly than ‘Rimski’ or ‘Urchin’, but due to lack of interest and sales it was discarded. In the remote chance that anyone may have a bulb to spare, I will gladly buy or exchange. I think it has breeding potential for adding excellent form and plant proportionality in Miniature and Intermediate daffodils.

9. Conclusion

At the Symposium I intended to read this little doggerel (defined as useless verse) by way of summary, but omitted to do so in my desire to be brief:

Daffodils—with special reference to Intermediates

**Some like ’em big, some like ’em small
Some, like me, like ’em both large and small
And then there are those who just love ’em all—
Including the ones that fit in the middle,
Though sometimes their size is a bit of a fiddle
’Cos a flower that should grow as a much bigger thing
Grown poorly, might fit in an 80 mm ring.**

**Now the point that this rhyme is trying to make
Is to say, in a way, and for all of our sake—
Intermediates must fit in that 80 mm ring
Because of their genes—an inherited thing.
Cultivation and climate should not make them small
And also we don’t want them to grow very tall
Though the stems may be cut to look well in a vase
Big gawky tall plants will not get much applause
So
Proportioned in size and proportioned in stalk
Let that be our aim at the end of this talk.**



[No one from Down Under was able to be at the Symposium in Washington, but to give a complete picture of the worldwide interest in Intermediates, an outstanding hybridizer and exhibitor was asked to tell us their part of the story.]

Intermediates in New Zealand—A Short History

Denise McQuarrie
Motueka, NZ

In 1980 members of the National Daffodil Society of New Zealand took their first tentative steps towards the inclusion of Intermediate sized flowers in the National Show Schedules. Despite opposition from some senior members who felt that Intermediate daffodils had no place on the show benches, two classes were added to the schedules and the first Intermediate List was published in 1981. It was very sparse indeed, consisting of only eleven cultivars. In 1983 that opposition still existed but a vote was narrowly won to continue with the Intermediates.

For several years following, it was the Floral Committee's task to vote on cultivars or seedlings for inclusion on the Intermediate List. Voting was undertaken at the National Shows before judging begun. The definition of an Intermediate at this time was "those daffodils which, when grown under normal growing conditions, display consistent characteristics which are not miniature in type yet are too small to compete in classes of 'exhibition' type flowers."

In 1997 Size Standards were adopted for Intermediates (above 50 mm and up to 75 mm). For inclusion on the list, varieties had to fall within these measurements when a vase of three stems was tabled for inspection by the Floral Committee. Flowers on the show bench that were outside these measurements were penalized. Seedlings could now be shown in the Intermediate classes without prior approval from the Floral Committee and seedlings under number were removed from the list. Each year Intermediates were increasing in popularity with exhibitors. There were five Intermediate classes at each of the two National Shows and in 1997 there were a total of 53 entries.

In 2003 the Intermediate size maximum was increased to 80mm, not without argument from several members. It was felt by the majority that we should be in step with other societies around the world where 80mm was the accepted size. The Floral Committee continued to be responsible for decisions on additions to the list; however, in 2006 this task was handed over to an Intermediate and Miniature Sub-committee consisting of four executive members. In 2010 the Intermediate and Miniature

Sub-committee was divided and it will now be the responsibility of the Intermediate Sub-committee to oversee all aspects of Intermediates.

From humble beginnings, our National Show Intermediate schedule has increased to twelve classes. We select a Premier Intermediate Bloom, which is eligible for Champion Bloom selection.

In 2010 the Intermediate Section at National Daffodil Society Shows consisted of the following classes:

- The Intermediate Daffodil Championship—6 varieties, 1 stem of each
- 3 varieties raised by the exhibitor, one of each
- 3 stems Divisions 1–4, species and/or hybrid
- 3 stems from any divisions other than 1–4, species and/or hybrid
- 3 stems one variety, from any division, species or hybrid
- 1 stem division 1, trumpet
- 1 stem division 2, large cup
- 1 stem division 3, small cup
- 1 stem division 4, double
- 1 stem N.O.E.
- 1 stem seedling
- The Amateur Single Bloom classes include a class for 1 Intermediate Bloom

These classes at the two shows attracted a total of 103 entries, with 243 stems exhibited, a grand effort from exhibitors. The best-supported class was that for ‘3 stems from Divisions 1–4’ at the South Island Show with 12 entries.

As interest in the Intermediates increased, so did the number of seedlings appearing on the show benches and subsequent registering of cultivars and the inclusion of them on our list. In 2010 our Intermediate List consisted of 60 cultivars—46 from divisions 1–4 and 14 from the ‘other’ divisions. Those on the list cannot be shown in any other section in the show apart from the Children’s Section, the Non-Members Section and those eligible varieties in the Historic Section.

Some popular and widely grown New Zealand bred show winners are ‘Elfin Dell’ (2w-p), ‘Elfin Moon’ (2w-w), ‘Hot Chili’ (2o-o), ‘Eskedos’ (2y-r), ‘Supti’ (2y-oor), ‘Exquisite One’ (1w-w), ‘Pinsey’ (3w-gyo), ‘Brass Button’ (4y-y), ‘Perfeck’ (2y-y), ‘Paige’ (2w-yyr), and ‘Tayforth Gem’ (2w-w); this latter variety received an “Award of Merit as an Exhibition Flower” in 2010 for raiser Wayne Hughes. We have many innovative Intermediate breeders here, and some very beautiful new varieties that will be just as popular when more widely grown. Successful overseas varieties are imported by enthusiasts and eventually appear at our shows—and very

welcome they are, too. I noticed the lovely 2w-p 'Brooke Ager' at a show last year.

Intermediate daffodils have gone from strength to strength in recent years and enthusiasts attending the National Shows these days ensure that the benches are well filled with these delightful flowers. Those early opponents would be very surprised to see how the Intermediate Section of the show has evolved! ❁

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The Future of Intermediates

Mitch Carney

ADS Intermediates Chairman

Intermediate sized daffodils have probably been around since early hybridizers first bloomed their crosses. Put aside for years, they have in the last few decades, been given more attention from daffodil societies throughout the world. This attention has spiraled into increasing enthusiasm by exhibitors, and Intermediate entries have greatly expanded. When exhibitors are interested, hybridizers react. Many new registrations of Intermediates are becoming available. What once were considered undersized Standards or failed, large Miniatures are now being given another look.

But much work lies ahead for the hybridizers. Although Intermediates have been around a long time, there are relatively few cultivars in the color codes displayed abundantly in Miniatures and Standards. For instance, yellow trumpets are common in both Miniatures and Standard larger flowers but only a handful exists on the Intermediate's list. The same is true for 1W-W, 1W-P and 1Y-P color codes.

The Division 2 yellow, orange/red's have quite a few cultivars that are Intermediate sized, but considering how diverse Division 2 is in the Standards there is also a long way to go in this area as well. Most of the Division 3 flowers on the Intermediates list are characteristic of the Poets (Div. 9), having white perianths and small cups which are sometimes rimmed. The Divisions 4 and 11 have the furthest to develop, as there are few registered cultivars in existence today.

But a look at the registrations of Intermediate sized flowers shows a sign of what the future holds in store. Daniel Bellinger from Ohio registered seven new Intermediates from the same cross of 'Altruist' x 'Golden Strand'. They range from 'Gillet's Landing' 2Y-YYO to 'Huron Island' 2Y-O and from 'Manitou Point' 3Y-O to 'Tilden' 3O-R. This is a wide array of color from a single cross.

Loyce McKenzie registered an Eve Robertson seedling named 'Ben Robertson', a 2Y-YYO, a rimmed large-cup.

Elise Havens has a new reverse bicolor 'Universal Charm' registered in 2010 which is coded 2YYW-W. This is another color code with few registrations among Intermediates.

In Ireland, Nial Watson has introduced some nice new Intermediate flowers like 'Anna Panna' 3W-O and the most impressive 'Little Alice' 4Y-O, which was shown at the 2010 Murphys' Show to much acclaim.

Brian Duncan has introduced what I feel to be some of the best Intermediates in the past and now continues on with 'Little Rosie' 2W-YPP, 'Problem Child' 2P-GYP, and 'Runkerry' which is a 4W-P, plus a beautiful 2W-P called 'Quiet Magic'. Brian's seedlings in the future will feature nice rimmed pink/reds as well as a yellow perianth pink cup Division 1.

Ron Scamp in England has introduced 'Filskit' 2Y-Y; surprisingly there have been relatively few Intermediates in that color range.

Australia's David Jackson has a very nice 'Matrix' 2Y-P. Fellow Aussie Graham Fleming has a new 1W-O seedling of Intermediate size. This seedling comes from his crosses of Miniatures that resulted in an Intermediate size flower.

Beautiful flowers are coming out of New Zealand all the time and 'Pinsey' 3W-GYO by Denise McQuarrie has great form with an intense colored wide-rimmed cup. Wayne Hughes has several excellent Intermediates and 'Tayforth Gem' 2W-W has done very well in their shows. 'Exquisite One' 1W-W by Peter Ramsay is true to its name and is an exceptional white Trumpet that could compete with any of the best Standard flowers. 'Red Atom' 2Y-O by Noel McIsaac is a nicely formed addition to its color code, too. Graeme and Faith Miller have had great success with 'Supti' 2Y-OOR, which is a well-formed flower with great substance, and at 70 mm it is one of the nicer smaller Intermediates.

Here in the U.S.A. we have our own set of Intermediates which are breaking color barriers and improving on other color codes. 'Peachy Keen' 2W-P by Sid DuBose and introduced by Steve Vinisky has a broad flaring cup and a pleasant light pink color. Steve also introduced another fine seedling of Sid's, 'Quaker Maid', a 2W-W.

There are a few 1 Y-Y's in Intermediates and John Reed's 'Pocket Change' has excellent form and substance which is a great improvement over the early yellow Trumpets. Also, John has introduced 'Tom Terrific' 11aY-O which is a very well colored Split Corona.

Mary Lou Gripshover has registered a stunning rimmed flower called 'Temple Hills', a 3W-YYO. She also has a nice seedling 2000-27-3 with a deep pink rim.

Larry Force's seedling 62-97-01, a 2W-GYP/R, took him by surprise and after walking by it several times and seeing its true merit decided this was a "keeper." With its intense coloring in the cup, we have to agree.

Steve Vinisky is always hard at work improving all areas in the daffodil shape and form. 'Butterfly Kiss', a 2W-Y, is a good flower with more pointed petals and has a form that is most pleasing.

The West Coast also has Bob Spotts, who continues to have breakthrough seedlings of Intermediate size. 'Chindi' 2Y-YPP is a nice

addition to its color code and should prove to be a top contender in the shows. Bob has also worked with *N. viridiflorus* and has introduced its green color to many Intermediate sized flowers. These seedlings vary in color from white/greens to yellow petaled and orange-rimmed flowers with deep green eyes. Many have spider type petals that is a form mostly dismissed in Standard flowers, so perhaps this is an area where these blooms will finally find acceptance. Bob also has a beautiful 1Y-R seedling; this is again an area with few examples on the Intermediate list.

Looking ahead, we can see that the hybridizers can use Intermediates to move forward where they have not been able to go with Standard flowers. Different color codes and forms could find their place in this section and maybe pave the way for a broader acceptance elsewhere.

‘Final Curtain’ 3W-GYY by Mary Lou Gripshover and ‘Happy Ending’ 4W-W are both late season Intermediate flowers that are a welcome ending for the late shows. By breeding with *N. poeticus* (Division 9) flowers perhaps the season for Intermediates can be extended and the colors can be expanded and the overall shapes can be changed for more variations. This is what lies ahead in the future of Intermediates.

In conclusion, there are many challenges ahead for Intermediates in the American Daffodil Society. There are still no award ribbons for the vase of three or collection of five single stems. The List continues to grow at a fast pace making it more difficult to keep up with current cultivars. The new “Show and Grow” will have, thanks to the diligent work of Mary Lou Gripshover, an indication of registered Intermediates. Also, the new Intermediates Committee from different parts of the U.S. will help us understand the problems of Intermediates and their differing size according to the regions in which they are grown.

Intermediates are unique because they are in between Miniatures and larger Standards that have a more defined place on the show bench. There exists a grey area, which challenges this group of flowers to be accepted and not just by cut and dry dimensions of the ruler. Flowers grown in one region of the country can greatly differ from another region and thus the challenge for the Intermediate Committee members is to record measurements and try to resolve the issues we currently face. Good luck and stay tuned! 🌸



SEGOVIA

... *From the Editor's Worktable*

“Can you bring too many flowers to a daffodil show?” This simple question sparked a fiery flurry on Daffnet last summer.

“Of course you can't bring too many flowers!” was the consensus. The absolute obligation to share with the public just as many beautiful daffodils as possible was the “high ground” taken by many outspoken and keen exhibitors.

Surely the American Daffodil Society owes it to the rest of the world to show and to share all the wonderful diversity of form and color, size and substance with those hordes of people who think all daffodils are yellow trumpets.

The need for a vast and colorful array of blooms is especially strong for a national convention show, a regional, and for some of the traditionally large shows in public venues which welcome large numbers of visitors every weekend.

And yet, sometimes we might bring too many flowers:

1. You bring everything from your garden, no labels, no color codes, no entry tags. Frustrating to you, and to helpful locals.
2. You're a keen exhibitor, at the peak of your season. You find a nearby small show, go down and win all the awards, including those named for local legends.
3. You're invited to judge a small show, perhaps even one which has not yet decided about applying for ADS status. You win everything—and lose a venue for everyone in the future. And you defeat your assigned mission, as you are constantly having to “step back.”

Instead, try these alternative exhibiting strategies.

1. Take only the flowers you can get entered, by yourself.
2. Plan a few magnificent big collections.
3. When asked to judge, ask openly, “Do you want me to bring flowers to enter?”

We have a mission to educate the public; we should be equally concerned about nurturing fledging ADS members and new local societies and shows.

Loyce McKenzie

New Members for ADS in December/January

Jill Griesse
Membership Chairman

I have a suggestion! This spring and early summer when our gorgeous flowers are featured in shows, it would be very advantageous if one or more of the member gardens near the show could be open for visitors. That way, in addition to seeing the beautiful (and sometimes new) flowers at the show, they can also be shown in the landscape.

The display gardens do not have to be perfect. Several years ago when our gardens were on a national garden tour (I do not wear a hostess button because I wish to really hear what visitors have to say. But beware what you wish for!) I was handing a cup of lemonade to one gentleman, when he said “Thank you” and then turned around and said to his wife, “See, I told you we could have beautiful gardens and still have weeds!” We can show off our beautiful gardens and daffodils without having absolutely immaculate grounds.

Our newest ADS members, joining us during these winter months, are listed alphabetically by states. If any of them live near your local show, call and invite them to attend and meet other members.

Daffodil Hill, George & Evelyn Ryan, 19121 Charleston Ct., Volcano CA 95689

Joan, Nancy, and Lisa Dupont, 4060 Robway Lane, Santa Rosa, CA 95407, jdupont4080@aol.com

William McAdams, 95 Stornoway Dr #1, Clayton, GA 30525

Mary Vincent, 1428 McAllister Court, Sycamore IL 60178, mlvincent3@verizon.net

Ken Koftan, 5810 W Webb, Derby KS 67037, kkoftan@gmail.com

Ruth Mougey, 1705 Highland Ave, Carrollton KY 41008, rmougey@bellsouth.net

Annette Parker, 105 Kendrick Rd, Many LA 71449, Parkerasabine.k12.la.us

Mimi Jacobs, 5 Birchwood Dr., Medford NJ 08055, mimijacobs10@hotmail.com

Dianne Bowditch, PO BX 730, Shelter Island NY 11964-9730, dbowditch@ymail.com

The Garden Club of Shelter Island, PO BX 112, Shelter Island, NY 11964

Cynthia & Mark Druckenbrod, 36700 Jackson Rd, Moreland Hills OH 44022, cdruckenbrod@cbgarden.org

Linda Berberich, 178 Gingko Ct., Chambersburg PA 17201

John Kettle Augustus, VA [Youth Member]

Vivian Herbert, 141 Warehams Point, Williamsburg, VA 23185,
Vivian63@me.com

Melinda Fahy, 85 Raft Island Dr NW, Gig Harbor WA 98335,
winsome@centurytel.net

International members

Alberto Grossi, Via Carlo Goldoni 8/B, Bondeno Ferrara 44012, ITALY,
crinum@libero.it

Ferny Creek Horticultural Society, Inc, Sassafras, PO Box 172, Ferny
Creek, Victoria 3786, AUSTRALIA

Support ADS with Bloomin' Bucks

The American Daffodil Society is registered with Brent and Becky's Bulbs for their Bloomin' Bucks program. What does this mean? If you already buy bulbs from Brent and Becky's, now you can order bulbs at the same price and ADS will receive a percentage of your sale.

Just go to www.bloominbucks.com instead of directly to Brent and Becky's website and choose to support American Daffodil Society. That website will forward you to the regular Brent and Becky's Bulbs website where you can choose from their selection of bulbs, plants, perennials, supplements, books, tools, and home accessories. A percentage of your sale comes back to support ADS. Don't forget to support ADS if you place an order with Brent and Becky's, just visit: www.bloominbucks.com!



... *From the Executive Director's Computer*

With much regret, I am going to have to drop some of you that have not renewed your ADS dues. Despite special requests for dues payment, I haven't heard back from some. Make sure this won't be your last *Journal*. Please check the outside back cover, and you will find your "Dues Paid Thru" date. ADS no longer sends dues payment notices. It is an unnecessary expense. If all members will just monitor their dues paid thru date, and send in dues on a timely basis, we can save resources. Our dues year is JUL 1 to JUN 30th, and we still offer a three year dues option, within the same JUL 1–JUN 30th time frame. We are asking all members to align with the JUL 1 dues payment, by pro-rating your dues if necessary. Please contact me for help, on what amount you should pay, to align with JUL 1. Dues rates, and the various options, are listed on the front inside cover of each *Journal*. Renew by sending a check, payable to ADS, to: ADS, PO Box 522, Hawkinsville, GA 31036-0522, or renew at our ADS webstore. If you need to pay a pro-rated amount for dues on the webstore, you can do so by utilizing the misc payment option.

Our ADS webstore, www.daffodilusastore.org, is a great resource. We aspire to make your webstore transactions as easy as possible. I receive an immediate email notice of each transaction and order. I personally handle fulfillment of your orders, and post your dues renewals to your member record. So you can be confident that your daffodil concierge is actually the person behind the curtain, pulling the levers. Use of the webstore has increased phenomenally since we began it about four years ago. Thank you.

Our revised and updated *Daffodils to Show and Grow 2011 (DTSG)*, is now available. The overall size is still the same, but this time we went with a spiral binding, so that you can open the book flat. That's a great feature, when hastily filling out daffodil show entry tags. The handsome cover is a matte gold color. The price is \$12, and that includes USA shipping. Place your orders with me by sending a check, or you can order it at our ADS webstore. I have just a few copies left of the *RHS 2010 Yearbook*. The price is \$24, which includes USA shipping.

May the long, cold winter, across much of the USA, be a distant memory, as blue ribbon quality daffodils bloom in your garden. ❁

Your daffodil concierge,
Jaydee Atkins Ager

... *The President's Podium*

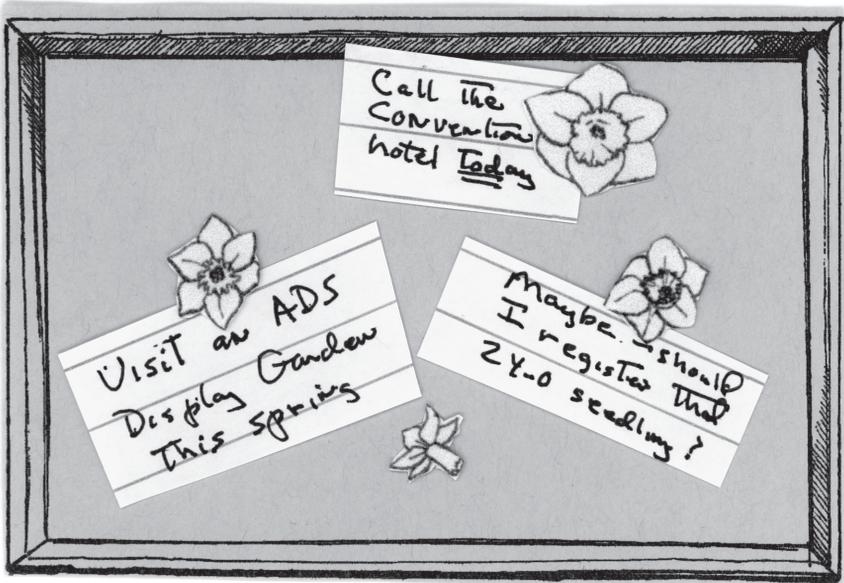
My flight is booked, my registration has been sent, and my room is reserved. Like many of you I am looking forward to this year's convention in Jackson and starting my daffodil season in Mississippi. Usually my season starts at the Philadelphia Flower Show, but this year will be different. The season will run for nearly three months. What more can a daffodil enthusiast ask for?

Well...how about more ADS members! With our favorite flower in bloom, spring is the best time to recruit new members. Open your garden, talk with visitors at shows, mentor a newcomer, and spread your enthusiasm. Bring daffodils to work or a meeting, take a bouquet to a friend, surprise a hostess, or ask to leave a vase at your club along with some brochures and contact information. Say yes to a garden club or Master Gardeners' group when they ask you to give a program. Or better yet, contact them about doing a program on daffodils. These are just a few of the things I do each spring and so can you, with little time or effort, and spread yellow fever.

Each spring the ADS gains about one hundred new members. This year I would like to set the goal at two hundred. In order to get there, we need *you*. We need *every* ADS member to take the job of recruitment seriously. Like other plant societies, the ADS needs to attract new and younger members. We also need to mentor those new to our group so they stay with us. I would like to challenge everyone reading this article to recruit at least one new member. And now we have wonderful tools to help, including the ADS website, Daffseek, Facebook and Twitter. Many are familiar with these resources, but if you haven't used them lately, you'll be surprised at the enhancements.

Be creative with your methods and don't be afraid to ask friends and family to join. Last year I took a variety of daffodils to work and left them in the reception area. I wanted to make the point that daffodils come in many shapes and colors. Next to the vase I placed a sheet that discussed a few daffodil terms and the fact that there are 13 divisions. I explained that the word "jonquil" was the name of one of the divisions and that they typically had multiple blooms on the stem and a sweet scent. I then challenged everyone in the office to find the jonquils in the vase. Many had great fun with this exercise and asked me to come up with another daffodil riddle. A few days later a co-worker walked through the front door proudly displaying a vase of daffodils from his yard! I hope he will be my newest recruit. 

Kathy Welsh



It's Not Too Late!

There's nothing like springtime in the South, and it's not too late to schedule an early spring! Join us at the ADS 2011 Convention and Show in Jackson, MS, on March 11–13.

The convention site is the Hilton Jackson Hotel. For hotel reservations, call 1-800-445-8667 and be sure to use the group name, "American Daffodil Society."

Go to the ADS website, Daffodilusa.org, for complete facts and schedule and show information.

The hotel provides free shuttles from the Jackson-Evers airport and free parking. If you are driving, take Exit 103. The hotel sits on the highest hill in north Jackson, overlooking this intersection. But try to avoid rush hour if you can vary your arrival time.



If You Plan to Register Seedlings, Get Information Now

The deadline for submitting registrations for a new daffodil cultivar is June 1. If you are considering doing this, get information from Mary Lou Gripshover, Information Management Chairman, mgripshover@cinci.rr.com, 1686 Grey Fox Trail, Milford, OH 45150. Pictures are good but not required.

In Memoriam

Dorothy Sensibaugh

Dorothy Sensibaugh, of Jessup, Maryland, died December 1.

Dorothy joined ADS in 1988 and was an Accredited Judge. She had served the ADS, the Washington Daffodil Society, the Middle Atlantic Region, and the Maryland Daffodil Society in leadership positions, in quiet hard work, and in educational roles. Most recently she was liason for the Daffodil Collection at Brookside Gardens, the site of the WDS shows. Her friend Mary Koonce, calling her both a “true friend and a considerate traveling companion,” remembered Dorothy’s keen eye for quality both in judging and exhibiting.

Dorothy is survived by her three children and her beloved granddaughters, Sophia Masciarelli and Sarah Sensibaugh, both ADS Youth members. Expressions of sympathy can be sent to 7550 Wigley Ave., Jessup, MD 20794.

Dorothy was looking forward to the 2012 Baltimore ADS Convention and had bought great quantities of bulbs, planning her exhibits. Her daughter Sue Masciarelli says that the family got the bulbs planted. Let’s hope they’ll make a few entries for Dorothy.

Frank Driver

Frank Driver, of Corbett, Oregon, died January 17. Frank was known to the many folks who came to Portland conventions as his wife Jeanie’s supportive daffodil sidekick. He enjoyed welcoming guests to the Driver home and daffodil plantings, and also in meeting old friends when the couple traveled to many conventions. Frank was in the U.S. Navy in WWII, serving in the Pacific and was a POW.

Expressions of sympathy can be sent to Jeanie at 1106 SE Christensen Road, Corbett, OR 97019-9615.

Memorial Gifts:

Frank Driver, Charles and Myrna Smith.

Dorothy Sensibaugh, Betty Kealiher

Howard Merrill, his sons Lawrence Merrill and Jeff Fort.



A Legendary Virginia Hybridizer Shares His Memories of Many Decades of Devotion to the Daffodil

Karen Cogar
Alexandria, VA

Falling down the rabbit hole of daffodils leads to far more than imagined. Down you go, and while absorbing the intricacies of selecting, growing, exhibiting, and hybridizing, one name reappears frequently. That this person’s accomplishments often appear mythic only polishes the legend. After all, Bill Pannill is acclaimed as The Great One.

Bill Pannill has long been the yardstick by which many daffophiles measure achievements. More than 160 of his creations are listed in the *Daffodils to Show and Grow*, including Divisions 1 through 9, and several Division 12s. His innovations and the quality of his flowers have been honored by the creation of the Pannill Award for outstanding show daffodils. The term “Bill Pannill blue” is not apocryphal—it refers to the red you’ve earned, if lucky, in competition with you-know-who.

I took one ‘Homestead’ to my first ADS show, and asked a well dressed, cheerful, busy, but not stressed, gentleman to help me. His assistance and encouragement never revealed that this flower was his own creation. Anyone who has met Bill knows that his enthusiasm is contagious, his generosity unlimited, his manners irresistible, and his flowers perfection. I wanted to know “the rest of the story,” and I knew you would, too.

Please allow this Virginia gentleman to speak for himself:



Bill, many of us have wondered what lead you to daffodils in the first place. Why daffodils? How did this interest start, grow and persevere in your life? What was the first show you ever entered?

I lived and worked in the small town of Martinsville, Virginia. Through a comedy of errors I planted a collection of daffodil bulbs from the Garden Club of Virginia consisting one bulb each of ten varieties. The next year a local club had a small spring flower show. My golfing buddies who had kidded me all winter about growing “buttercups” insisted that I enter the show. Eight of the varieties had one bloom each, which I cut, put in Coke bottles with names attached and put in the show. I won six blue ribbons and two red ribbons.

I had always wanted to be great at something so this proved that it must be growing and showing daffodils. I read, studied and ordered more bulbs. Three years later the Garden Club of Virginia Daffodil Show was

held in the Roanoke, Virginia area and all of the daffodil greats from Washington and Baltimore attended. Nell Richardson was there. I, the unknown “whippersnapper” from Martinsville, had won the most blue ribbons and trophy.

What about your judging experiences?

I have always enjoyed judging but hated to get on a panel with judges that wanted to do a lot of point scoring. A panel of judges is supposed to consist of three qualified individuals capable of inspecting the individual blooms and collections in a class and deciding which he or she thinks is the best. Since there are three people there will never be a tie. Judging “Best In Show” has always been somewhat political with a lot of persuading taking place by friends of the exhibitors.

I remember one time judging with Carey Quinn, who had spent quite a while grooming, smoothing, twisting a single bloom that he took to the head table to be considered for best in show. As I was taking the bloom that I had selected, the stem slipped down in the container, so I pulled it back up. Judge Quinn said to me, “Mr. Pannill, were you not taught that a judge is not to touch a flower being exhibited?” I replied, “I was, Judge Quinn, until I saw what a great grooming job you did on the one you selected, and then I realized that the teacher was wrong.” Judge Quinn’s selection got “Best in Show”.

When do you decline to judge an exhibit?

I am not sure what you mean. If an exhibit does not conform to the show schedule, I hope the classification committee caught it. If not, we don’t judge it. I judge where I am assigned but most judging chairmen know not to assign me to the split coronas or historic.

Do you believe anything has been lost in show practices from then to now, or are we on the right track?

Fifty years ago only named varieties registered with the RHS could be entered in a show. Seedlings were not permitted. I am glad that we can now enter numbered seedlings because it gives a hybridizer an opportunity to see how his seedling stacks up against existing varieties. If he wins blue ribbons then he should consider naming it. If he does not win then he should discard it or send it to the garden. I don’t think a seedling should be entered by anyone but the grower for the reasons just mentioned.

I do not think that the Rose Ribbon is a good award. It is so often awarded to a very inferior flower because it is the only seedling in the show or the best of several poor seedlings. I have won it many times and very seldom for the seedling that was later named and put into commerce.

Who were your early mentors and what advice did they give you?

My first was Harry Tuggle, who lived in Martinsville and had been growing daffodils since his high school days. Harry corresponded with Guy Wilson (best exhibition whites) and Willy Dunlop (great exhibition orange and red cups) and later with Lionel Richardson. Harry had a great collection of exhibition varieties which he lifted every two years. He planted back one or two rows (7 or 14 bulbs) and gave me the rest. Many of these varieties were not in commerce at the time.

Murray Evans in Corbett, Oregon, was my best friend. I would make my crosses in Virginia, send him the seed to plant and spend a month with him every spring drinking wine, telling stories, evaluating my seedlings and marking the selections for him to send back to Martinsville for my further evaluation. For twenty-two summers I would spend ten days with him cleaning bulbs and fishing. He taught me all I know about planting, digging, drying and storing daffodils and fishing.

Murray grew, named and registered some great garden and show varieties but had a limited mailing for marketing them. Some of the Dutchmen would come over every year to visit Murray and buy a stock of varieties to be grown in Holland. That is the way many of my introductions including 'Intrigue' and 'Chromacolor' got to the Netherlands.

Would you share some exhibiting stories?

Years ago, the Garden Club of Virginia show was in Petersburg, Virginia. The afternoon before the show, I spent about eight hours cutting blooms, selecting from stored refrigerated blooms, packing the Coke bottles into crates and loading my station wagon. I got three hours' sleep, got up and started the four-hour drive in the rain. At five AM as I paid to cross a toll bridge I asked myself, "What is a nice boy like you doing in a place like this? Why are you doing this?"

I arrived at the school where the show was being held, bribed the porter to let me in two hours before exhibitors were supposed to be there and entered all the major classes, which means that I won all the major awards. After the President of the Garden Club of Virginia had awarded me the many silver cups, a sweet little old lady came up to me and said, "Are you Mr. Pannill?" I proudly said, "Yes, ma'am," thinking she would tell me how wonderful my daffodils were. She said, "We wish you hadn't come" and walked away. That made it all worthwhile. I never want to take flowers to a show and have the other exhibitors glad to see me. ❀

[Editor's note: "Bill, we're all glad when you come, and delighted to see your flowers, which have become the backbone of our exhibiting rows in our own gardens."]

Notice of the Annual Meeting of the ADS

The annual meeting of the American Daffodil Society, Inc. will be held on Saturday, March 12, 2011, at the Jackson Hilton in Jackson, MS, following the convention dinner, for the purpose of electing officers and directors as provided by the By-Laws, and to take action on and transact any other business which may properly and lawfully come before the meeting.

*By the Order of the Board of Directors
Sally Nash, Secretary*

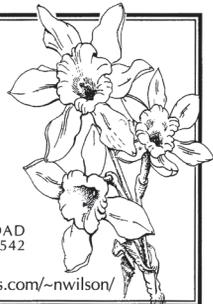


Narcissus

EXTENSIVE LISTING OF
VEGETATIVELY PROPAGATED BULBS

Nancy R. Wilson

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6525 BRICELAND-THORN ROAD
GARBERVILLE, CALIFORNIA 95542
e-mail: nwilson@asis.com
VISIT OUR WEBSITE: www.asis.com/~nwilson/



Find One New Show to Add to Your 2011 Spring

Chriss Rainey,
Awards Chairman

A delightful part of my job as Awards Chairman is having the opportunity to read not just my own local society show schedule but also every schedule in the country. The rules are about the same in each, as are the ADS Awards classes, but there is a wonderful variety of local classes across the USA that I find interesting. St. Louis, for instance has a Club Challenge Class. Each year their club selects a cultivar and gives bulbs of it to the members to grow and bring back to show. So far, they have 12 flowers that are eligible for the class. And this year, St. Louis plans to stage flowers all day and begin judging at 5:30 PM. What a lovely idea! Smack in the middle of “happy hour!” I’ll vote for that!

Several shows are adopting the numbering format first introduced at the national show in Murphys, California last year. This system cleverly numbers each section independently, eliminating an overall consecutive numbering, which can be so very annoying to edit on years when your show is, or is not, the Regional Show, or when you may wish simply to add in a class somewhere in the schedule. For a closer look at this system, look at the ADS website and view the National Show Schedule for this year’s convention in Jackson, MS.

Right now as I write this, hope is all we’ve got. The bulbs are planted, the shows are on the calendar, our travel plans are made, and now all we can do is wait for winter to release her grip. Hope doesn’t seem like much, but here’s what I hope for you: that Mother Nature is kind to your flowers, that you are able to attend at least one more show this year than you did in 2010, that you are successful in winning a ribbon you’ve always wanted, that you make a new friend at a show, that you fall in love with a dozen more daffodils, that you find your way safely wherever you go, and that you return home with good memories. ❁

March 5–6, 2011, Dallas, Texas, Southern Regional Show, Texas Daffodil Society, Dallas Arboretum, 8617 Garland Road, Dallas, TX. Contact: Rod Armstrong, 7520 England Drive, Plano, TX 75025, 972 517-2218, rla1944@verizon.net

March 5–6, 2011, Livermore, California, Pacific Regional Show, Alden Lane Nursery, 981 Alden Lane, Livermore, CA 94550. Contact: Kirby Fong, 790 Carmel Ave., Livermore, CA 94550, 925 443-3888, kfong@alumni.caltech.edu

March 11–13, 2011, Jackson, Mississippi, ADS National Show, Central Mississippi Daffodil Society, Hilton Jackson, 1001 East County Line Road, Jackson, MS 39211. Contact: Loyce McKenzie, 249 Ingleside Drive, Madison, MS 39110, 601 856-5462, *lmckdaffodils@aol.com*

March 19–20, 2011, Murphys, California, Northern California Daffodil Society, Ironstone Vineyards, 1894 Six Mile Road, Murphys, CA. Contact: Bob Spotts, 409 Hazelnut Dr., Oakley, CA 94561, 925 625-5526, *robert_spotts@comcast.net*

March 19, 2011, Barco, North Carolina, The Northeastern North Carolina Daffodil Society, NC Agriculture Cooperative Extension Facility 120 Community Way (at US Route 158 & Avion Parkway), Barco, NC. Contact: Clay Higgins, P.O. Box 369 Harbinger, NC 27941, 240 632-0002, *chiggins@comcast.net*

March 12–13, 2011, Amity, Oregon, Oregon Daffodil Society, Amity Elementary School, 302 Rice Lane, Amity, OR 97101. Contact: Nancy Ellis, 16501 SE Fairview, Dayton, OR 97114-8620, 503 868-7507, *ellis@onlinenw.com*

March 19–20, 2011, Atlanta, Georgia, Georgia Daffodil Society, Chattahoochee Nature Center, 9135 Willeo Road, Roswell, GA 30075. Contact: Bonnie Campbell, 590 Sandy Creek Road, Fayetteville, GA 30214, 770 461-7066, *shade007@bellsouth.net*

March 26–27, 2011, Knoxville, Tennessee, Southeast Regional Show, East Tennessee Daffodil Society, University of TN Agriculture Campus. Contact: Lynn Ladd, 1701 Westcliff Drive, Maryville, TN 37803-6301, 865 984-6688, *lladd1701@bellsouth.net*

March 26, 2011, Conway, Arkansas, Arkansas Daffodil Society, Library of Faulkner County, 1900 Tyler Street, Conway, AR 72034. Contact: Char Roush, *cmroush@windstream.net*, 870 942-7957

March 26–27, 2011, Fortuna, California, Fortuna Garden Club, Fortuna River Lodge Conference Center, 1800 Riverwalk Drive, Fortuna, CA. Contact: Janean Guest, 707 498-3241, *janean@shovelcreek.com*

March 26–27, 2011, Albany, Oregon, Oregon Daffodil Society, Heritage Mall, 1895 East 14th Street, SE Albany, OR 97321. Contact: Peggy Tigner, 27861 Pine View Road, Brownsville, OR 97327, 541 466-3429, *tigner@centurytel.net*

March 26–27, 2011, Gloucester, Virginia, Garden Club of Gloucester, Ware Academy, 7936 John Clayton Memorial Hwy, (Route 14) Gloucester, VA. Contact: Jean Johnson 804 693-5280, *cricklhouse@aol.com* or Marianne Bowles, 804 694-5250, *bowles.robertmarianne@gmail.com*

April 2–3, 2011, Portland, Oregon, Oregon Daffodil Society and the Portland Chapter of the American Rhododendron Society, Crystal Springs Rhododendron Garden, SE Woodstock Blvd. and SE 28th Ave. Contact: Steve Vinisky, 21700 SW Chapman Road, Sherwood, OR 97140, 503 625-3379, stevev@cherrycreekdaffodils.com

April 2–3, 2011, Nashville, Tennessee, Middle Tennessee Daffodil Society, Cheekwood Botanic Gardens, 1200 Forrest Park Drive, Nashville, TN 37205. Contact: Ann McKinney, 5134 Remington Dr., Brentwood, TN 37027, 615 377-6848, annmckinney1@aol.com

April 2, 2011, Jeffersonville, Indiana, St. Paul's Episcopal Church, 321 East Market Street, Jeffersonville, IN 47130. Contact: Sue Bartle, 812 945-8219, suebartle@yahoo.com,

April 2–3, 2011, Princess Anne, Maryland, Somerset County Garden Club, Teackle Mansion, Mansion St. Contact: Lou Whittington, 410 546-2641, louwhittington@aol.com or Dianne Ward, 410 968-0952, memorie@dmv.com

April 2–3, 2011, Richmond, Virginia, Virginia Daffodil Society, Lewis Ginter Botanical Garden, Edu. Bldg., 1800 Lakeside Ave., Richmond, VA 23228. Contact: Linda Simon, 10020 Stone Path Drive, Ashland, VA 23005, 804 752-7598, linda.simon@comcast.net

April 3, St. Louis, Missouri, Greater St. Louis Daffodil Society, Missouri Botanical Garden, 4344 Shaw Blvd., St. Louis, MO 63110. Contact: Gary Knehans, garykipw@yahoo.com or Lynn Slackman, dslackman@aol.com

April 5–6, Severna Park, Maryland, Dist. II, Federated Garden Clubs of Maryland, Our Shepherd Lutheran Church, 400 Benfield Road, Severna Park, MD. Contact: Marie Coulter, 342 Prestonfield Lane, Severna Park, MD 21146-1512, 410 647-8971, frankandmarie@verizon.net

April 6–7, 2011, Sweet Briar, Virginia, Garden Club of Virginia, The Florence Elston Inn and Conference Center at Sweet Briar College, 450 Sweet Briar Drive, Sweet Briar, VA 24595. Contact: Melanie Christian, 434 384-1881, mschristian@gmail.com

April 9–10, 2011, Cincinnati, Ohio, Midwest Regional Show, Southwestern Ohio Daffodil Society, Cincinnati Zoo and Botanical Garden, 3400 Vine St., Cincinnati, OH 45220, Tree Tops Room. Contact: Linda Wallpe, 1940 Gregory Lane, Cincinnati, OH 45206, 513 221-4140, lwallpe@gmail.com

April 9–10, 2011, Wichita, Kansas, Wichita Daffodil Society, Botanica, the Wichita Gardens, 701 North Amidon Avenue, Wichita, KS. Contact: Margie Roehr, 594 North Broadmoor, Wichita, KS 67206, 316 682-3519, *horse_daffy@cox.net* or Ray Morrissette, 316 636-5562

April 9–10, 2011, Wheaton, Maryland, Washington Daffodil Society, Brookside Gardens, 1800 Glenallan Avenue, Wheaton, MD 20902. Contact: Donna Clausen, 3525 Trinity Dr., Alexandria, VA, 703 751-6042, *doric44@aol.com*

April 12, 2011, Rye, New York, Little Garden Club of Rye, The Osborn Retirement Community, 101 Theall Road, Rye, NY. Contact: Robin Russell, Two Flagler Drive, Rye, NY 10580, 914 967-8044, *rdhr@mindspring.com*

April 12, 2011, Upperville, Virginia, Upperville Garden Club, Buchanan Hall, 8649 John S. Mosby Hwy, Upperville, VA. Contact: Barbara Sharp, 540 554-4949, *bsharp@rstartmail.com*

April 13–14, 2011, Indianapolis, Indiana, Indiana Daffodil Society, Nature Center at Holiday Park, 6363 Spring Mill Road, Indianapolis, IN 46260. Contact: Sara Kinne, 8899 Baby Creek Road, Bloomington, IN 47408, 812 332-5603, *skinne@kiva.net*

April 15–16, 2011, Morristown, New Jersey, New Jersey Daffodil Society, Frelinghuysen Arboretum, 53 East Hanover Avenue, Morristown, NJ. Contact: Ray Rogers, 503 Lee Avenue, North Brunswick, NJ 08902, 732 249-9282, *rayro@optonline.net*

April 16–17, 2011, Columbus, Ohio, Central Ohio Daffodil Society, Franklin Park Conservatory, 1777 East Broad St., Columbus, OH. Contact: Phyllis Hess, 3670 East Powell Rd., Lewis Center, OH 43035-9530, 614 882-5720, *daffyphyll@insight.rr.com*

April 16–17, Kennett Square, Pennsylvania, Delaware Valley Daffodil Society, Longwood Gardens, 1001 Longwood Road, Kennett Square, PA 19348. Contact: Jocelyn Thayer, 610 399-0903, *j.thayer179@verizon.net*

April 16, 2011, Washington, Pennsylvania, Daffodil and Hosta Society of Western PA. Contact: Mark Gresh, 5209 Glenwall Drive, Aliquippa, PA, 814 418-2380, *gresh101@hotmail.com*

April 16–17, 2011, Chambersburg, PA, Northeast Regional Show, Chambersburg Garden Club and Tuscarora Daffodil Group, First Lutheran Church, 43 West Washington Street, Chambersburg, PA 17201. Contact: Richard Ezell, 334 Baltimore St., Gettysburg, PA 17325, 717 334-2304, *brownezell@earthlink.net*

April 16–17, 2011, Youngstown, Ohio, Fellows Riverside Gardens Daffodil Show, Fellows Riverside Gardens, Mill Creek MetroParks, 123 McKinley Ave., Youngstown, OH 44509. Contact: Norma Roden, 330 740-7116 x 206, norma@millcreekmetroparks.org

April 19–20, 2011, Towson, Maryland, Middle Atlantic Regional Show, Maryland Daffodil Society, The Shops at Kenilworth, 800 Kenilworth Drive, Towson, MD 21204. Contact: Joan Bender, 410 744-8639, joanbender@comcast.net

April 24–25, 2011, Cleveland, Ohio, Western Reserve Daffodil Society, Cleveland Botanical Garden, 11030 E. Boulevard, Cleveland, OH 44106. Contact: Dan Bellinger, 341 Akron Rd., Wadsworth, OH 44281, 330 336-6314, cuyahoga@neo.rr.com

April 27–28, 2011, Greenwich, Connecticut, Greenwich Daffodil Society, Christ Church, 254 East Putnam Ave., Greenwich, CT. Contact: Susan Schieffelin, 42 Bruce Park Dr., Greenwich, CT 203 861-4130, sustps@aol.com

April 30–May 1, 2011, Glencoe, Illinois, Midwest Daffodil Society, Chicago Botanic Garden, 1000 Lake Cook Road, Glencoe, IL 60022. Contact: George Dorner, 20753 Buffalo Run, Kildeer, IL 60047, 847 438-5309, george@dorners.net

April 30–May 1, 2011, Nantucket, Massachusetts, New England Regional Show, Nantucket Garden Club, Bartlett's Farm, 33 Bartlett Farm Road, Nantucket, MA 02554. Contact: Carol Barrett, 508 325-0618, carolb@nantucket.net

May 7–8, 2011, West Boylston, Massachusetts, Seven States Daffodil Society, Tower Hill, West Boylston, MA. Contact: Nancy Mott, 38 Perkins Rd., Greenwich, CT 06830, 203 661-6142 grancymott@aol.com

May 7–8, 2011, Reston, Virginia, Washington Daffodil Society Late Show, St. John Neumann Catholic Church, 11900 Lawyers Rd., Reston, VA 20191. Contact: Chriss Rainey, 2037 Beacon Place, Reston, VA 20191, 703 391-2073, triller7@verizon.net

May 14–15, 2011, Minneapolis, MN, Daffodil Society of Minnesota, Bachman's Heritage Room, 6010 Lyndale Ave. South, Minneapolis, MN 55419. Contact: Margaret Macneale, 4530 Douglas Ave., Golden Valley, MN, 55416, c. 612 581-3426, maccohen@comcast.net and mmacneale@jfcsmpls.org or Mike Berrigan, 651 779-6372, mrberrigan@mmm.com

Beyond the Daffodil Portrait

Through the years, we have had in-depth articles in the Daffodil Journal about photographing daffodils, but these have all seemed to focus on taking one cultivar's picture, and then another. But exhibitors and local show photographers also want to capture the larger collections, for Daffnet, the Daffodil Journal, and local scrapbooks.

It seemed timely as well as helpful to refocus on capturing on film the beauty of large collections, always tricky, and also on the camera in the daffodil landscape, and, of equal importance, the people at our daffodil gatherings.

Photographing Collections in the Daffodil Show

[Kirby Fong, Livermore, CA, and Tom Stettner, Cincinnati, OH, fill the Journal pages with their carefully plotted photographs of large collections. They were asked to share their experiences.]

What are the five most important things you have learned about successfully photographing large daffodil collections?

Kirby Fong:

1. Automatic exposure is unlikely to work on a big collection. It will assume that the background, which is typically dark, needs to be lightened, and in the process will overexpose the flowers.
2. With a single daffodil, you can photograph the flower from the angle that flatters it. For a big collection, you pretty much have to photograph it from directly in front; a bigger problem is that flowers in one row can be hidden by flowers in the row in front. Sometimes you have to decide: "Do I want the photograph to preserve the staging or show all the flowers?"
3. Usually big collections have to be photographed in place. If the wall isn't a suitable background, try to use a temporary background, such as a tri-fold foam display board, the kind students use for their projects at Science Fairs.
4. Lighting is another difference when shooting large collections. I like diffuse natural light but this is usually not available. For a big collection, you will need to get further back. Because I want to get the colors right, I use a flash (without diffuser) held a few feet above the camera, to cast any flower shadows low on the background, so they are not prominent in the photograph.
5. It is very important to write down what flowers are in the collection at the time you take the picture. Make sure the collection is complete before you photograph it, even if you have

to borrow a missing flower from the winners' table.

Tom Stettner:

Tom's top five important considerations are:

1. The distance between the lens and the subject. The closer the lens is to the subject, the better the focus will be, and thus, more detail in the photograph.
2. The color of the light shining on the flowers. "White Balance" is most important.
3. The focal point used to get a clear image. On the larger collections, generally, the center of the composition is the best focal point, but that can vary. Depth of Field is my top concern.
4. The composition angle from the lens to the collections. Photographing from a higher viewpoint puts the flowers on a more level plane in the picture. It is best to have the camera as high as possible to have the rows as much on the same plane as possible, for proper focus of the entire collection.
5. Background color and size. This is especially important in larger collections.

What are your most important considerations when photographing a vase of three or a three-stem exhibit?

Tom: White Balance and focus

Kirby: If the symmetry of the staging has been lost because the exhibit was jostled, I try to restore the symmetry if it was obviously there originally. Sometimes I move all the flowers a little closer together, so I can move my camera closer. I sometimes turn the outer flowers slightly toward the camera to narrow the exhibit. I do not move or photograph collections until after the judging is complete. 🌸

[Editor's note: A photographer should always have the permission of the Show Chairman to move or rearrange any flowers from the show and always only after judging is completed.]

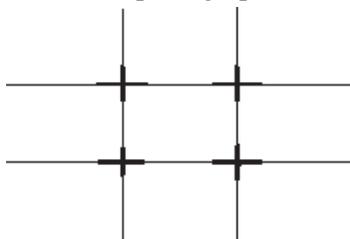


Daffodil Vignettes: “A Brief Scene”

[Becky Fox Matthews, of Brentwood, Tennessee, very often returns from a daffodil journey with small, charming, mood-capturing shots that most appropriately could be called vignettes. She tells us how she imagines, composes, and captures them with her camera.]

Encarta defines a vignette in three ways: “a short descriptive piece (of literary writing)”, “a brief scene”, and “a painting, drawing, or photograph that has no border but is gradually faded into its background at the edges.” Each of these three definitions describes something I look for when I see a scene I want to capture. It is often impossible to fit an entire natural or garden scene in the camera frame, so I look for an angle where I can capture a visual excerpt or a short descriptive piece of the scene. And I do find that if the scene blends into the background at the edges, you can have the illusion that the view is much bigger than what the photograph shows.

The classic photographers’ Rule of Thirds is a very useful tool to help frame a pleasing scene. Imagine dividing your photo into nine even sections or into thirds both horizontally and vertically (see diagram at right). Try to position a focal point, or something of interest, at the



intersection of the lines (represented by plus signs in the drawing). That focal point can be a person’s face, a single flower, a bed of flowers, the end of a walkway, a statue, just about anything! Don’t box your subject in the center of the photograph or have the visual lines of the objects (plants, flower beds, walkways, for example) splitting your photo in half. Instead of putting that horizon in the center of your frame, put it a third from either the top or bottom of the frame. Look for sweeps of beauty—curved or straight lines that can draw the observer’s eye through the landscape to converge at one of the focal points located a third in from any corner of the photo.

Keep an eye out for objects better left out of your scene and find an angle that will do just that. A classic mistake you want to avoid is a tree or telephone pole behind a person that, in the photo, will surely look like it is sprouting from the top of their head. Move to find a better angle or have your subject move to avoid the “attachment” of the unsightly appendage. Get out there and practice. If you’re shooting digital, all you’ve got to lose is a little of your time. 🌸

Photographing Daffodils in the Landscape

[Robert Darling of Washington, DC is ADS Photography chairman, so he shares insights into this skill with us.]

Wordsworth celebrates his daffodil landscape with words. How do we translate his poesy, the “crowd...of golden daffodils,” the lonely cloud, the lake, the jocund dance, into a two-dimensional picture plane, an image space, a photograph? Accept the challenge of photographing daffodils within the larger landscape. Wordsworth painted his picture with language; in photography we often do this with digital images. Our wonderful technology today enables us to be artists. As artists we seek images that emotionally interest, inspire and compel us to capture the passion of the moment. To select images worthy of celebration we need to move beyond snapshots. Our point of view needs to design the image in our viewfinders, to consciously compose the design? How critically do we look into that image—before we press the shutter?

Several years ago at the ADS Convention in King of Prussia I spoke of the image space, the picture plane, and ways to successfully plan and organize a two dimensional composition. The photographer, Joe Miller, considering the picture space, wants us to “see” into the image from our point of view via the viewfinder, to consciously plan the entire picture, before pushing the shutter. His “four C’s”—Composition, Craftsmanship, Creativity and Content—drive success in capturing the image and also in judging its effectiveness. Composition, Joe feels, might trump Craft, although we need to master technical matters to excel. Long before we knew of pixels, the verities of composition guided artists for millennia. Their creativity and what they wanted to say, the content of the work, were vital to making an image fit in two-dimensional space and speak to us with an artist’s intensity.

The Rule of Thirds

Two important tools guide our composing in two-dimensional space, the Rule of Thirds and the Golden Ratio or Golden Mean. In King of Prussia we took a sheet of plain paper, folded it into three equal parts horizontally and then three equal parts vertically. When unfolded, the sheet shows a “grid” of creases with nine rectangles in the same ratio of the original $8\frac{1}{2} \times 11$ sheet. Try doing this. Artists discovered over time that placing important parts of their picture, the focal point, on these lines or one of the four places where the lines intersect, make the most pleasing and compelling images. Ask yourself as you see into the viewfinder, what interests you in this scene? Ask where you want to intentionally place

those interests within your picture? Do this for yourself; see what works best for you.

When you're comfortable with the notion of thirds, you can try other things as a conscious break with the "rule". Striking shots might be found outside the guideline. Experiment, **see** into the image and discover. Knowing the Rule of Thirds also helps when later you crop and reframe images to perfect the composition.

Toward Success

More than the abstract rules of composition, when we photograph daffodils in the landscape, we ask what role the flowers play to make the image work. We pause and assess the larger scene and the many factors needing mastery to achieve success.

Scale: An inherent challenge involves the combination of a large landscape with the much different scale of the blooming daffodil. A beautiful lake and sky with yellow spots does not a crowd of daffodils celebrate. We're less interested in the individual beauty of the flower than in the effect of the mass and how it informs the landscape, how it flows into the scene leading our eye through the picture plane.

Depth of Field/Camera Angle: A knowing clever use of depth of field, (do use a tripod) and the camera angle chosen—high, low, mid-waist, etc. presents the daffodils very differently in the landscape. Test your camera and play with the depth of field settings. A flower in focus, if it dominates the scene commanding an important position in the composition, might succeed even if the background moves out of focus. Better, the effect of a dramatic close-up in focus and a clean clear background could build a winning image.

Foreground: Most important, the considered use of the foreground to set off, frame and emphasize the surrounding landscape, still keeping the daffodil primary in the scene, takes your landscape view beyond the ordinary. Where do you place the foreground using the Rule of Thirds in contrast to the rest of the landscape you wish to capture? Does it lie parallel to the horizon or lead diagonally into the scene and guide your eye to the mountain, sea, tree or cloud beyond?

The Sky: The role of the sky, if in your composition, will add or detract. As background, how does it bring focus to the daffodil? Does the movement of the flowers, the rush of the leaves, amplify the sky and clouds? Wordsworth did that with his phrases.

The Horizon: Look to the horizon. Is it straight or do you want to distort this usually stable position? Some judges freak when the horizon does not appear straight, parallel to the earth. Does this familiar aspect of

a landscape, placing us securely within our relationship to the planet, help the overall composition of your picture, or not? If important, where do you place it to follow the Rule of Thirds? What is communicated when the horizon is not parallel to the earth?

Line/Movement: Lines and movement, the direction and flow of the daffodils in the scene, become very useful elements in making your picture distinctive, giving your content a “wow” factor. Lines lead the viewer’s eye into and through your image, helping the elements of the picture communicate a story to us as viewers.

Change of Vantage Points: Try other views than the expected. Move around. See the scene from another place. Discover what you like best.

Use the Golden Hours: Note and work with the time of day. The “Golden Hours” early in the morning and late in the day provide the most dramatic light angles to activate a scene. Backlight glinting through the perianths of the flowers brings them to life. Sidelight casting shadows of the coronas on those glowing perianths dramatize the shape of the flowers.

Work with the Weather: I’ve a number of photos where the wind blows the leaves and the flowers, giving a wonderful line and direction to the image and making you almost feel the blustery day. A spring scene of still grayness comes to life with the intense color of daffodils. Enhance this subtler beauty. Find in the scuttling clouds the erratic bright highlights that happen, then focus on one spot or another. Don’t rush. When the bit of sunlight hits the clump of daffodils, find that focal point; place it on an intersection of your grid of thirds. Slow down, Miller admonishes. Then press the shutter. You might win the Wells Knierim Award with such a carefully composed and crafted picture.

A noted *National Geographic* photographer categorizes as proper subjects for “Landscapes” flowing water, sky, mountains, trees, rocks, fields, etc. As daffodil photographers, we want to bring the daffodil into those landscapes in ways that tell us spring has come to the fields, the great mountains, the rill and woods. Our photos tell a story of the daffodil’s impact on the landscape. Our images become more than a geographic recording of the land. They speak of a season of rebirth, of comfort to us coming from the cold thrall of winter. In an ADS Photo show, our images dramatize how daffodils awaken the land, change it and gladden our hearts.

The great English Landscape painter Gainsborough found focus by including a few people, an animal, a rustic cart or a building in his paintings. These details give a sense of scale and focus to his immense landscapes. Use such details with your daffodils to activate the image, to enlarge your story, to make the content of your picture speak. Note the ways the daffodils inform your scene. Do they make you want to see far

into the image space, to capture your passion, to cheer the spring and dance with the daffodils?

Take your camera into the field this spring. Find compositions that compel you capture them. Lift your viewfinder. Attend to the composition carefully, use good craftsmanship—focus and expose the image well—let it speak to you, and communicate its story with us. Tap into your creativity. Compel us to see the land awaking with the glory of spring's flowers in a new way. And, most important—enter your photograph into a celebratory daffodil show. ❁



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Photographing People in the Daffodil Community

[Phyllis Hess of Columbus, OH, and sometime Tampa Bay, FL, takes endless pictures of the people who make up our daffodil world. When the cultivars and the collections have faded from our memory, these people pictures will still enchant us.]

One of my photography teachers, years ago, once told me “If you want to take good photos of people, first you have to like people,” meaning that if you do not have a real desire to show people at their best, stick to landscapes.

Everyone has a “good side.” If they don’t know which side it is, you can tell by having them look first one way and then the other. And never take “chin shots,” always have the camera at an angle so that you are looking slightly down at the chin. I am short so sometimes that has involved standing on something, or holding my camera above my head for a shot, or having my subject be seated.

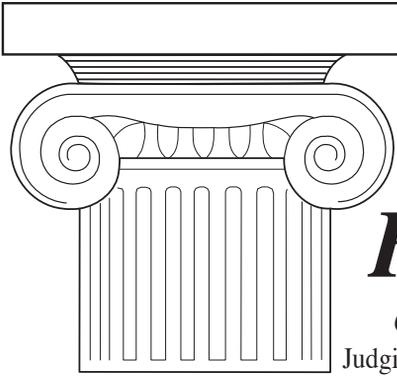
I believe I have been fortunate enough to somehow find a way to make folks relax and enjoy the process, instead of becoming all “stiff” and “posing.” Sometimes it is a joke, asking them to say some outrageous thing instead of “cheese” that causes the subject to relax just that little bit that makes a good photo.

It never hurts to distract a subject, and then wait for them to turn back and catch them a bit unaware, so they don’t “pose.” It’s a timing thing. You just catch folks at their best. I try to make them relax and forget the camera is on them.

Digital cameras are great; you can shoot several pictures if the first one doesn’t work. You can tell the subject what you need them to do in the next shot—look up a little, look down, a little more to the right—just experiment and see what works for you.

Not to mention any names, but there are a few ADS members that I have finally, finally gotten a great photograph of, just by working with them a little. 🌸





JUDGES FORUM

Carolyn Hawkins | *Julie Minch*
Judging Schools Chairman | Judges Credentials

Judging Schools for 2011

School III, Dallas, TX, March 5–6, 2011: Contact Mary Ann Moreland, 528 E. Tripp Road, Sunnyvale, TX 75182-9547, 972 226-2787, geray@aol.com

School II, Jackson, MS, March 10 with ID ready on March 9, 2011: Contact Carolyn Hawkins, 7329 Kendel Court, Jonesboro, GA 30236, 770 855-4248, carolyn9999@comcast.net

School I, Barco, NC, March 18, 2011, all parts on one day. Contact Clay Higgins, 240 632-0002, chiggins@comcast.net

School II, Cincinnati, OH, Cincinnati Zoo & Botanical Garden, 3400 Vine Street, April 10, 2011, with ID ready on April 9. Contact Bill Lee, 4606 Honey Hill Lane, Batavia, OH 45103, 503 752-8104, blee811@aol.com

Refreshers for Accredited Judges

March 13, 2011, ADS Convention, Jackson, MS, “Don’t Misjudge the Oldies,” on Historic Daffodils. Sign up on convention registration form. Contact: Julie Minch, ADS Credentials Chairman, julesmin@gmail.com

April 3, 2011, Princess Anne, MD, Sarah Done House behind Teackle Mansion. Contact: [Lou Whittington@aol.com](mailto:LouWhittington@aol.com)

Joanna Tilghman—“Staging Blue Ribbon Collections”

Dottie Howath—“Do Daffodils Have Bad Hair Days?”

Show Chairmen and Judges: Please read the Judges Forum in the December Journal about using the 90+ rule for collections. It is only necessary to use this rule if Student Judges are entered. Remember to mark the card “90+” if it merits it, and initial it.

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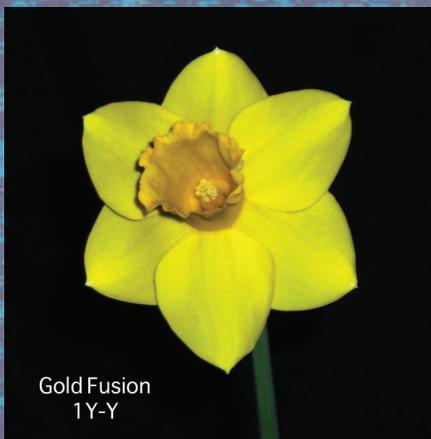
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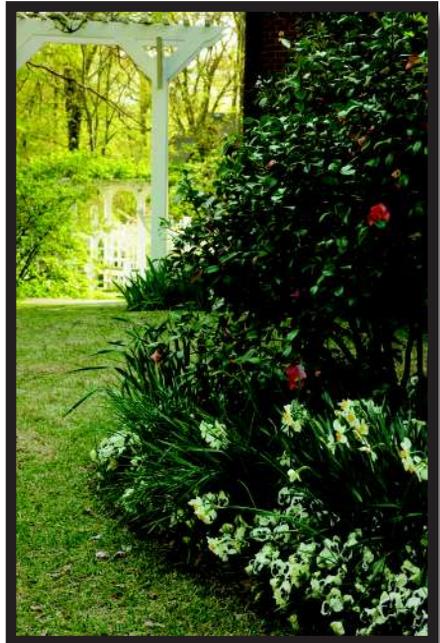
The Garden at the Eudora Welty House



[Susan Haltom photograph]

The historic garden at the Eudora Welty House in Jackson, Mississippi has a double focus. The main back garden, above, is preserved as it was when World War II began, based on Chestina Welty's maps and order lists. Many of the bulbs are from those original plantings. The design was restored based on Eudora's photographs from from the kitchen roof.

The front garden, shown at the right focuses on the 1980s camellia garden which was Eudora's special delight. This is an ADS Display Garden.



©Langdon Clay photo

The Growing Trends of School Gardens

Kate Orme Carney
Youth Chairman

At the Robert E. Lee Elementary School, a public school in Dallas Texas, beautiful daffodils have been planted on the grounds over the last five years with the help of Texas Master Gardener's Susan Flanagan and Ann Hibbs (who along with her two young daughters are ADS members). Each grade planted the bulbs, many of which were supplied by Keith Kridler. Then they were picked and shown at the Texas Daffodil Society show this past March. Rod Armstrong and Keith were the judges. When the show was over, the flowers with their ribbons were displayed in the school hallways for students, teachers and parents to admire.

There was also an art contest among the first graders where a single daffodil flower was picked from the school garden and each student rendered their own interpretation. Ribbons were also given out to the winners and the TDS awarded prizes of sketchbooks, crayons and colored pencils.

In the ADS Southern Region summer 2010 newsletter, Ann Hibbs, the Regional Vice President, wrote about these school projects and had words of advice: "Have you sponsored or encouraged a young person to get out in the garden lately? You just never know when you might be stimulating interest, building confidence or fostering a lifelong love of gardening and growing daffodils!"

Getting started and taking that first step is always a challenge but at Granny's Garden School in Loveland, Ohio, where Mary Lou Gripshover has volunteered and taught about the daffodil (see *The Daffodil Journal*, September 2009 for that story) the garden program is a huge success. Known also as the Schoolyard Nature Network, the garden program is financially independent of the school system. It's a 501 (c) (3) non-profit program established in 2006. They offer workshops and lesson guidelines as to how to set up a successful program, information about which can easily be found at www.grannysgardenschool.com, for those interested in starting your own school garden program or needing help with an existing one. As you will see by their example, the whole community gets involved and with the use of social networking sites like Facebook, many supplies and needs can be accommodated as well. Funding from private donors and overall fundraising is essential to maintain these programs. But the goal is to help students on public school grounds to "experience nature, the satisfaction of growing their own food and to appreciate the simple

pleasure of picking a flower”.

The first step in any public school garden project should be to set up a communication link with the Building and Grounds maintenance personnel so that guidelines are set for the outdoor classrooms. Raised beds, for example, are wonderful from the horticultural point of view, creating good drainage. But from the maintenance side it creates more work to keep those edges trimmed when budget cuts have already reduced the staff and man hours needed to keep things tidy. Also, all the building materials need to be scrutinized so that old tires and railroad ties and treated lumber which could leach toxic chemicals into the soil and ground water are not used. Instead the use of cedar or the new plastic wood or stone is a safer choice to contain the beds. Loveland has their raised beds surrounded by wood chip mulch to limit weeds and the need to cut lawn grass.

The maintenance of the school garden needs a year-round plan to address its needs during school breaks and holidays too. You need to create a summer plan to deal with the weeding, irrigation and any harvest required for plants other than the daffodils. And irrigation requires a water source, which is another topic to discuss with building maintenance before the garden is created.

A well-thought out plan is essential so that all involved are satisfied with the results and both sides come together for the project hoping not to create a dilemma such as the foliage being cut down to neaten the grounds, which results in destroying next year’s flower development. The Granny’s Garden school has worked out many of the glitches and the transformation of their school into a garden full of beauty is a wonderful goal for anyone to envy. The before and after pictures on their web site say it all.

I am heartened to see the return to the garden as a source of beauty and food and continuing education of nature. I hope the stories of others’ success will inspire more to try their hand at motivating our next generation of gardeners and flower (read “daffodil”) enthusiasts. 🌸



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An Early Spring and a Late Show
or
Who Put All These Daffodils in My Refrigerator?

Margaret Macneale
Daffodil Society of Minnesota

This is a tale of a late daffodil show, and blooms opening earlier than we Minnesotans have ever experienced before. Our story begins in the fall of 2009. It was a warm fall here in Minnesota, followed by deep snow before the ground froze solid. Nevertheless, we were feeling very smug—with all that snow, our late show (May 15–16) should be perfect. Then, like the rest of the US, spring 2010 came early and with a vengeance; day after day in the high 40s to 60s is unheard-of for March in Minnesota! As several of us left for Murphys, CA for the national convention, we were conscious that the deep snow was almost gone. Snowdrops and early crocuses were ready to bloom, and daffodil foliage tips were already evident. Oh dear—that’s way too early for Minnesota, even when our show is on the front end of Mother’s Day, and this year it was scheduled for the weekend after!

In early April our members brainstormed what to do. Is it possible to refrigerate blooms for as much as six weeks? Several of us had tried two to three, but **six**? Could we realistically have a show? We decided **yes**, let’s find a way!

Here is how we did it

Finding refrigerators

We encouraged members to ask neighbors if they had a spare refrigerator. Our next door neighbors had one in their garage, plus we have a small one in our basement. During the last week, I ended up putting some blooms in my mother-in-law’s basement fridge, too.

Getting the temperature right

Michael Berrigan said that 34 degrees is ideal. Edie Godfrey had two refrigerators full, but one froze. Oops! I had several containers freeze solid—bye, bye entries for vases of three. We learned that a refrigerator thermometer is a must, but that the normal ones aren’t very accurate. My husband, Gary Cohen, took on the task of finding digital ones. He checked all the local gourmet cooking stores, but theirs were very pricey. Good old Google came through—Gary found a source online for about \$4 each, so we ordered a dozen, which I later gave to folks who exhibited. I found that 36 degrees worked best for me.

Anything's possible, if enough people put their minds to it.



Checking the blooms, recutting stems and changing the water

I recut stems and changed the water weekly, but I learned the hard way that too much handling dooms the blooms (4 to 6 weeks is a long time!). There's a magic point where you just have to leave them alone and hope. While checking, we all learned to be ruthless about discarding blooms that were dying.

Keeping humidity high in frost-free refrigerators

Everyone has their own tricks, but I have found wet towels and setting the containers in deep pans full of water helps a lot. Other people lightly spray the blooms or 'tent' them in plastic bags.

We picked and picked and groomed and groomed and packed refrigerators full. For me, it seemed as if I did nothing else after work each day but pick, groom, and carry blooms next door and to our basement. I ended up being able to enter blooms that were 4 weeks old, and a few 5 weeks, but that was pushing it. For me, nothing lasted longer than that. Michael Berrigan had predicted that Division 6s would last the best, and they did very well for most of us.

As all this went along, the weather just kept getting warmer and warmer. Finally May 15th arrived, a 74 degree day. Our gardens were well into Division 9s, but our refrigerators were full of daffodils. Some of our less experienced exhibitors didn't try to store blooms, so we had half the number of usual folks (10 vs. 20). But after all our hard work, we had a record number of stems (841, up 22% from the prior year), and an 11% increase in horticulture entries (334). Division 1s were few and far between, but most everything else was well represented, and of course the later divisions had many more blooms than ever before.

We love our host site, Bachman's Floral Home and Garden Center, because it has a climate controlled exhibit space, and it gets lots of gardener traffic. We asked the staff to make the room very cold, to keep the blooms as fresh as possible (at least through judging!). As Murphy's Law would have it, however, the air conditioning in the exhibit room died during Saturday afternoon! We kept thinking that the room was getting warmer, but we attributed it to the doors being open to the public. Lo and behold, before closing up the show Saturday evening, the staff told me that the cooling system had failed for that part of the building. I went home Saturday night expecting to come in Sunday morning to completely dead flowers, and the need to tear down the show immediately. But bless their hearts, Bachman's called in their staff and fixed it overnight! The exhibit room was nice and cool—the show could go on for the rest of the day.

Throughout the weekend, visitors were very surprised that we had

any blooms at all, as daffodils were long past in most people's gardens. We put up signs to explain what we had done to store the blooms. Every visitor was amazed! And we remain very proud that we persevered and beat Mother Nature at her own game. 🌸

Special thanks to the members of the Daffodil Society of Minnesota who stored blooms and exhibited: Michael Berrigan, Denis Dailey, Kathy Julius, Edie Godfrey, Sue Nyhammer, Sheryl Cohen, Gary Cohen, Margaret Macneale, Myrna Smith, and Ethel Smith.



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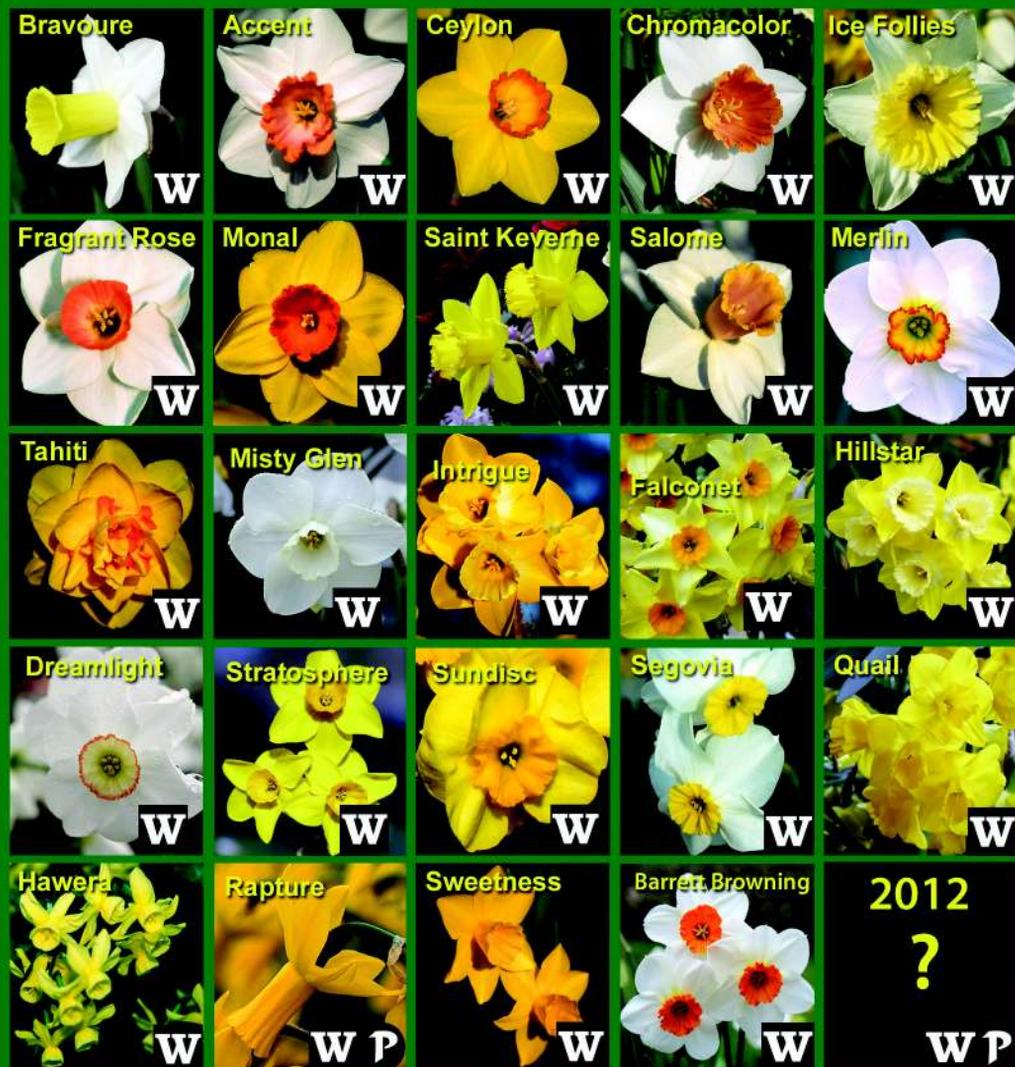
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PRESENTATIONS FOR AUDIENCES

†**A Guide to Daffodils, 2005**, Bankhead

†**Daffodils in the Landscape, 2005**, Bankhead

†**Miniature Daffodils, 2005**, Bankhead

†**New Developments in Miniature Breeding Around the World, 2008**, Bankhead

†**Outstanding Modern American-Bred Daffodils, 2005**, Bankhead

†**Show Winners 2009**

†**Show Winners 2010**

†**World Daffodil Tour, 2008**, Fong

†**Exhibiting and Judging Historic Daffodils, 2010**, ADS Historics Committee

Judging Intermediates, 2010, Spotts, video DVD

NEWER REFERENCES FOR INDIVIDUAL STUDY

Historic Daffodils, 2007, reference collection of photographs

†**Intermediate Daffodils, 2006**, reference collection of photographs

†**Miniature Daffodil Cultivars, 2006**, a reference collection of photos

†**More Than You Ever Wanted to Know About Daffodils, 2006**, Hess, a large compendium of daffodil information

Division 10 and the Warm Climate Revolution, 2008, Trevanion, mostly Trevanion seedlings

Miniatures Downunder, 2008, Trevanion, mostly Trevanion seedlings.

Prevention and Management of Daffodil Diseases, 2007, Chastagner, slides from a 2007 talk

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American Daffodil Society Yearbooks, 1956, 1957–58, 1959, 1960, 1961, 1962, 1963, 1964, and **Washington Daffodil Society Yearbook 1955, DVD**

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Archival ADS Library—George Lee’s Notebooks and Barbara Fry’s notes on Tazettas, DVD

The Daffodil Journal 1964–2004, DVD [\$40]

Historic Daffodil Catalogs, archival information, DVD

Hybridizing & Health, archival selections from the ADS Library

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Miniature List	found on ADS website
List of Judges	request from: julesmin@gmail.com
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