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Front cover: Jason Delaney’s photograph of just a sampling of alluring garden daffodils from his hybridizing over the past decade (the story begins on page 4)

Back Cover: Daffodils can be found everywhere at Ironstone Vineyard!
Kirby Fong photograph
What is your first recollection of discovering daffodils; or, perhaps, of daffodils discovering you? Maybe in your youth, a profound moment forever secured your interest. Maybe a pastoral landscape where daffodils were left to naturalize caught your eye and stirred your curiosity? Maybe it was an old, abandoned house and garden, or a field where a house once stood, whose relict daffodils and other, now wild flowers lured you by moonlight, with shovel in tow, providing an exhilarating feat of horticultural liberation and a start to your burgeoning collection. Botanical gardens and arboreta oft celebrate spring’s arrival with floral shows and even ceremonious festivals honoring the daffodil; maybe you visited at just the right time? For many, it was through a gardening relative or friend, or from one of those interesting daffodil society members you met at a show, that graciously provided your very first bulbs, thus the beginning of a long and colorful future.

The first daffodils to capture our interest, by our own definition, were likely beautiful, pretty, and colorful; lovely and charming, even. For those who delved further into their new-found interest, the discovery of fragrances sweet to spicy warranted copious bouquets for the house and to share with others. Doubtful, I’m sure, did your beginner’s lexicon for
describing these flowers include asymmetry, nicks, ribs, mitten thumbs, pointy, starry, long necks, and garden variety; and any notion of disdain for their exuberant and irregular ruffling which occasionally caught a petal or two, would have been downright silly. In fact, this natural look may have been the very facet you most enjoyed about your first daffodils. You appreciated each of your daffodils, equally. You knew no differently.

My first memory of daffodils hovers from around age four. Daffodils in the gardens of my elder relatives and from the naturalized colonies adorning the surrounding country fields where farmsteads once stood formed the basis of my exposure. Trumpets that were referred to as “King Alfreds” and “Easter flowers”, doubles ‘Butter and Eggs’ and ‘Van Sion’, and the sweetly scented, white pheasant’s eyes, *Narcissus poeticus*, were the daffodils growing at home, formerly liberated from abandoned farmsteads by my mother and transplanted into our garden. (My mother claims my daffodil obsession stems from her planting our property line with these bulbs when I was seven months in utero. I believe her!) My grandparents and great aunt and great uncle, whose daffodil collections were limitless playgrounds for my fascination, grew fancier mail-order types, some with cups of orange, some with pink, and some even had multiple florets on a stem; one in particular, ‘Geranium’, confused me, as geraniums were also the red-flowering plants we planted each summer after the daffodils disappeared.

In 1981, a copy of the Breck’s fall bulb catalog arrived in the mail, and quickly piqued my interest. I viewed garden catalogs in the sort the way most normal children my age viewed comic books; this catalog might as well have been a rare collector’s copy. Thumbing through, it revealed pages of daffodils unlike any grown by my relatives. There were flowers of solid green, and cups of brilliant red and bright pink. These colors were not among those already growing in his garden, so my dear grandfather ordered a collection so that we could see for ourselves. The following spring, my fifth on earth, the daffodils emerged bigger than life and full of colorful blossoms, but nary a daffodil of green, red, or pink was among them. They were just ordinary yellow, orange, and white daffodils. (It was something to do with color-enhanced photographs, I would later learn.)

The real game changer came in 1984. By this point I was already strangely obsessed with digging and relocating daffodils as they emerged,
which provided much insight into their season of bloom, based on their foliar development; and, I had mastered the visual identification of trumpet, small- and large-cupped daffodils from their early bud stage. Doubles, like ‘Van Sion’, were always dead-ringer, as were the jonquils and tazettas. I knew everything about daffodils, or so I thought, and I had met every different type that grew. And then the new Breck’s fall bulb catalogs arrived.

This time, it was their cover model daffodils whose outrageous and otherworldly forms, not fake colors, swept me aloft. No amount of photographic trickery could create flowers like these—they were undoubtedly real types I could never have imagined possible, and they were for sale! Described by the catalogs as butterfly and orchid types, they were entirely novel, and I was smitten. My grandfather again ordered
some, and again, the bulbs emerged the following spring to reveal nothing more than a blend of ruffled, large-cupped daffodils. The whole ordeal was more empowering than dissuading: I wanted those flowers for my garden, and I was not going to stop until I found them. They existed, and I would one day grow them!

General bulb catalogs have always offered an alluring assortment of flowers suited for our gardens. Popular, dependable, easy, affordable, and marketable varieties have driven their annual offerings. Whereas the titans of popular tulip and hyacinth varieties varied greatly from the mid-1800s through the early 1910s, popular daffodil varieties remained, for the most, static. These were largely the first few generations beyond the species; the forms and colors we know today were still many years away from development. These daffodils were easily produced and became established, dependable growers and repeat sellers. Their intended purpose was more utilitarian than ornamental; not for the border, but more for naturalizing.

As early colored and ultimately color photographs in catalogs began appearing more commonly, a new market face for the daffodil was born. By the early 1920s, more and more varieties were being offered; yet, even the newest offerings were still simple in their appearance and form; ruffles, overlapped petals, and the flat, large cups in the sense we know them today, were still rare in the commercial sector, and reverse bicolors and pinks were only beginning to emerge. By the 1930s and 1940s, daffodil offerings provided the full range of the available color spectrum, and overlapped petals and ruffled coronas were increasingly common. In many catalogs, daffodils for the very first time surpassed tulips and hyacinths as the newest, greatest spring flowering bulb for the garden. Rare pink-cupped and all-white trumpet daffodils of merit easily fetched $200 per bulb in the specialty arena, and these prices quickly found their way into the offerings of general mail-order suppliers, where appreciation and demand for these new garden daffodils was at an all-time historical high.

One such popular new daffodil was ‘John Evelyn’. Introduced initially into the specialty trade by William Copeland in 1920, it provided at once both an aesthetically and genetically unique flower among the many: big, overlapped petals; a flat, ruffled, and richly colored corona; and a constitution worthy of commercial appeal. Eventually grown for many
years as a commercial garden bulb, perhaps its greatest contribution was its breeding potential, which was quickly realized and tapped by the ever-innovative Dutch. In only one generation, they created from ‘John Evelyn’ an entirely new look of garden daffodils that, for much of the remainder of the twentieth century, would dominate the global market.

“Weatherproof Daffodils” became the commercial moniker for the original descendents of ‘John Evelyn’. Their large, bold, colorful, ruffled, flat-cupped and thick-substance flowers and hardy, vigorous growth quickly transformed the staid listings in nearly every mail-order catalog in America. By the 1960s and 1970s, “Weatherproof Daffodils” became so ubiquitous and widely marketed in the gardening world that they were often considered their own special division of daffodils. Mail-order merchants such as Wayside Gardens commonly filled their catalogs with lip-smacking, full-color photos of these new daffodils: “A collection of new Incomparabilis varieties raised from hybridizing work with the well known variety, ‘John Evelyn’. They are extremely vigorous and have no objections to adverse weather conditions. All have very large, flat, frilled crowns of great substance. Very useful for all purposes, from winning shows to naturalizing.” A new era of garden daffodils had been established.

Of the eventual 49 first-generation recorded and numerous unrecorded introductions of these “Weatherproof Daffodils” to enter the American market, with most hailing from the Netherlands, the single greatest contribution from ‘John Evelyn’ was the 1953 Konynenberg and Mark introduction, ‘Ice Follies’. Upon its initial American release, Park Seed Company provided ‘Ice Follies’ the following description: “The large, 2” flat cup is solid lemon primrose, evenly colored and pleated to the throat. The 4 ½” perianths are paper white, flat and round. Flowers are held erect and perpendicular on strong, 16” stems. Watching these perfect beauties nodding in the garden, one can almost hear the beautiful Skaters’ Waltz.” By the early 1990s, ‘Ice Follies’ had firmly secured its position as one of the most widely grown daffodils in the world, rivaling old ‘King Alfred’ in popularity and public recognition of what a daffodil looks like. And rightfully so: its bulbs produce a bounty of flowers through steady increase, year after year, coast to coast. Its flowers come early in the season and bloom for a very long period, regardless weather. The bulbs themselves are also superior; resistant to rot and with the ability to grow in less-than-ideal
soil conditions, they provide long-term perennial options in the garden and for naturalizing, and mass production and storage couldn’t be easier. The introduction of ‘Ice Follies’ created the new standard for all daffodils.

At roughly the same time ‘John Evelyn’ was coming into vogue, the foundation for yet another future group of garden daffodils was quietly emerging. Though taking decades to reach the mainstream commercial sector, these flowers—which, at the time of their introduction and largely until the mid-late 1990s, were considered abominations antithetic to more than a century’s worth of hybridizing achievements to refine the daffodil for exhibition purposes—quietly gained momentum. They were the orchid and butterfly daffodils, eventually to be classified as the split-coronas.

First appearing in the early 1920s, in England and in the Netherlands, split-corona breeding and introduction catapulted during the 1950s–1980s with numerous Dutch introductions from hybridizers Dr. W.E. de Mol, Jaap Gerritsen, and J.W.A. Lefeber, whose flowers dominated the commercial sector for nearly forty years. Not one but two distinct forms of these split-corona daffodils emerged, providing characteristics previously unrecognized and requiring a revision to the Royal Horticultural Society’s accepted classification system of daffodils. Yet, despite the monumental work of the Dutch breeding programs, the global daffodil cognoscenti would not accept these “blowzy” flowers as meritorious until the late 1980s and early 1990s, when new introductions from hybridizers Colin Crotty, Brian Duncan, Elise Havens, Grant Mitsch, and Ron Scamp began surfacing in daffodil shows around the world. Exhibiting these new, refined varieties, whose petals laid flat and whose ruffling and splitting was symmetrical, was carefully but widely encouraged; today, split-coronas have become an important class in every show. Of all daffodils, perhaps none are better suited for the garden as the flamboyant splits; their exuberant ruffles, bold colors, and steady increase make them ideal contenders for every garden. They are now available in every color and in nearly every shape and size conceivable, thanks to interdivisional breeding with standard and miniature trumpets, large- and small-cups, doubles, and jonquils. ‘Itsy Bitsy Splitsy’, introduced by Harold Koopowitz, stands to become one of the most popular novelty split-corona daffodils of all time, due to its miniature size, floriferousness, and tremendous potential for the pot culture industry in the Netherlands. Presently, there are nearly 600
registered split-corona daffodils, and their breeding continues. (And, not surprisingly, the world hasn’t imploded as a result of their mainstream acceptance!)

Whether for a splash of color in your garden, a primary component of your spring display, maybe a naturalized meadow, or even just as a stock for cut flowers, the daffodil has amply proven itself one of the most invaluable plants in the garden. Long-term, perennial, animal resistant, and providing several weeks to months of display through careful selection, the daffodil gives us much reason to celebrate. In fact, the American Daffodil Society recognizes outstanding garden daffodils with the Wister Award, whose requirements are simple and straightforward:

1. The cultivar must be a good grower. It should have a floriferous habit (many bloom stalks).
2. It should have long-lasting bloom with clean color, be showy at a distance, and be reasonably sunfast.
3. Its foliage should be vigorous, and resistant to disease and frost damage.
4. Its stems should be taller than its foliage, strong and sturdy.
5. Its bulbs should be resistant to basal rot, and not prone to splitting.
6. Emphasis should be on garden performance, although it may be of show-table quality.
7. The cultivar should be readily available.
8. The Wister Award may be given annually.

Shouldn’t every daffodil meet these criteria prior to introduction, whether for garden or exhibition purposes? It would stand to reason that we should only promote the very best plants. But do we?

Over the years I have carefully observed with great fascination (and entertainment) the peculiar phenomenon of exhibiting flowers. Universally, it would seem exhibition varieties are given precedence over garden varieties, and one’s ultimate success within the organization is measured by his or her ability to achieve the hierarchical rise from the lowly garden variety appreciation to the loftiest of a gold medal win. This is certainly not unique to daffodils; nearly every plant is represented by a society which, in some capacity, promotes and elevates such exhibition.
Most fascinating to me is how the training process and expectations for exhibiting our flowers ultimately, fundamentally alters our perspective from viewing the qualities of a good garden plant, to seeing only the qualifying traits of flower for exhibition. Our once simple appreciation for daffodils growing in our gardens and how beautiful their flowers naturally occurred has been reprogrammed to first recognize the many subjective faults the flowers may manifest, to better enable us to select and grow only those with the greatest floral refinement—how that plant may grow makes absolutely no difference, so long as its flower is perfect, or as near-perfect as one can get. This has become so ingrained that we actually categorize our daffodils as those for the garden, and those for exhibition, as if to say one is good, and one is vastly more superior. Yet even when we have cherry-picked our best, we will still spend countless hours manipulating the individual blossoms, by twisting their necks, breathing moist, warm air onto their petals, cotton swabbing their entirety to free them of soil and other impurities; and in some extreme cases, we will stuff them with cotton balls, tie them up, hang them upside-down, and chill them in the crisper for weeks on end, to create flowers to captivate the judges and garner awards of the highest level. Here we see “Cyclamen Entangled.”
This finished flower naturally cannot grow that way, not even under the most ideal conditions, yet we elevate this appearance to be the accepted model for how a truly good daffodil should look. Not grow, but look. (Fitting, really, that Narcissus fell in love with his own reflection, ultimately withering away.)

Admittedly, curiosity to experience this competitive rush has gotten the best of me; I too have exhibited flowers and for the past decade I’ve played my hand at hybridizing refined exhibition daffodils to one day introduce and exhibit. I appreciate the great effort people endeavor to travel great distances (even across continents) exhibiting their flowers against those of their friends, to capture the most esteemed awards (not to mention, I appreciate the annual digging and planting, irrigation systems, wind breaks, shade cloth, money spent, and everything else required to make it happen). It’s fun, it’s competitive, and it keeps demand high for new varieties. But at what point in the wee morning hours prior to judging, in a town hundreds of miles from home, after foregoing dinner and losing hours of sleep trying to perfect a corona roll on a trumpet, and swab pollen grains from the inner petaloid segments of a double floret on a could-be champion stem of ‘Erlicheer’, does one stop and wonder: at what point did I lose sight of the enjoyment of my garden flowers for the convention hall tables filled with myriad test tubes displaying these cut stems of contorted wonders? (Admit it! You’ve asked yourself this question!)

In our maddening pursuit for perfection, we should from time to time reel ourselves back to the beginning, to a simpler time in our lives; and to the fact that even the most venerated of daffodil hybridizers appreciate, introduce, and promote flowers suited for the garden. It’s okay to like them, and to grow them. Really, it is. Grant Mitsch, whose hybridizing efforts we equate with perfection, held a deep reverence for the garden daffodil. Over the years, he introduced numerous garden varieties, including several of ‘John Evelyn’ breeding. Perhaps one of Mitsch’s greatest if not most underappreciated contributions was to the new race of split-coronas, through his early work with Dutch ‘Hillbilly’, and ultimately with his own ‘Phantom’, which laid the foundation for the many exhibition-caliber split-coronas we have today, in addition to many colorful and well-formed contemporary garden daffodils still widely available. Elise and Richard Havens have continued this work, creating and introducing their own line
of novelty garden daffodils alongside their world-class exhibition varieties.

John Hunter, whose work focuses exclusively on exhibition flowers, even cut loose a few years ago with the introduction of his ‘Bridal Brocade’, a daffodil unlike any other, of exhibition caliber and vast genetic potential. Colin Crotty, who for many years focused on garden flowers but is now shifting into exhibition breeding, is combining the flair of his garden flowers with the symmetry and consistency required for the show bench. Brent and Becky Heath, third in the fourth generation of Heaths involved in the bulb business, have created a new race of colorful, fragrant jonquil hybrids manifesting the look of trumpets, large- and small-cups, double, and split-corona types, of tremendous stamina and vast public appeal.

John Reed, whose large-scale breeding may involve hundreds to thousands of seeds per cross, is discovering a terrific range of novelty garden daffodils of exhibition quality within crosses intended solely for exhibition flowers. And Dave Niswonger, who early on infused his
breeding program with ‘Ice Follies’, is creating in the third and fourth
generations daffodils of exhibition-quality perianths with outrageous
coronal knobs, hooks, and ruffling akin to “shark’s teeth” in the daylily
world, in various color combinations, all with the wonderful garden
attributes of ‘Ice Follies’.

As one might expect, today’s Dutch hybridizers continue their eternal
pursuit of better garden daffodils. “Stuffed” trumpets and large cups;
novel, blast-resistant doubles; and split-corona x double hybrids are
starting to appear with greater frequency, with better forms and colors than
previously witnessed; and ruffles, flecks, hooks, and knobs are elevated to
new extremes; ‘Snowtip’, a late Karel van der Veek hybrid, is testament
to such creativity.

Refined novelty seems to be the new goal of their contemporary floral
engineering: new varieties from the late Karel van der Veek will soon
reveal perhaps the finest true exhibition Dutch varieties, yet with all of the
same garden characteristics which have become so ubiquitously Dutch.
Introductions of Rinus van der Salm, Th. van der Hulst, and W.F. Leenen
and Sons, to name only a few, are also raising the bar on the bold and
the beautiful, while achieving symmetry and consistency of form in their
flowers. As ever, the future of Dutch garden daffodil breeding promises to
be freshly innovative and colorful, for many years to come.

And as for this former nine year-old, who was never able to acquire the coveted butterfly and orchid daffodil mixes from Breck’s, I decided to pursue hybridizing my own garden daffodils. In the end, the process was a lot more exciting and rewarding, and I have no doubt my grandparents would approve of the outcome—novel forms, colors, and ruffles worthy of my very own catalog cover!

Shortly before your daffodil season returns, think for a moment and remember the very first time you met a daffodil: how old were you, what was the circumstance, and who influenced and guided you toward the appreciation you have today? Pause and reflect on what it was about those first flowers you most enjoyed, and try looking at them again from the same perspective, a perspective that places them in a garden, as garden subjects. Such daffodils are but dear friends from our past, whose visit with us to welcome yet another year is fleeting. Be sure to make time in your busy show season to enjoy that reunion, and to rediscover the allure of your garden daffodils!

[Jason Delaney gave this presentation, lavishly illustrated with color pictures, at the final night’s “Under the Tent” Banquet at the home of Jill and Paul Griesse at the 2013 Columbus convention.]
An Overview of Award-Winning Flowers in 2013 ADS Shows

Bob Spotts
Oakley California

Melissa Reading
Livermore California

In 2012, record hot weather during spring across much of the country induced extraordinarily early daffodil blooming. This forced the cancellation of many ADS Shows because growers were bloomed out long before the dates of their local shows. Contrarily, the weather in spring 2013 across the Midwest and Eastern Seaboard was unusually cold and blooming was delayed well beyond normal dates. But daffodil exhibitors coped well: 38 ADS shows were held—only one show was canceled.

In these 38 shows, 2833 daffodil cultivars and species were staged in ADS Awards won by exhibitors. These included 1230 different cultivars. The cultivars that were in ten or more winning exhibits were:

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<td>Rapture</td>
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<td>Sweetness</td>
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Summary By Size

Standards. There were 963 different Standard cultivars in exhibits winning ADS Awards. By ADS definition Intermediates are part of Standards, but for purposes of size, Intermediates are treated here separately. Those Standards in at least nine winning exhibits were the following:

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<td>Fly Half</td>
<td>10</td>
</tr>
<tr>
<td>Magic Lantern</td>
<td>10</td>
</tr>
<tr>
<td>Mot Mot</td>
<td>10</td>
</tr>
<tr>
<td>Thalia</td>
<td>10</td>
</tr>
<tr>
<td>Banker</td>
<td>9</td>
</tr>
<tr>
<td>Daydream</td>
<td>9</td>
</tr>
<tr>
<td>Muster</td>
<td>9</td>
</tr>
<tr>
<td>New Penny</td>
<td>9</td>
</tr>
</tbody>
</table>

Intermediates. There were 69 different Intermediates in winning exhibits. Those cultivars winning five or more Awards were the following:

<table>
<thead>
<tr>
<th>Cultivar</th>
<th>Awards</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pink China</td>
<td>20</td>
</tr>
<tr>
<td>Birthday Girl</td>
<td>9</td>
</tr>
<tr>
<td>Bonnie’s Jewel</td>
<td>9</td>
</tr>
<tr>
<td>Dreamlight</td>
<td>8</td>
</tr>
<tr>
<td>Treasure Waltz</td>
<td>7</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cultivar</th>
<th>Awards</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bantam</td>
<td>5</td>
</tr>
<tr>
<td>Butterfly Kiss</td>
<td>5</td>
</tr>
<tr>
<td>Commodore Perry</td>
<td>5</td>
</tr>
<tr>
<td>Merlin</td>
<td>5</td>
</tr>
</tbody>
</table>
**Miniatures.** There were 167 different Miniatures in exhibits winning ADS Awards. Those in six or more winning exhibits were the following:

<table>
<thead>
<tr>
<th>Miniature</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tete-a-Tete</td>
<td>19</td>
</tr>
<tr>
<td>Snipe</td>
<td>18</td>
</tr>
<tr>
<td>Minnow</td>
<td>16</td>
</tr>
<tr>
<td>Hawera</td>
<td>15</td>
</tr>
<tr>
<td>Little Rusky</td>
<td>14</td>
</tr>
<tr>
<td>Segovia</td>
<td>14</td>
</tr>
<tr>
<td>Itsy Bitsy Splitsy</td>
<td>12</td>
</tr>
<tr>
<td>Tiny Bubbles</td>
<td>12</td>
</tr>
<tr>
<td>Xit</td>
<td>11</td>
</tr>
<tr>
<td>Clare</td>
<td>10</td>
</tr>
<tr>
<td>Hummingbird</td>
<td>10</td>
</tr>
<tr>
<td>Little Kibler</td>
<td>10</td>
</tr>
<tr>
<td>Stafford</td>
<td>10</td>
</tr>
<tr>
<td>Classic Gold</td>
<td>9</td>
</tr>
<tr>
<td>Sun Disc</td>
<td>9</td>
</tr>
<tr>
<td>Mite</td>
<td>7</td>
</tr>
<tr>
<td>Sundial</td>
<td>7</td>
</tr>
<tr>
<td>Medway Gold</td>
<td>6</td>
</tr>
<tr>
<td>Norwester</td>
<td>6</td>
</tr>
<tr>
<td>Shillingstone</td>
<td>6</td>
</tr>
</tbody>
</table>

---

**Summary By Age**

**Moderns (1970+).** In the winning ADS Awards, there were 960 different cultivars registered (or introduced) since 1970. Those cultivars in ten or more winning exhibits were:

<table>
<thead>
<tr>
<th>Cultivar</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rapture</td>
<td>33</td>
</tr>
<tr>
<td>Pacific Rim</td>
<td>31</td>
</tr>
<tr>
<td>Pink Chima</td>
<td>26</td>
</tr>
<tr>
<td>Arrowhead</td>
<td>16</td>
</tr>
<tr>
<td>Intrigue</td>
<td>15</td>
</tr>
<tr>
<td>Kokopelli</td>
<td>14</td>
</tr>
<tr>
<td>Little Rusky</td>
<td>14</td>
</tr>
<tr>
<td>Itsy Bitsy Splitsy</td>
<td>12</td>
</tr>
<tr>
<td>Tiny Bubbles</td>
<td>12</td>
</tr>
<tr>
<td>Geometrics</td>
<td>11</td>
</tr>
<tr>
<td>Tuscarora</td>
<td>11</td>
</tr>
<tr>
<td>Fly Half</td>
<td>10</td>
</tr>
<tr>
<td>Hummingbird</td>
<td>10</td>
</tr>
<tr>
<td>Little Kibler</td>
<td>10</td>
</tr>
<tr>
<td>Magic Lantern</td>
<td>10</td>
</tr>
<tr>
<td>Mot Mot</td>
<td>10</td>
</tr>
</tbody>
</table>
Classics (1940–1969). This was the second year for exhibiting in the new Classics category, which is defined only for Standard and Intermediate cultivars. There were 155 different cultivars in exhibits winning Awards. The following cultivars won six or more ADS Awards:

<table>
<thead>
<tr>
<th>Cultivar</th>
<th>Wins</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ceylon</td>
<td>16</td>
</tr>
<tr>
<td>Jetfire</td>
<td>14</td>
</tr>
<tr>
<td>Barrett Browning</td>
<td>10</td>
</tr>
<tr>
<td>Daydream</td>
<td>9</td>
</tr>
<tr>
<td>Broomhill</td>
<td>8</td>
</tr>
<tr>
<td>Golden Aura</td>
<td>7</td>
</tr>
<tr>
<td>Ice Follies</td>
<td>6</td>
</tr>
<tr>
<td>Tahiti</td>
<td>6</td>
</tr>
</tbody>
</table>

Historics (before 1940). There were 99 different historic cultivars in exhibits winning ADS Awards. This year, cultivars entered in exhibits in the Historics Section were not eligible for ADS Awards outside that Section (e.g., ADS Gold Ribbon for best-in-show). That has been changed for future years. The following cultivars were in five or more winning exhibits:

<table>
<thead>
<tr>
<th>Cultivar</th>
<th>Wins</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sweetness</td>
<td>23</td>
</tr>
<tr>
<td>Beryl</td>
<td>19</td>
</tr>
<tr>
<td>Actaea</td>
<td>15</td>
</tr>
<tr>
<td>Hawera</td>
<td>15</td>
</tr>
<tr>
<td>Erlicheer</td>
<td>14</td>
</tr>
<tr>
<td>Saint Keverne</td>
<td>12</td>
</tr>
<tr>
<td>Thalia</td>
<td>10</td>
</tr>
<tr>
<td>Trevithian</td>
<td>8</td>
</tr>
<tr>
<td>Daphne</td>
<td>6</td>
</tr>
<tr>
<td>White Lady</td>
<td>6</td>
</tr>
<tr>
<td>Avalanche</td>
<td>5</td>
</tr>
<tr>
<td>Limerick</td>
<td>5</td>
</tr>
<tr>
<td>Queen of the North</td>
<td>5</td>
</tr>
<tr>
<td>Trousseau</td>
<td>5</td>
</tr>
</tbody>
</table>

Species. There were 28 different species, subspecies, wild variants, and wild crosses in exhibits winning ADS Awards. Species in five or more exhibits winning ADS Awards were the following:

<table>
<thead>
<tr>
<th>Species</th>
<th>Wins</th>
</tr>
</thead>
<tbody>
<tr>
<td>N. jonquilla</td>
<td>13</td>
</tr>
<tr>
<td>N. fernandesii</td>
<td>9</td>
</tr>
<tr>
<td>N. bulbocodium</td>
<td>7</td>
</tr>
<tr>
<td>N. cordubensis</td>
<td>6</td>
</tr>
<tr>
<td>N. assoanus</td>
<td>5</td>
</tr>
<tr>
<td>N. rupicola</td>
<td>5</td>
</tr>
</tbody>
</table>
Summary By Division. Frequently winning cultivars were:

**Trumpets.**

<table>
<thead>
<tr>
<th>Standards</th>
<th>Miniatures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuscarora</td>
<td>Gipsy Queen</td>
</tr>
<tr>
<td>11</td>
<td>5</td>
</tr>
<tr>
<td>Magic Lantern</td>
<td>Small Talk</td>
</tr>
<tr>
<td>10</td>
<td>5</td>
</tr>
<tr>
<td>Bravoure</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
</tr>
<tr>
<td>Trumpet Warrior</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
</tr>
<tr>
<td>Fort Mitchell</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
</tr>
</tbody>
</table>

**Large Cups.**

<table>
<thead>
<tr>
<th>Standards</th>
<th>Miniatures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pacific Rim</td>
<td>Picoblanco</td>
</tr>
<tr>
<td>31</td>
<td>5</td>
</tr>
<tr>
<td>Pink China</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td></td>
</tr>
<tr>
<td>Ceylon</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td></td>
</tr>
<tr>
<td>Saint Keverne</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td></td>
</tr>
<tr>
<td>Geometrics</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td></td>
</tr>
</tbody>
</table>

**Small Cups.**

<table>
<thead>
<tr>
<th>Standards</th>
<th>Miniatures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Barrett Browning</td>
<td>Segovia</td>
</tr>
<tr>
<td>10</td>
<td>14</td>
</tr>
<tr>
<td>New Penny</td>
<td>Xit</td>
</tr>
<tr>
<td>9</td>
<td>11</td>
</tr>
<tr>
<td>Dreamlight</td>
<td>Three of Diamonds</td>
</tr>
<tr>
<td>8</td>
<td>5</td>
</tr>
<tr>
<td>Engagement Ring</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
</tr>
<tr>
<td>La Paloma</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Pogo</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Spindletop</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
</tr>
<tr>
<td>White Lady</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
</tr>
</tbody>
</table>

**Doubles.**

<table>
<thead>
<tr>
<th>Standards</th>
<th>Miniatures—none</th>
</tr>
</thead>
<tbody>
<tr>
<td>Erlicheer</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td></td>
</tr>
<tr>
<td>Muster</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td></td>
</tr>
<tr>
<td>Southern Hospitality</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td></td>
</tr>
<tr>
<td>Crackington</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Daphne</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
</tr>
<tr>
<td>Tahiti</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
</tr>
</tbody>
</table>
### Triandrus.

<table>
<thead>
<tr>
<th>Standards</th>
<th>Miniatures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thalia</td>
<td>Hawera</td>
</tr>
<tr>
<td>Ice Wings</td>
<td></td>
</tr>
<tr>
<td>Katie Heath</td>
<td></td>
</tr>
<tr>
<td>Mission Bells</td>
<td></td>
</tr>
<tr>
<td>Swift Current</td>
<td></td>
</tr>
</tbody>
</table>

### Cyclamineus.

<table>
<thead>
<tr>
<th>Standards</th>
<th>Miniatures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rapture</td>
<td>Snipe</td>
</tr>
<tr>
<td>Beryl</td>
<td>Hummingbird</td>
</tr>
<tr>
<td>Arrowhead</td>
<td>Mite</td>
</tr>
<tr>
<td>Jetfire</td>
<td>Norwester</td>
</tr>
<tr>
<td>Warbler</td>
<td>Heidi’s Sister</td>
</tr>
<tr>
<td>Katrina Rea</td>
<td></td>
</tr>
<tr>
<td>Lemon Silk</td>
<td></td>
</tr>
<tr>
<td>Stony Brook</td>
<td></td>
</tr>
</tbody>
</table>

### Jonquils.

<table>
<thead>
<tr>
<th>Standards</th>
<th>Miniatures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sweetness</td>
<td>Little Rusky</td>
</tr>
<tr>
<td>Intrigue</td>
<td>Clare</td>
</tr>
<tr>
<td>Kokopelli</td>
<td>Stafford</td>
</tr>
<tr>
<td>Trevithian</td>
<td>Sun Disc</td>
</tr>
<tr>
<td>Stratosphere</td>
<td>Sundial</td>
</tr>
<tr>
<td>Golden Echo</td>
<td>Medway Gold</td>
</tr>
</tbody>
</table>

### Tazettas.

<table>
<thead>
<tr>
<th>Standards</th>
<th>Miniatures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mot Mot</td>
<td>Minnow</td>
</tr>
<tr>
<td>Bright Spot</td>
<td>Shillingstone</td>
</tr>
<tr>
<td>Avalanche</td>
<td>Little Dianne</td>
</tr>
<tr>
<td>Fencourt Jewel</td>
<td></td>
</tr>
<tr>
<td>Matador</td>
<td></td>
</tr>
</tbody>
</table>
Comments on Modern, Classic, and Historic Daffodils. Traditionally exhibitors have presented their most beautiful blooms in daffodil shows. With the rapid advances in color and form through hybridizing, these blooms usually have been from the latest cultivars.

Separate Historics classes were created in 2001 for cultivars registered before 1940. In 2012, separate Classics classes were created for cultivars from 1940 through 1969. Cultivars registered or introduced in 1970 or later are in this article categorized as Moderns.
An unexpected aspect of this data analysis is the rise of the Classics to the fore. It is surprising to see Ceylon and Barrett Browning come out ahead of Banker in number of awards. The substantial number of exhibitors who grow these Classics allows them to float upward in the lists. Meantime, such breakthrough modern blooms as Itsy Bitsy Splitsy and Mesa Verde have also done very well despite the small numbers of gardens in which they are yet grown.

There are now seven ADS Awards specifically for exhibits in the Historics or Classics Sections. In 2013, ten of the 21 most-frequently winning Standard (including Intermediate) cultivars are either Historics or Classics. Although the definition of Classics excludes Miniature cultivars, many of the most popular Miniatures are from the Classics era. Gardeners who love and grow older time-proven cultivars can enter their blooms in the appropriate classes and compete for meaningful awards.

There are many ways to choose new cultivars to try in your garden. We hope these lists will be a useful guide to selecting some that will succeed for you on the show bench! 🌼

**Note:** We have truncated some of these lists in the interests of space. If there are those who want the entire story down to the level of the show data, it is available in Excel format by contacting the second author at NCDS.President@gmail.com

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**THE DAFFODIL SOCIETY**

Was established in Britain in 1898 to cater for the needs of all daffodil enthusiasts and now has members in all the countries where daffodils are grown seriously. The Society issues two publications each year to all members and welcomes contributions from all growers on the complete range of topics. Subscription rates, by Airmail, are 1-yr, £21.00/$40.00, 3-year £60.00/$115.00. Payments in US$ to be made to the ADS Executive Director: Payment in UK £s to Keith Boxall: The Daffodil Society, 13 Astor Crescent, Ludgershall, Andover, SP11 9RG, UK.
Gold Ribbons in 2013 ADS Shows

Cleveland, OH
‘Impeccable’ 2 Y-Y
Naomi Liggett
Tom Stettner photo

Amity, Oregon
‘Lightning Fire’ 2 O-R
Kim Graupensperger
Steve Vinisky photo
Barco, NC
‘Magic Lantern’ 1 Y-O
Clay Higgins
Clay Higgins photo

Cincinnati, OH
‘Maria Pia’ 11° Y-R
Mary Lou Gripshover
Tom Stettner photo

West Boylston, MA
‘Ohura’s Mayor’ 2 Y-O
Richard Ezell
Dianne Mrak photo
Towson, MD
‘Merlin’ 3 W-YYR
Suzan Miller
Joe Sobel photo

Nashville, TN
‘Marieke’ 1 Y-GYY
Anne Cain
Tom Stettner photo

Murphys, CA
‘Banker’ 2 Y-O
Joy Palmer
Kirby Fong photo
Gloucester, VA
‘Queen’s Guard’ 1 W-Y
Dianne Spence

Portland, OR
‘Classical Age’ 2 Y-Y
Elise Havens
Steve Vinisky

Fortuna, CA
‘Firefighter’ 3 Y-R
Kirby Fong
Kirby Fong photo
Atlanta, GA
‘Itzim’ 6 Y-R
Darrin Ellis May
Tom Stettner photo

Livermore, CA
‘Ivory Yellow’ 2 Y-Y
Kirby Fong
Kirby Fong photo

Washington, PA
‘Angel’ 3 W-GWW
Sara Kinne
Beth Holbrooke photo
On March 11, when Kathy Welsh, her daughter Sarah, and I were in the vicinity of Puertollano, we decided to look for *N. cantabricus*. Kathy and I had seen populations of this elegant white species in the area many times before, usually in different locations but almost always in association with dense shrubs and in close proximity to a dump. Spring rains in Spain in 2013 left many fields covered in standing water and streams overflowing their banks. We ventured up the first unpaved side road we saw which was not deep in water and had the requisite heavy shrubs and even some discarded building materials by the side of the road. Almost immediately, the first cantabricus came into view, a massive clump with well over 100 somewhat bedraggled blooms. A walk around the area revealed flowers of all sizes and shapes, but always icy white in color. I chose to photograph this clump because of the large size of the relatively clean petunioïd blooms, and the rugged conditions under which they grew. 😃
Yellow Fever, Dafflibrary’s first ePublication

Harold Koopowitz
Santa Ana, California

The world is moving away from the printed page to the printed screen, hence the growing popularity of electronic presentations as ebooks and emagazines. The American Daffodil Society has always been in the forefront of horticultural societies with our electronic Daffseek database, enewsletter Daffnet and now our new Dafflibrary that puts an immense array of daffodil publications at everyone’s fingertips. Up until now, Dafflibrary has offered previously published materials such as old journal articles, antique magazines and links to various important old books.

It is with considerable pride that Dafflibrary now presents an entirely new, never published before, book on daffodil history. Called Yellow Fever this is a book on the history of daffodil growing mainly in the United Kingdom and Ireland and it covers all of the most important personalities around the world and their achievements that have made the daffodil the important spring garden flower that it is today. Yellow Fever was written by Dr. David Willis who for years was curator in charge of the Guy L. Wilson Daffodil Garden maintained by the University of Ulster. He is obviously as smitten with the daffodil as the many people he writes about were.

The Williams’ family

The Williams’ family was the south-west of England’s answer to the Backhouses. Although, in terms of numbers, the time span over which they worked and generations involved, the Backhouses were superior, the daffodils raised by the Williams’ family have had an enduring influence on the development of the genus. Those raised by Percival D. Williams (1865-1935) (Plate 8.5) have been especially important in this respect.
The book is not just a history of people; it is also a history of the development of the flower, in its myriad colors and divisions. Beyond that it also discusses hybridizing, propagation and cultivation. In all the book is some 426 pages long; contains 25 tables and over 150 illustrations. The indices at the back do not have page numbers but if you go to the table of contents at the front of the book you can point and click to any subject listed and you will be transported to that part of the book.

A book like this has a very limited audience i.e. only we daffodil fanatics appreciate all the history and discussions about daffodils. Consequently regular publishers do not consider publication about daffodils profitable and shy away from these books. But now, fortunately with the miracle of modern technology, ADS can make it available to anyone who is interested.

From Nancy Tackett:
To find Yellow Fever in DaffLibrary.org, click “ADS Pubs” from the menu bar and select ADS eBooks. This book is a nine megabyte PDF file. Click on the book, and depending on your PDF reader, it will either give you some choices or begin to automatically download to your computer. It is a large file, and the length of time to download is dependent on your Internet speed.

Plate 13.6. Record of the ‘Mary Copeland’ cross which produced ‘Falaise’.

Plate 13.7. ‘Falaise’ (4W-O), the first highly fertile double seed parent.

‘Falaise’ was first recorded as Seedling 427 in 1935, when it was briefly described by Richardson as “the best double, very late”(30). Because of the chance nature of this pollination, Richardson had little idea as to the true identity of the pollen parent. The colours of ‘Falaise’, white and orange, are the same as those found in ‘Mary Copeland’. ‘Falaise’, however, is much later to flower, being in group 6 which is the latest category to bloom, ‘Mary Copeland’ being in group 4 and, therefore, more of a mid-season flowerer. The extra lateness of flowering in ‘Falaise’, together with its very white petals and sweet scent, led Richardson to assume the involvement of a *poeticus* — the
Through the Years and Across Generations

Margaret Macneale
Golden Valley, Minnesota

Peggy Macneale, my mother, was a long time ADS member and was active in the Southwestern Ohio Daffodil Society (SWODS). She died April 14, 2001. Twelve years later almost to the day, some of her daffodils won Best Three Stems - Classics at the Columbus, Ohio ADS show. This is the story of how that happened.

In the falls of 1999 and 2000, having moved to a retirement community, Mother sought places to plant her beloved daffodils. SWODS friends Ted and Susan Ruoff of Morrow, Ohio offered a corner of their garden. While 45 minutes away, it was close enough to Cincinnati for her to make the drive during daffodil season and for fall planting, so she accepted the offer. My brother Don helped her plant the bulbs, but cancer took her suddenly, before she could fully enjoy them. Ted and Susan marked the garden area and let the daffodils grow on.

Once I learned the 2013 convention would be in Columbus I started to fantasize. If any of Mother’s daffodils were still growing, could I go to the Ruoff’s, pick some, and then enter them in the 2013 ADS show? I mentioned it to Loyce McKenzie and she encouraged me to pursue it. Over the winter I contacted the Ruoffs—Ted said that those still growing were “thriving”. The only problem was that all of Mother’s tags were lost, he had no idea what they were! Then I asked around about entering them, if I could identify them—Mary Lou Gripshover said they must be entered in the Ruoffs’ name, since they are the growers now. Fine by me, I would know in my heart that they were my mother’s flowers.

So how to identify them? Ted and Susan no longer had Mother’s list. But in my files I found the 3 × 5 file cards on which Mother had recorded what she planted at Ted’s, 172 different cultivars! Bingo! I put them in Excel and sorted them by color code. I figured that by process of elimination we had a reasonable chance of identifying them.

April came, and I flew down from Minnesota. My brother Don and his wife Becky drove up from their home in South Carolina, and we met in Cincinnati where we spent several days roaming our childhood hometown. Then we headed to Ted’s. Since Don had helped plant them, he really wanted to help pick them! Ted had said that any clumps without a tag were Mother’s—his and Susan’s all had tags. Don spotted a large clump of a terrific 2 Y-O and we picked four of those. We also picked a number of others, hoping we could later identify them.
Once in Columbus, we corralled all available expertise. List in hand, we got help from Michael Berrigan, Myrna Smith, Tom Stettner, Nial Watson, Brent Heath, and Bob Spotts—plus others whom I cannot remember. We identified them all! Feeling triumphant, Don and Becky had to start back to SC. Fellow Minnesotans Myrna Smith and Ethel Smith then helped me stage the blooms: eleven entries of Mother’s flowers, plus some of Ted’s. We managed several 3-stem entries and the rest were singles. At the last minute we moved some to the Classics section, including ‘Falstaff’, that 2 Y-O that Don had noticed. For Mother’s flowers, we showed Ted Ruoff’s name, but put in parentheses ‘Peggy Macneale’. My fantasy was playing out!

After enjoying the Friday tours, Myrna greeted me at the hotel door—I had to come straight away to the show floor! She wouldn’t tell me why, but I knew something good must have happened. There on the awards table was the 3-stem entry of ‘Falstaff’. It had won the Best Three Stems—Classics! Mother had particularly loved daffodils from that period, so this was so fitting. All of the other entries won Honorable Mention at best, but my heart did not care one bit. I could not have wished for a better ending to my yearlong fantasy.

Every spring, my heart speaks directly to Mother through daffodils. I am so thankful she passed that love on to many people, including me and my siblings and some of her grandchildren. As Don said when I told him about the award: “Yeah, Mom!” 🌸
The Best Show Innovation Since the Throckmorton Color Code

Chriss Rainey
Awards Chairman

In 2010 for the national show in Murphys, CA the show committee there devised a completely new method for listing classes in the schedule. This schedule was well received by those who entered, judged, and came to see the show that year. But before it could be deemed a total success, more proof was needed that this was indeed an improvement over the existing sequential format. This schedule has since been used in Chicago, IL, Jackson, MS, Milwaukee, MN, Livermore, CA, and will be used next year in Little Rock, AR. Nowhere that it has been used in a national show, which gets exposure to exhibitors and judges from across the country, has there been any objection to this new numbering. As Awards Chairman, I am now very comfortable in recommending it for use in all shows who wish to try it.

Objections are bound to come from some who prefer to maintain the documents they’ve used for a long time. This is perfectly understandable. Don’t we all fuss and grumble when the familiar becomes extinct and we have to adapt to a new technology? Cell phones, DVDs, iTunes, and PowerPoint come to mind. What makes this new schedule so unique, you ask, and one worth adopting?

Traditionally, classes have appeared in sequential order (from 1–500) with Section letters fitting in where they need to be. In a show room observers will find benches laid out in this order where space will permit. This has worked well, or well enough for exhibitors and judges, but it has been somewhat of a nightmare for those who are in charge of adding or taking away classes from the document from one year to the next. If you add a class to this kind of schedule, all classes after that must be renumbered. If you take out a class, all preceding classes must be renumbered. This happens frequently when a show goes from being a Regional Show one year, to being simply a Local Show the next.
Another issue with a traditionally prepared schedule is the fact that the Section letters (A–Z) seldom indicate which kind of entries belong in that area.

The “new schedule” takes care of all of that. Each is independently numbered so that an edit affects only the Section that class is in, but none of the others. This eliminates the need to renumber an entire schedule. All Sections are arranged to make use of the letters of the alphabet where it best suits the name of those entries which will be in any given section. (For instance, M for Miniatures, P for Photography, C for Classics, S for Small Growers, H for Historics)

In Section A, for single stem classes, all numbers are constructed to also apply to the flower’s division number. (For instance, A201 is for a single stem of division 2, A401 is for a single stem of a division 4, etc.)

I like to think about how easy it will be for future Awards Chairmen to review and approve schedules which have this new format where the group submitting the document can say, we have altered ONLY this or that class, and all else is the same. And I think also what fun local groups will have adding in special local classes one year and changing them the next with ease, because it causes no numbering issues with the document as a whole. I also believe exhibitors will find using a system that simply “makes sense” will be very helpful when time is running short and they are in a race to get entry tags filled out. This will have no effect at all on judges. They need only to find the Sections they are asked to judge and everything else is the same. To view this schedule, go to the ADS website, daffodilusa.org and click the tab for resources and scroll to view schedules. It may help you get used to this document style by comparing it to a “traditional” schedule. 🌸
Colour catalogues and bulbs are available from
Jackson’s Daffodils
PO Box 77
Geeveston, Tas 7116
Australia

Acclimated bulbs are available from:
Mitsch Daffodils
PO Box 218-ADS
Hubbard, OR 97032

Visit us at
www.jacksonsdaffodils.com.au
…From the Executive Director’s Computer

Friends, did you renew your dues on 1 JUL and check your dues paid thru date on the back of your Journal? The JUN Journal had a dues payment envelope inserted for your use for domestic members. Do you have questions about the correct prorated amount so you are aligned with 1 JUL? Find my contact info on the front inside cover page of this Journal. ADS asks all members to pay dues on 1 JUL, either annually or once every three years. Costly reminders and past due notices are unnecessary if all members will monitor their dues paid thru date and act! Many of you haven’t renewed and aren’t current, and I will most regrettably have to mark your member record as “inactive”. Please send a check, made payable to ADS. The dues rates are always listed on the front inside cover of this Journal. Or you can utilize our secure webstore, which I manage, fill orders, and receive immediate notice of your transactions.

ADS utilizes FedEx International Mail Services (FIMS) for delivery to our international members. FIMS processes most of the internationally bound Journals out of Sweden, and forwards to the destination country, where your Journal is put into the domestic mail stream. Regrettably, FIMS showed our international members’ dues paid thru date on the JUN issue, in an incorrect format, causing much confusion. I trust their mistake won’t be repeated.

Effective 31 DEC 2013, I will cease my services as ADS ED. It has been my privilege to serve as your ED since 2006, but I look forward to having more time to pursue all my many interests. Elsewhere in this Journal, you will learn that our next ED will be the very capable Phyllis Hess, of Columbus, OH. Phyllis and I are already working together closely, and pledge as smooth a transition as possible. It would be great if everyone could place their spring show orders now, so Phyllis can have more time to focus on other ED duties. And, it will be less that has to be transported to OH! 🌼

Your Daffodil Concierge, Jaydee Atkins Ager
…Conversation with the President

I could have been at a daylily meeting at the time I am writing this article. Yes, you heard me right, daylily, not daffodil! Earlier I received the email newsletter with details about the meeting and yesterday an email reminder of the program on how to enter daylilies in the show coming up the next weekend. The meeting and the show are both an easy 15 minute drive from my house. One excuse not to go to the meeting tonight was that it’s a potluck and I hadn’t prepared anything, but that hasn’t stopped me from attending an occasional Master Gardeners’ meeting where almost everyone brings scrumptious homegrown, home-cooked vegetables and my dish is store-bought fried chicken or chips and dip.

So why am I not at the daylily meeting? Goodness knows, I don’t understand how to prepare scapes for the show and how they are judged, so the meeting would have been helpful and encouraged me to enter the show on Saturday. Now I’m thinking I might go over for the plant sale Saturday morning and I might go back to visit the show when it opens to the public or I might not.

Thinking about why I didn’t go to the meeting (and in retrospect did not go to the plant sale or the show), I think that if someone I’d met at a previous meeting had called or emailed to ask if I was coming, I’d probably be at that meeting right now. (Don’t feel bad, local daylily friends—we’ve all got a lot going on and I haven’t called to remind you about a daffodil meeting yet, but I plan to next time!) I’ve had fun at the daylily functions I’ve attended and I’ve met some nice people, even if we sometimes get confused about whether we’re talking about daffodils or daylilies.

While I don’t find daylilies as interesting as daffodils, I like meeting people who enjoy flowers and nature. Gardeners are generally good people and fun to know. I hope I’ll think about all this the next time we have a daffodil event. I hope I’ll call and email a few of the members personally to see if they’re coming instead of just hoping I’ll see them there. That social connection is an important part of why we do the things we do, especially for younger generations who can find how to do almost anything online. The social connection may be the main reason for them to get involved in a garden society. Connect one-on-one with the people in your area who are interested in our favorite flower and invite them to get involved in your local events. Call them up, invite them over, offer to share a ride to a meeting.
If you like to travel, the ADS Convention and National Show in the springtime and Fall Board meetings in the autumn are two excellent opportunities to travel the U. S. The 2013 Fall Board meeting is October 18–20 in Tucson, Arizona. Is the Grand Canyon on your bucket list? It’s only a few hours from Tucson! Join us in Tucson to meet new daffodil friends, see some incredible gardens and natural areas, and then head on to the Grand Canyon or perhaps Las Vegas. Non-Board members and international daffodil enthusiasts are always invited to attend the ADS Fall Board events and the spring Conventions, too.

In the spring of 2014 on March 27–30, the ADS Convention and National Show will be held in Little Rock, Arkansas, another scenic area of the southern U.S. Join us in Little Rock and continue your travels into the nearby Ozark Mountains or to other nearby areas of the South. Looking on ahead, the 2014 Fall Board Meeting will be in Memphis, TN, another great destination. Visit Graceland, the home of Elvis, or Beale Street, the home of the Blues, eat some good southern cooking (Memphis BBQ). The Mississippi Blues trail starts just south of Memphis. Check out a map—there are great travel opportunities starting from each and every ADS event. One of the reasons ADS plans events in different parts of the U.S. is so that people from all areas of the country might occasionally have an event close enough to attend. If you live near one of these upcoming events, invite your local daffodil and gardening friends. If you like to travel, use these events as opportunities to explore the U.S.!

Becky Fox Matthews
President Matthews’ new e-mail address is: becky@lostfrogs.com

Does your garden end too soon?

Join the National Chrysanthemum Society
and enjoy colorful blooms until frost.
Your membership includes 4 issues of The Chrysanthemum

Annual dues: $20.00. Write to:
Ms. Anette Lloyd, 3464 Colonial Ave., Apt. P 102, Roanoke, VA 24018-4537
e-mail: anette.lloyd@mums.org; Visit our website: www.mums.org
Announcing New ADS Executive Director

Effective Jan. 1, 2014 the American Daffodil Society welcomes Phyllis Hess as the new Executive Director. Phyllis has previously served ADS in many other roles: ten years as ADS Secretary, as RVP for the Midwest region, and in 2010 as the driving force that brought ADS into the world of Facebook. Phyllis recently served on the ADS Board of Directors as Chairman for Public Relations and Marketing and was Co-chair of the 2013 Columbus Convention. She was awarded the Silver Medal for meritorious service to the American Daffodil Society in 2008.

Join us in welcoming Phyllis as our new Executive Director! Contact Information: Phyllis Hess, 3670 E. Powell Rd., Lewis Center, OH 43035-9530; daffyphyll@gmail.com; 614-882-5720 🌷
In Memoriam

Longtime ADS member Irene Moseley died on June 7, 2013. She was an active member of the Central Ohio Daffodil Society, and had been chairman for the CODS Daffodil Garden at Whetstone Park.

A memorial gift for Mrs. Mosely to the ADS from the Central Ohio Daffodil Society was received.

Have You Sent In Your 2014 Show Information?

Local chairman for the 2014 ADS shows around the country should check to be sure all of their information has been sent to the Awards Chairman, Chriss Rainey. If you have not submitted it, send the facts immediately to Chriss at Triller7@verizon.net or to 2037 Beacon Place, Reston, VA 20191.

She must complete the entire show calendar for the December Journal by October 5. Even if you are missing one or two items of information, send Chriss what you have. Changes or additions can be made in the March issue.

Your competitive daffodil exhibitors want to know!

Correction to Board of Directors Listing:

The phone number listed for Sara Kinne, Midwest Regional Director, on page 306 of the June Journal is incorrect. Will you please make this correction in the Board of Directors listing in your copy: 812-332-5603
Sights to see in the Natural State!

Daffodils in The Kirtley’s garden and the Arkansas River
Enjoy the 2014 Daffodil Convention in the Natural State

You are invited to come to Arkansas, the “Natural State”, in 2014 to attend the National Daffodil Convention at Little Rock, March 27th through March 30th.

Arkansas is the site of the first survey marker when the western lands of Louisiana Purchase were carved into individual states. It is an amazing land of plenty. From rich Mississippi delta lands to the Ozark Mountains, you will find an abundance of natural beauty and resources. Diamonds, coal and crystal; oil and minerals; hot springs and beautiful rivers; wild animals and birds of many varieties are all native to this Natural State.

Our convention will be centrally located in the state capital of Little Rock. We will be in the DoubleTree Hotel, overlooking the Arkansas River in the historic downtown area. All shows and meetings will be on one floor of the hotel. Many attractions and restaurants are nearby, at the River Market and are within walking distance.

Arkansas’s climate runs from mild in the south to colder in the mountains of the northwest. In late March, our weather in the central part of the state should be mild, and gardens will be at their peak of spring bloom. We have three special gardens lined up for you to tour as a part of the registration package. These are Garvan Woodland Gardens and two private gardens, Phyllis Kirtley and Kay Shearer. All are near Hot Springs. Buses will provide transportation for this trip on Sunday, March 30th.

In addition, we have an optional tour arranged on Friday March 28th. This will be a unique opportunity to visit the home and gardens of nationally recognized gardener and landscaper, P. Allen Smith. For $107, this bus tour will include lunch at P. Allen Smith’s, and two additional sites: Wildwood
Botanical Gardens and the Wye Mountain Daffodil Festival. All three of these gardens are amazing in their own special way. Unfortunately, this tour will take place during the judging of the daffodils in the show, so judges and clerks will have to forego this experience. Free tours are available from the River Rail Trolley. They include: Verizon Arena, the Statehouse Convention Center, the River Market, the Historic Arkansas Museums, Robinson Center Music Hall, Riverfront Park and Amphitheater, the Clinton Presidential Center and the Heifer Project International World Headquarters.

Keith Kridler from Mt. Pleasant, Texas is our Saturday night dinner speaker. Anyone who has heard Keith talk or has read his postings on Daffnet knows that he is dedicated to sharing his expertise for growing daffodils in his less-than-perfect hot dry Texas climate and also that he is a great humorist. Keith will enlighten and educate us on The Perfect Daffodil.

Sunday night Ian Tyler from England is our keynote speaker. Ian has been growing and showing daffodils for 38 years and has judged daffodils for 30 years. Ian is the Vice President of The Daffodil Society of Great Britain and the originator of the late Pie Eaters Daffodil Show whose infamous Worst Bloom postings on Daffnet are always a frightening sight to see!
**Timetable**

**Wednesday** 3:00 PM - 6:00 PM Registration desk open  
6:00 PM—9:00 PM Judges School II  
**Thursday** 8:00 AM - 4:30 PM Judges School II  
2:00 PM - 9:00 PM Registration desk open  
3:00 PM - 9:00 PM Photographic exhibits received  
3:00 PM - 11:59 PM Daffodil staging  
**Friday** 12:00 AM - 9:00 AM Daffodil staging  
8:00 AM - 9:15 AM Judges & Clerks Coffee  
9:00 AM - 3:30 PM Optional bus tour to P. Allen Smith’s Home (lunch included), Wildwood Botanical Gardens and the 35th Annual Wye Mountain Daffodil Festival  
9:30 AM - 1:30 PM Judging the Daffodil Show  
1:30 PM - 10:00 PM Daffodil Show Open  
1:30 PM - 2:45 PM Judges & Clerks Lunch  
3:30 PM - 5:30 PM ADS Outgoing Board Meeting  
5:30 PM - 6:30 PM First Timers Reception  
7:00 PM - 10:00 PM Awards and Membership Banquet  
**Saturday** 8:00 AM - 9:00 AM Optional breakfast with Chris Olsen  
9:00 AM - 1st morning Seminar: Growing Miniatures  
10:00 AM - 2nd morning Seminar: Naturalized and Public Plantings  
11:30 AM - 12:30 PM Lunch with Janet Carson, Daffodils in the Natural State  
1:00 PM - 2:00 PM 1st afternoon Seminar: To be determined  
2:00 PM - 3:00 PM 2nd afternoon Seminar: Easy to Make Floral Arrangements  
5:00 PM - 7:00 PM Bulb Auction  
7:30 PM - 10:00 PM Banquet with speaker, Keith Kridler, The Perfect Daffodil  
**Sunday** 8:00 AM - 9:00 AM Optional breakfast with Brent Heath  
9:00 AM - 4:00 PM Bus tours of Garvan Garden (lunch included), tour of Phyllis Kirtley’s White Rock Garden and Kay Shearer’s garden  
4:00 PM - 5:30 PM Incoming ADS Board Meeting  
7:30 PM Dinner; Keynote Speaker Ian Tyler from England, Daffodils, History and Pies  
**Cash bar before each dinner!**
Saturday will include two morning and two afternoon seminars, all at different times so that conventioneers may attend each program if they choose to do so. Cindy Haeffner from Hermann, Missouri and other panelists will discuss the opportunities and challenges of Naturalized and Public Daffodil Plantings. Led by Naomi Liggett, the ADS Miniatures Committee Chair, enthusiasts of diminutive daffodils from different parts of the country will offer their tips on Growing Miniatures. Learn how to use daffodils to create Easy-To-Make Floral Arrangements in a third session.

Additional Speakers for the 2014 American Daffodil Show and Convention

Janet Carson
Janet is the State Extension horticulturist and coordinator of the Master Gardener Program in Arkansas.

Brent Heath
Brent is a third generation bulb grower and trials many unusual and specialty bulbs on their 28 acre farm and gardens in Gloucester, VA. He lectures frequently, has been featured in Martha Stewart's syndicated column as well as on Martha Stewart Living, and along with his wife, Becky have been written about in numerous publications.

Chris Olsen
Chris Olsen is a nationally known landscape and garden guru, designer, author, TV personality and public speaker. Chris shares his landscape and gardening knowledge, his unique flair for home decor and design, even planning and cooking for special events in his Today’s Home segments airing in HD Fridays on THV 11 at 5:00 pm.
The P. Allen Smith House

Situated on axis with a grand old oak the house is designed using the Greek Revival style of architecture. This style is true to the region's cultural and agrarian past, but constructed with modern, "green" technology.

Smith built Moss Mountain Farm, also known as The Garden Home Retreat. It encompasses more than 500 acres of a farm dating back to 1840. The centerpiece is the house. Directly behind the house is the croquet lawn, which is framed by a summer kitchen and art studio. The surrounding garden includes a fountain garden that separates two wings of garden rooms filled with a mix of annuals, herbs, perennials, roses, shrubs and ornamental grasses. Beyond the flower gardens are orchards filled with heritage apple trees, stone fruit and blueberries, acre vegetable gardens, a bluebird trail, wildflower fields and a daffodil hill, which overflows with more than 275,000 daffodils blooming each spring. Various outbuildings, from barns to mobile chicken homes, are located throughout the grounds and surrounding pastures.
Wildwood Botanical Gardens

Wildwood is located in Western Little Rock and contains several garden areas. The Pavilion Daffodil Garden is an acre of woods around the open pavilion just north of the Lucy Lockett Cage Festival Theatre. First planted by Richard Butler in 1992-1993, it contains drifts of daffodils in many divisions, planted in a naturalized manner. It also has numerous native flowering trees and is an annual showplace in March and April. The Richard C. Butler Arboretum is a 10 acre garden of natural woodlands and nature trails with an understory of native azaleas and spectacular displays of seasonal daffodils and Louisiana iris. Walking paths have been laid throughout, and plans call for entry gates and a crescent pavilion on the center hill. The arboretum was designed by P. Allen Smith. Just south of the theatre is Hunter’s Wildflower Glen, a one-acre garden where more than 150 species of wildflowers and ferns are on display. This unique garden is named for Carl G. Hunter, one of America’s foremost garden authorities in the field and author of several horticultural texts. A walking path encircles the garden and a display sign identifies the most common of the wildflowers that are present.

An Asian influence can be seen in this garden located north of the theatre and pavilion. Developed as a memorial to one of Wildwood’s well-loved patrons, the garden’s display of native and weeping plants can be seen from a stepping stone path across a small stream. The Doris Carre’ Gay Garden is a project of the Pulaski County Master Gardeners. There is also a Gazebo garden which overlooks Swan Lake on the opposite side of the botanical garden.
Garden of Kay and Charles Shearer

They have been improving the bare open yard which consisted of rough turf and a few neglected fruit trees. Their land posed many limitations to gardening due to the terrain. There was little top soil near the house. All the good soil had slid off the hill in the far part of the back yard. The gardens are located in the “Outback”, which is constantly changing to meet their needs. With her rolling hills she has planted daffodils in waves in several areas of her garden. The Shearer Garden will be beautiful in early springtime with lots of varieties of daffodils blooming along with her fruit trees.
Hotel Reservation Form
American Daffodil Society
Please print clearly or Type
DOUBLETREE BY HILTON LITTLE ROCK
March 26 – 31, 2014

Don’t delay! Participants are responsible for making their own lodging reservations directly with the hotel in one of the following easy ways:

Call: 1-800-222-8733 or (501) 372-4371. To facilitate the telephone reservation process, please have the information requested on the Form below ready.

Fax: (501) 372-0518.

Mail: Doubletree Hotel, 424 West Markham, Little Rock, AR 72201.

IMPORTANT:
Hotel reservation deadline is February 28, 2014 on a first come, first serve basis. After that date, reservations will be accepted locally by calling (501) 372-4371 only on a space availability basis and cannot be guaranteed at the negotiated rate. Mailing one to three days prior to the due date does not assure receipt by deadline.

To assure accuracy, please complete all applicable items on Housing Form. Mail the Housing Form with deposit directly to the Doubletree Hotel. All sleeping rooms must be guaranteed with one night’s room deposit or full payment. All room rates are subject to ALL APPLICABLE state and local taxes, currently 13.0%. Make checks payable to the Doubletree Hotel. Cancellation must be made directly with the hotel 24 hours prior to your arrival date for a refund of your deposit. If an approved credit card is unavailable upon hotel check-in, the lodging costs must be paid in advance.

Reservations can be made online at www.littlerock.doubletree.com
Group code DAF

Doubletree Hotel
(Please print or type) Name (last, first)
__________________________________________________________________
Address___________________________________________________________
City_______________________________________________________________
State___________ Zip Code______________
Telephone (daytime) (______)______________________Extension___________
Best time to Call____________________________________________________

Arrival Date ___________________  Departure Date______________________

# of persons in Room ______________

Additional Room Occupants _________________________________________

Room Type: Rooms are $106.00 plus taxes per night Single or Double $116.00 Triple, $126.00 Quad.

( ) 1 King bed ( ) 1 Queen bed ( ) 2 Double beds per night, plus taxes.

Special Request Wheelchair Accessible ( ) Other _________________

Room Guarantee Method: ( ) Check ( ) Visa ( ) MasterCard

( ) AmEx ( ) Discover Name on Credit Card__________________________

Card Number________________________ Exp. Date:_____

DOUBLETREE BY HILTON LITTLE ROCK
424 West Markham, Little Rock, AR 72201
Telephone: (501) 372-4371/Fax: (501) 372-0518
Registration for the ADS National Convention and Show

March 27-30, 2014

Please print clearly and submit a separate registration for each participant.

Name: _______________________________________________________

Address: ____________________________________________________________________________________________

City, State, Country, ZIP/Postal Code: ______________________________

E-mail: ________________________________ Telephone: _______________

This is my first ADS Convention _____ I plan to exhibit flowers _____

I will mentor first-timers _____ I plan to exhibit photographs _____

Note any dietary restrictions: _______ About how many photos? _______

Name to appear on nametag: __________________________________________________________________________

CONVENTION FEE:

$309 postmarked by February; and $319 after February 15. Registration fee includes: • ADS National Show • Friday Awards Banquet and Annual Meeting • Saturday Sessions, Lunch, and Dinner • Sunday bus trip to Garvan Gardens in Hot Springs, lunch at the Magnolia Room, tour White Rock Garden and Kay Shearer Garden and dinner.

OPTIONAL EVENT FEES:

(____) $107 FRIDAY; P. Allen Smith’s field trip including lunch at his home and a tour of Wye Mountain and Wildwood. Registrations open until March 10, if the minimum of registrants forty (40) has been met.

(____) $30 SATURDAY CHRIS OLSEN BREAKFAST

(____) $25 SUNDAY BREAKFAST WITH BRENT HEATH

(____) $ 3 JUDGING REFRESHER

TOTAL ENCLOSED; $____________ Check #____________ Date____________________

Please send your completed registration form & check, payable to:

2014 ADS NATIONAL CONVENTION

Leianne McGinnis, Registration Chairman

45 River Ridge Rd, Little Rock, AR 72227

leianne@arkansasdaffodilsociety.org

5013197145
Introducing Our Newest Grower to the Living Gardens Collection

P. Pennings Bulb Company

The P. Pennings bulb company specializes in a wide collection of fine Daffodils. The name Pennings in The Netherlands is synonymous with quality bulbs. A family tradition of bulb growing for generations has led to one of the world’s best collections. Only select growers can display their products during the special indoor daffodil event at the famous Keukenhof in The Netherlands and it is no surprise to see the P. Pennings collection shining brightly there year after year.
Daffodil Diseases and Pests  
Moving Beyond Chemical Controls  

Ted Snazelle, Chairman  
Research, Health and Culture Committee

Having been trained as a plant pathologist in the era of chemical control of plant diseases and pests, it has been a learning experience to look at alternatives for chemical controls, particularly now that biological controls have become a reality. However, I must hasten to add that perfection in plant disease and pests control has not yet been reached. Using the iceberg metaphor, we are looking only at the tip, and there is much below the tip that can be expected to appear as time goes by. Obviously, we are at the beginning of the era of biological control of plant diseases and pests, particularly those affecting daffodils. Furthermore, I must tell the reader of this introductory article that I am a neophyte on the subject of biological control of diseases and pests of daffodils. In the field of ornamental horticulture, I must also remind the reader that the development of specific biological controls just for daffodil diseases and pests is not economically feasible as daffodils are not at the top of the list of the economically most important ornamental plants. That being said, there are biological controls which may be feasible for use in the control of daffodil diseases and pests in your garden.

The first presentation on biological control of daffodil diseases and pests that I was a part of was at the 2012 Baltimore American Daffodil Society Convention where I led a discussion panel that included Bob Huesmann, Keith Kridler, and me. At the 2013 Columbus American Daffodil Society Convention, I made a presentation entitled Daffodil Diseases and Pests—Yesterday, Today, and Tomorrow where biological control of daffodil diseases and pests made up the last part of my presentation.
Beneficial microbes, including the beneficial fungi *Trichoderma* and *Glomus*, are commercially available and work in preventing infection of plants by parasitic fungi, e.g. the narcissus basal rot fungus, *Fusarium oxysporum* f.sp. *narcissi*, in several different ways including: 1) predation and hyperparastism (feeding on pathogens); 2) antagonism, competitive exclusion, and microbiostasis (competing for nutrients or space by producing metabolites that kill pathogens or inhibit their growth and movement); 3) rhizosphere competence (blocking pathogen access to plant roots); and 4) induced systemic resistance and systemic acquired resistance (stimulating or priming the plant’s own natural defense system). In general, beneficial fungi and some beneficial bacteria (*Bacillus*, *Streptomyces*, and *Pseudomonas*) work best not by curing diseases but by preventing them.

There are a few biological control materials that might be effective against daffodil diseases and pests, and these will be discussed in the following paragraphs:

**RootShield® Plus+ WP** is manufactured in the United States by BioWorks®, Inc. This product is a biological fungicide (biofungicide) and is used as a preventive measure for control of root rots in daffodils, lilies, tulips and gladiolas caused by a number of different fungi including *Fusarium*. Thus, by inference, RootShield® Plus+ WP might be useful to control/prevent basal rot in daffodil bulbs caused by the narcissus basal rot fungus. RootShield® Plus+ WP consists of *Trichoderma harzianum* Rifai strain T-22 and *Trichoderma virens* strain G-41. The viable spores of the two species of *Trichoderma* are used as a preventative, not as a curative. WP stands for wettable powder. For either planting of daffodil bulbs or their storage, the bulbs (100 pounds [1 cwt]) can be dipped in a suspension of RootShield® Plus+ WP (0.25–5.0 lbs/20 gallons of water [time not specified]). BioWorks®, Inc. also has another biological fungicide T-22TM
similar to RootShield that consists only of *Trichoderma harzianum* Rifai strain T-22 and no *Trichoderma virens* strain G-41.

Some beneficial fungi, e.g. *Trichoderma harzianum* Rifai strain T-22, characteristically grow around and inside the tissue of roots thereby preventing infection by other parasitic fungi. The isolate *Trichoderma harzianum* Rifai strain T-22 provides several beneficial effects to plants by preventive control of fungal diseases through the following ways: rhizosphere competence, hyperparasitism, and competitive inhibition and antagonism. Another beneficial aspect of *Trichoderma harzianum* Rifai strain T-22 is that it promotes plant growth, a trait common to other *Trichoderma* isolates.

*SoilGard 12G®* is a granular formulation of viable spores of the fungus *Gliocladium virens* GL-21, aka *Trichoderma virens*. It is an effective control against a number of soil fungi including the plant pathogenic fungi such as *Pythium*, the “damping off” fungus, and *Rhizoctonia* the “root rot” fungus. Although the SoilGard 12G® label does not specifically mention control of the narcissus basal rot fungus, it can be inferred that control of the narcissus basal rot fungus might be obtained. SoilGard 12G® is an antagonist of pathogenic soil fungi and acts as a preventative to infection; however; it may not cure already diseased plants including bulbs. SoilGard 12G® can be uniformly applied at the rate of 2–2 ¾ pounds/100 square feet of thoroughly prepared soil and then tilled into that soil to a depth of 6”. SoilGard 12G® is not going to be very effective in eliminating pathogenic fungi from soil severely infested with them. If used on bulbs, SoilGard 12G® (1 lb/minimum of 2 gallons water) can be applied as a drench in the furrow immediately before planting or before covering the bulbs with soil. Maintain agitation of the SoilGard 12G® in water to keep it uniformly suspended.
Subtilex® NG is a biofungicide produced by Becker Underwood, Inc. that provides protection against several soil fungi such as Fusarium, Rhizoctonia, and Pythium that infect roots of an array of plants including tropical plants and ornamentals. Although not mentioned on the label, it can be inferred that as Subtilex® NG might be effective in preventing infection of daffodil bulbs by the narcissus basal rot fungus. The active ingredient of Subtilex® NG is endospores of Bacillus subtilis strain MBI 600. Endospores of bacteria are environmentally resistant structures that ensure the survival of the bacterium under extremes of cold, heat, desiccation, etc. Under proper environmental conditions, endospores germinate into living bacterial cells. The living bacterial cells produced by the germinating endospores of Bacillus subtilis strain MBI 600, can protect against root infections of plants, possibly including daffodils, in two ways: 1) they colonize plant roots to exclude soil borne pathogens, and 2) they produce a metabolite that destroys the cell wall of the parasitic fungus. For post-plant application of Subtilex® NG for potential control of narcissus basal rot in the daffodil bed/field, mix 0.2–0.4 oz. of Subtilex® NG in 100 gallons of water and apply over 1,000 square feet (guess-estimate), and then water in until the soil is wet all the way to the base of the daffodil bulbs. Constant agitation is required to keep the endospores of Bacillus subtilis strain MBI 600 in suspension.

Except for the possible biological control of the root lesion nematode, Pratylenchus penetrans, by overplanting daffodil beds with the African marigold, Tagetes erecta, there has not been a biological control for nematodes affecting daffodils. In the case of the African marigold, root secretions suppress the population of root lesion nematodes and perhaps the adult bulb and stem nematode, Ditylenchus dipsaci, if it too is free in the soil. Also, tilling under the residues of African marigolds into the soil may provide some suppression of the root lesion nematode.
MeloCon® WG, a biological nematicide (bionematicide), is available for the control of both root lesion nematode, *Pratylenchus* species, and the stem nematode, *Ditylenchus dipsaci*. The active ingredient of MeloCon WG is the fungus *Paecilomyces lilacinus* strain 251. A drench of MeloCon® WG can be prepared by adding 0.5 lb (1 ¾ cups) to five gallons of water. This drench would be sufficient for 100 cubic feet of soil or 80 rows (80 × 5’ long × 0.5’ wide and 0.5’ deep = 100 cubic feet). The drench can be applied directly to bulbs in a trench. The use of a wetting agent may enhance the movement of spores into the area where the roots of the bulbs will emerge and grow. Also, the label recommends saturating the soil with water after completing the drench application. Furthermore, the label recommends repeat applications over the tops of the rows at 4–6 week intervals, followed by drenching the soil with water, to control parasitic nematodes during the bulb growing season. *Paecilomyces lilacinus* strain 251 acts against plant parasitic nematodes by infecting eggs, larvae (juveniles) and adults (females) to kill them. It is conceivable that a combined use of SoilGuard® 12G and MeloCon® WG could provide simultaneous control of both the basal rot fungus and parasitic nematodes.

DIEHARD™ FLOWER BED is described as “The Industry’s First Complete Flower Bed Inoculant.” It is a formulation of endomycorrhizal fungi (seven different species of *Glomus*), beneficial bacteria (*Bacillus*, *Pseudomonas*, and *Streptomyces*), and several species of *Trichoderma*. Endomycorrhizal fungi, i.e. the different *Glomus* species, form propagules that germinate forming hyphae (tubular filaments of a fungus) that penetrate and grow inside the roots of plants. The *Trichoderma* species are considered beneficial fungi as they compete with disease-causing (pathogenic) fungi in the soil, e.g. the narcissus basal rot fungus, by growing around the roots, thus depriving the pathogenic fungi of needed nutrients and living space. Consequently, the formation of endomycorrhizae is
enhanced. The bacterial component of DIEHARD™ FLOWER BED is important in three different ways: 1) one of the beneficial bacteria, a bacillus (rod-shaped bacterium), is capable of nitrogen fixation, i.e. it converts atmospheric nitrogen into a form the plant can absorb through its roots and use; 2) another bacillus converts insoluble phosphorus into a soluble form that can be absorbed by the roots and used; and 3) a third bacillus produces a plant growth hormone that stimulates root growth. DIEHARD™ FLOWER BED also contains fish meal (contains nitrogen and essential amino acids), sea kelp extracts (contain 60 macro and trace elements, and plant growth hormones required in normal plant growth). Furthermore, DIEHARD™ FLOWER BED also contains yucca plant extract (Yucca schidigera) that is said to help control nematodes and is toxic to a number of insects. Last, DIEHARD™ FLOWER BED contains humus, a complex product that among other things is said to improve plant vigor and minimize the leaching of fertilizer from the soil. One way to use DIEHARD™ FLOWER BED is to till it into the first 3" to 6" of garden soil at the rate of 3 lbs/100 square feet of bed.

**DIEHARD™ BioRush®** is a product similar to DIEHARD™ FLOWER BED; however, it is water soluble and can be applied as a foliar spray, topical soil drench, or soil injection at the rate of ¼ lb/50–100 gallons water. It should be noted DIEHARD™ BioRush® contains 60 times more beneficial bacilli and 6.1 times as much *Trichoderma* as does DIEHARD™ FLOWER BED. Thus, this product might be useful for daffodil bulbs left down in beds for several years.

It is the author’s hope that this article might whet your appetite for employing biological controls in your own daffodil garden. I hasten to add that for full information on the products mentioned in this article, you should go online and download the product labels or information sheets. Also, you should follow all product personal safety information
which often includes protective eye-ware, long-sleeved shirts, long pants, waterproof gloves, and shoes with socks (no opened toed shoes). If the product makes contact with the skin, wash it off. Avoid inhaling any aerosol of the product.

Lastly, I must issue a disclaimer on behalf of myself and the American Daffodil Society: *Mention of a trademark or proprietary product does not constitute a guarantee or warranty of the product by the author or the American Daffodil Society, nor does it imply approval to the exclusion of other products that may also be available.*

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**St. Louis, MO**
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Beth Holbrook photo

**Clinton, MS**
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White: ‘Banker’ 2 Y-O
Jack Hollister
Lee Threadgill photo
**Livermore, CA**
Spotts sdlg. #13-1-3 2 Y-Y
Bob Spotts
Kirby Fong photo

**Nashville, TN**
‘Lara’ 2 W-O
Gary and Bonnie McClure
Tom Stettner photo
West Boylston, MA
‘Lilac Charm’ 6 W-GPP
Dianne Mrak
Dianne Mrak photo

Cincinnati, OH
‘Maria Pia’ 11a Y-R
Mary Lou Gripshover
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Murphys, CA
‘Mesa Verde’
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Atlanta, GA
‘Itzem’ 6 Y-R
Darrin Ellis-May
Tom Stettner photo

Washington, PA
‘Eyrie’ 3 W-YYP
Sara Kinne
Beth Holbrooke
Red-White-and-Blue Winners in 2013

Cleveland, OH  Tom Stettner, exhibitor
From left, back: ‘French Classic’ 2 W-WWY (Jerrell),
BB-Ambo 1 3 Y-R (Stettner), ‘Gentle Soul’ 2 W-WWP (Jerrell/Stettner)
front: Havens OH4/A 2 Y-P, ‘La Traviata’ 3 Y-YYR (Havens)
Tom Stettner photo

Atlanta, GA  Betsy Abrams, exhibitor
From left, back: ‘Kedron’ 7 Y-O (Wheeler), ‘Pastorale’
7 W-O (Heath), ‘Katie Heath’ (Heath)
Tom Stettner photo
Best Collection of American-bred Daffodils

Cincinnati, OH  Michael and Lisa Kuduk, exhibitors
Tom Stettner photo

Nashville, TN  Becky Fox Matthews, exhibitor
From left, top ‘American Gold’ 1 Y-Y (Reed), ‘Louise Randall’ 2 W-W (Reed), ‘Pacific Rim’ 2 Y-YYR (Mitsch-Havens), front ‘Big Mo’ 1 Y-Y (Reed), ‘Iroquois’ 2 YYW-O (Mitsch-Havens)
Tom Stettner photo
Journey of a Nantucket Youth Star

Mary Malavase
Youth Chairman

A few years ago a special young lady on Nantucket told her parents that she really liked daffodils. Her name is Katrina Hancock. She is eight years old and is in second grade at the Nantucket New School. For the 2012 show, we saw Katrina bring in entries and showed us that she had a wonderful eye for what was a special daffodil. Last fall she was given some additional bulbs and was able to pick out some of her own from catalogs with the help of her mom and dad. She planted the bulbs always mindful that she had to mark the name and location in her yard. She waited patiently through the long island winter of rain and wind until her newly planted varieties started to sprout. She watched her garden and finally her daffodils were ready to pick. This year our show was right on schedule with Mother Nature. Most of her prize varieties would be ready for their big day. A week before our show, Katrina realized that we were heading into a few days of high winds and driving rain. She immediately told her parents that they had to go out in the yard so she could pick before there was any damage. We should all be so diligent. Katrina spent a considerable amount of time in her yard examining her flowers, picking selectively and occasionally announcing, “That’s a prize-winner!”
She made note of the names of those she brought into the house before the bad weather. She carefully considered her flowers and chose several for single entries as well as those for the five and three-stem collections. She then selected and placed daffodils in a container she prepared to look like a clipper ship for the youth-themed arrangement.

At last the day of judging was upon us. Katrina and her parents traveled to the show. Katrina brought her entry cards and made adjustments to her arrangements of her soon to be prize-winning flowers.

Much to her surprise, she was the winner of several ADS Youth awards and the best vase of three stems of the entire show. As you can imagine, she showed all of us that hard work and a love of daffodils can bring great rewards on the show bench. 🌺

*Photographs by Kris Kinsley Hancock*
Welcomed Surprises, Unexpected Visitors

Greg Freeman
Walhalla, South Carolina

The spring of 2013 proved exciting for me and my daffodils. While winter had lingered, and I had but a single flower for the Atlanta show, I grumbled considerably less two weeks later when my entries at the East Tennessee show all netted ribbons, including Best in Show (‘Terminator’) and Best Miniature in Show (Narcissus assoanus). By that point, the weather had improved, and my first crosses of the year had been made. I was even planning to exhibit in Nashville for the first time and attend the ADS Judging School I.

At the judging school, I got to know Michael Berrigan, one of the three instructors. Steve Vinisky had described Mike to me as an impeccable judge and capable hybridist long before I ever met him, and it was a pleasure to glean from his expertise. My friends, Tom Stettner and Becky Fox Matthews (whose photography accompanies one of Sara Van Beck’s articles at SouthernEdition.com, my online publication devoted to the American South) were also excellent instructors, keeping the sessions memorable and moving smoothly.

The following day, I served as a student judge alongside Mike, and the flower I took to the table for Best in Show consideration was an enormous and most impressive ‘Marieke’, the subsequent Gold Ribbon winner for Anne Cain (who garnered attention in the June 2013 issue of The Daffodil Journal). My own entries in the Nashville show all took firsts or seconds, and two stems from my collection of orange- or red-cupped daffodils—‘Katrina Rea’ and ‘Bright Sequins’—were also considered for Best Bloom.

Afterwards, Mike and I explored the picturesque Cheekwood Botanical Gardens, talking hybridizing and daffodil history. He listened to my ideas and objectives, and offered support, recognizing that not all of us wish to turn hybridizing into a growing operation of Olympic proportions. As evening approached, Mike and I said our farewells, and I drove back to the Brentwood Hilton, my base for two more days. As a singer, songwriter and music journalist of sorts with friends and various music business...
connections in Nashville, I had planned in advance to make the most of my time there. As for Mike, I assumed I might cross paths with him again at a show in 2014.

Little did I know that Mike would phone me less than two weeks later on April 2. The cell phone reception was poor, but I deciphered that he and Graham Phillips from New Zealand were visiting with Becky in Nashville, and they were planning to go see Jaydee Ager before venturing to South Carolina to see me! I said, “You do realize it’s a long way from Nashville to Jaydee’s, right? I doubt you’ll have time to come see me. I’m two hours northeast of Atlanta; Jaydee is way south of here!” Mike insisted that they could drive to Jaydee’s and still make time for me.

Sure enough, around 4:45 the following day, Mike called. I was surprised that they had evaded Atlanta’s infamous evening traffic snarls, and were only a half hour away. I almost panicked. “My garden! What a mess! And I hardly have anything blooming.” It all reminded me of an instance several years ago when a well-respected breeder of Belgian horses from New York announced that he would be stopping in. Did I tidy up the house or mow the lawn? Heck, no! I went straight to the barn and did what any self-respecting horseman would do: I groomed my mare! With Mike and Graham nearing the state line, I immediately began pulling weeds and straightening up.

Upon their arrival, we headed to my garden where I plant all my daffodils and grow my seedlings amid perennial flowers and shrubs rather than line things out. Steve’s ‘Double Play’, Bob Spotts’ ‘Kokopelli’ (distinctly a miniature for me) and Harold Koopowitz’s HK2-08 (a fall/early winter-flowering, green-cupped seedling that regularly blooms again each spring) were blooming, as were some of David Jackson’s and John Pearson’s cultivars, but there was little excitement left in my garden. So much had been taken to Knoxville and Nashville, except some Division 3s and the yet-to-bloom Duncan 3411 2 Y-OOR (‘Lennymore’ x ‘Colourful’), an exciting seedling of which I had acquired the entire stock in 2012 from Brian Duncan of Northern Ireland.

Determined not to have Mike and Graham travel so far for so little, I had prearranged with my neighbor, Bill Head, for us to tour his nursery.
Bill and his brother, Bob, are quite renowned, having brought us garden fixtures such as Wisteria frutescens ‘Amethyst Falls’ and Magnolia grandiflora ‘Teddy Bear’. Bob is also responsible for the development and introduction of the ReBLOOM™ azaleas. Mike and Graham enjoyed their time at Head-Lee Nursery, and Bill was intrigued by Graham’s cut flower operation down under.

With darkness ensuing and an unseasonably cold dampness in the air, dinner at a local restaurant seemed to beckon. I enjoyed Mike and Graham’s insights and relished their stories as we ate. An hour or so later, it was time for them to move on. I expressed my sincere gratitude for their visit. Graham, a second generation daffodil grower and internationally-known authority, shared that I had been on his “top ten list of people to visit” on his cross-country American tour, and he was thoroughly pleased that we had met. I was humbled. Planning to spend the night in Asheville, the guys left my driveway around 9:00, while I retreated to a warm house where I reflected on the evening. In a spring that had brought plenty of pleasant surprises, this unexpected visit made my daffodil season all the more special.

And, if that weren’t enough, about a week later I shipped several long-awaited blooms of Duncan 3411 to the ADS National Show in Columbus where Mike graciously entered them for me. My vase of three wound up taking second in a class of eighteen or so, yielding yet another…welcomed surprise. 🌸

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NALS, Executive Secretary, PO Box W, Bonners Ferry, ID 83805
Southern Region Leads with New Members

During July and August, eleven new members joined the ADS, from eight states representing six regions. The Southern Region accounted for five of these.

Check the following list, alphabetized by states, for someone who should be invited to your local society’s fall meeting.

Leianne, Mark, Amy and Zack McGinnis, 45 River Ridge Road, Little Rock AR 72227, markmeginnis@msn.com
Judith Keasler, PO BX 63, Ridgway, IL, 62979-0063, jlkeasler@hotmail.com
Sharon Janis Anthony, 10461 Texas HWY, Many, LA 71449
Arlene Briard, 2 Helen’s Drive, Nantucket, MA 02552, chicamaria12@comcast.net
Pamela Hardy, 19 Cast Place, St. Louis, MO, 63147-1915, msphardy@att.net
J.R. Blanton, 2950 State Route 123, Monroe, OH 45152, Jrblanton@yahoo.com
Anne Marie T. Dash, 612 Overhill Rd., Ardmore, PA 19003-1007, taintedash@aol.com
Diane W. Barrett, 780 West 100 South, Box 780387, Torrey, UT 84775, msindigov@gmail.com

Original Drawings
Pen & Ink
Ink & Watercolor
Note Cards
Rebecca Brown
334 Baltimore Street
Gettysburg, PA 17325
717-334-2304
brownezelle@earthlink.net
Newly Accredited ADS Judges

Katherine D. Beale, 735 Yarmouth Street, Norfolk, VA 23510, 757-640-1221, kbeale@cox.net

Kate Carney, 5906 Clevelandtown Road, Boonsboro, MD 21713, 301-432-4728, mca1062357@aol.com

Erica S. Gilliam, 222 Randolph Square Lane, Richmond, VA 23238-6154, 804-784-5592, erica.gilliam@comcast.net

Bonnie McClure, 12 Stone Ridge Drive, Pine Bluff, AR 71603, 870-575-2446, bonnie@bgmcclure.com;

Gary McClure, 12 Stone Ridge Drive, Pine Bluff, AR 71603, 870-575-2446, gary@bgmcclure.com

Jennifer Potter, 11816 Summer Stream Drive, Henrico VA, 23233, 804-360-1982, jpotter890@msn.com

Katelyn Potter, 11816 Summer Stream Drive, Henrico VA, 23233, 804-360-1982, jrkp783@msn.com

Carolyn Hawkins, Schools Chairman,

“Look through this list as well as page 315 in the June Daffodil Journal and add a new accredited or student judge to your panels for your 2014 show. This will be the beginning of their judging career, and will benefit both the newcomer and your local show.”
Julie Minch, Credentials Chairman,

“Every other summer, I send out a postcard letting every judge in the country know their recorded status with the ADS. Each judge needs to take a refresher, judge a show, and win one blue ribbon at a minimum of every three years. The most difficult one seems to be attending a refresher. I have asked each Regional RVP to help out by holding a refresher this fall or next spring, since quite a number of the present judges need to be refreshed or they will lose their accreditation.

“It would be very helpful if judges would get in touch with their RVP and let them know they need a refresher. Hopefully the RVP and the regional directors can help facilitate a refresher in your area.

“One of the seminar sessions at the spring convention is usually designated as a refresher, and sometimes there is one at the fall board meeting. Everyone is encouraged to attend both.”
Passing the torch.

The words evoke images of the Olympic Games last summer, a visible celebration overlaying the continual planning that makes this international extravaganza run smoothly every four years.

The American Daffodil Society also has a passing of the torch, or rather, a gavel. A symbol not nearly so spectacular as the Olympics, but also built on a continual foundation of planning.

The events and routines flow seamlessly throughout the year (or so it seems to 90% of the membership). But suddenly, some springtimes, we witness almost total change of the people in charge.

Part of the evolving leadership pattern was plotted in the By-Laws by our Founding Members many years ago. The rise to the presidency is a six-year process, as future leaders learn every facet from budgets to convention planning. This pattern is echoed in the regions, as directors rotate on and off. Committee chairmen have term limits.

This year, from the fall board meeting through next March’s ADS convention, almost every top position will move to new leadership.

Jaydee Ager, as executive director, and I, as Journal editor, are working hard to wind down after almost a decade in our jobs. Jaydee’s term as the executive director will end Dec. 31, while my last Journal will appear in March of 2014.

We’re both faced with committing to written lists, by the month, by the season, many things we’ve stored mostly in our memories. We have changed our jobs, expanded their scope, added services, special events, innovations, and most of all, learned from many others.

The Executive Director has many duties that must be done just the right way. The Journal editor is limited at times only by imagination, refined every issue by reader responses. How to balance the necessities of a “house organ” with articles to fit the “Umbrella” of a widely scattered and diverse membership?

What does this routine of change require of the majority, except a need to say thank you specifically? You, too, are involved, perhaps unaware, with a passing of the torch. You are a vital part of a region, and a local society. If you were to retire tomorrow, does someone else know how to do your job? Teach them, or write it down.

Don’t drop the torch. ☀️

Loyce McKenzie
E-Media Programs

Searchable PDF format on CD unless indicated otherwise. Each CD or DVD costs $10, with the exception of *The Daffodil Journal* 1964–2004 DVD which is $40. DVDs are data DVDs unless otherwise noted. This is a partial list; check the web sites for full list of programs.

Available from the Executive Director or http://stores.daffodilusastore.org/StoreFront.bok

More information about each program at http://stores.daffodilusastore.org/StoreFront.bok

Presentations marked with † may be downloaded at no charge from the ADS web server at http://www.daffodilusa.org/references/references.html. Presentations marked with § are Flash movies (to become) playable from the aforementioned site but temporarily playable from https://dl.dropbox.com/u/87784382/ADS_Videos.html

**PRESENTATIONS FOR AUDIENCES**

†Let’s Grow Daffodils!, 2011
§Let’s Grow Daffodils! (the movie), 2011, video DVD

†Here Come the Classics! and Some Show Worthy Classics, 2012, Macneale and McKenzie

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

Judging Intermediates, 2010, Spotts, video DVD

†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 2011

†Show Winners 2012

†Show Winners 2013

**NEWER REFERENCES FOR INDIVIDUAL STUDY**

§Show Your Daffodils!, 2012, video DVD

Historic Daffodils, 2007, reference collection of photographs

†Intermediate Daffodils, 2006, reference collection of photographs

†Miniature Daffodil Cultivars, 2006, reference collection of photographs

†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

1955–1994 DIGITIZED ARCHIVAL MATERIAL FOR INDIVIDUAL STUDY


American Horticultural Society Yearbooks 1935, 1936, 1937, and 1938

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

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

*The Daffodil Journal 2004–2008*, DVD

Historic Daffodil Catalogs, archival information, DVD

Hybridizing & Health, archival selections from the ADS Library

Oregon Bulb Farms, archival information

Narcissus Taxonomy, Botany, and Monographs, Oh My! Archival information, DVD

Species and Travel, archival information

*The Daffodil Bulletin*
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ADS History: The First Fifty Years .............................................. $10.00 (10 or more, $9.00 each)
Miniature Daffodil Cultivars—A Guide to Identification, Illustrated in Color ... $20.00
Handbook for Growing, Exhibiting and Judging Daffodils (without binder)........ $8.50
Handbook with binder ........................................................................... $20.50
Journal Binder .......................................................................................... $12.00
Miniature List ......................................................................................... found on ADS website
List of Judges ..............................................................................................request from: julesmin@gmail.com
Daffodils for North American Gardens*, Heath (new edition, signed by authors)$12.00
  *Additional USPS library/media rate postage of $5.50 necessary
Daffodils in Florida: A Field Guide to the Coastal South*, Van Beck............ $24.00
  *Additional USPS library/media rate postage of $5.50 necessary
Daffodil Pests and Diseases, Snazelle.......................................................... $5.00
Daffodil Culture (1996) Merrill .................................................................. $7.95
Show entry cards—standard or miniature (specify size)... 500 for $30.00 or 1000 for $50.00
Daffodils to Show and Grow 2011 ........................................................................... $12

Georgia residents add 7% sales tax

Unless otherwise shown above, prices include postage in USA. Make checks payable to American Daffodil Society, Inc. and mail to address below. Most items above can also be ordered at the ADS webstore: www.daffodilusastore.org.

American Daffodil Society: Jaydee Ager, P.O. Box 522 Hawkinsville, GA 31036-0522, 478-783-2153, jaydeeager@gmail.com

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