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American Daffodil Society, Inc.



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No. 1

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**You can also join, renew and order publications and supplies
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For a list of ADS publications and merchandise, see inside back cover.

ADS MEMBERSHIP DUES

(Effective 1 July 2014)

DUES YEAR IS 1 Jul–30 Jun (or once every three years, same period)

Individual/Organization: \$30 annual or \$75 for three years

Household/Family: \$35 annual or \$90 for three years

Youth (through 20 years of age at time of application): \$10 annual

Individual Life Membership: \$750

ADS Website:
www.daffodilusa.org
www.daffnet.org

Database:
www.daffseek.org
www.dafflibrary.org

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Volume 51

Issue 1

President's Podium.....	Harold Koopowitz – 4 Santa Ana, CA
From the Office of Your Executive Director	Phyllis Hess – 7 Lewis Center, OH
Fussing with Flowers by a First-time Exhibitor.....	Bob Isaak – 12 Wilderness, VA
Successful Daffodil Show Exhibitors, 2000-2014.....	Bob Spotts – 14 Oakley, CA
Highlights from the 2014 Show Season.....	26
A New Handbook for Identifying Historic Daffodils.....	Janet Hickman – 23 Lynchburg, VA
Call for Information on Spring 2015 Shows.....	Bob Spotts – 45
In Memoriam.....	46
Acknowledgement of Special Gifts.....	47
Bill Pannill (1927-2014).....	Loyce McKenzie – 48 Madison, MS
A Word from Sara Kinne, Membership Chair.....	Sara Kinne – 51 Bloomington, IN
ADS Welcomes New Members	53
Advice for the Newcomer.....	Clay Higgins – 54 Harbinger, NC
Cut Daffodils: From Hobby to Business	Lynn Slackman – 59 Belleville, IL
A Look at North Carolina's Historic Tinga Nursery.....	Sara Van Beck – 64 Atlanta, GA
David Griffiths: An Early Champion of American Daffodil Hybridizing.....	Sara Van Beck – 67
“She turned to sunlight...”.....	William Cole – 68 Steelville, MO
The Last Word: Mentorship Is Time Well Spent.....	Greg Freeman – 75 Walhalla, SC
Errata.....	76

Front Cover: While on the 2008 World Daffodil Tour, the late Bill Pannill revels in a sea of his own cultivar, ‘Chromacolor’, in Jan Pennings’ field in Holland. (Kirby Fong, photographer)

Back Cover: Daffodils brighten a Nantucket marina. (Becky Fox Matthews, photographer)

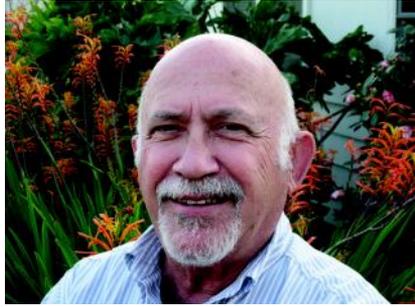
(Editor's Note: Sandra Palchanis, thank you for the phone call, and thanks for the packet of information. Your enthusiasm is infectious. Becky's Facebook photos from Nantucket and your hospitable spirit make me want to visit there some time.....particularly at daffodil show time!)

President's Podium

By Harold Koopowitz

Here is an idea to consider. I will get to it at the end of this piece, but let me give you some introduction to it.

There are several different reasons why people join plant societies, and the reasons they do change with the times. In the past our society was the place to go to learn more about daffodils, how to grow them and how to show them, but now much of that knowledge is available on the web for free, and ADS is one of the prime providers of this free information with *Dafflibrary*, *Daffseek* and *Daffnet*. So why do new members join if they can get our services for nothing? Unfortunately it costs to provide all of our electronic services. While we provide these services freely and happily, we also need to grow our membership. Because the larger our membership base the more we can do for our members.



In many plant societies, membership is temporary with members lasting about five to six years and then being replaced by new people moving in as older members cycle out. So we have a constant need to recruit new people into the ADS. We need to understand why they do this and if it is possible to keep them for a longer period. I am not discounting our “daffodil fanatics” that are often committed for life, because those good people tend to be the workhorses who run the society. They are the ones who we need to treasure and serve the most,

but those are often people who find us rather than we finding *them*.

I suspect that many of our temporary members join on a whim, usually when they visit a daffodil show. They are initially excited by the array of beautiful flowers that they encounter, and if there is an active membership table soliciting for the local society they may join. But many of these people never appear again. Who is to blame?

In order to understand how to keep our members, we need to understand why people fail to renew memberships. It is unlikely that the reasons are financial. Membership dues are very modest. Membership provides a year's entertainment for the price of a movie ticket, some popcorn and a drink.

Growing daffodils has to be a positive experience and it needs to be fun. If new members start with daffodils that are difficult to grow, like white trumpets in the Deep South or poets and 3s in Southern California, they are doomed to failure. It is an unhappy experience. How many times have I seen enthusiasts buy expensive bulbs only to watch them dwindle away within a year or two. It is enough to turn most people away from these flowers. Their experience is usually interpreted as "Oh, I tried daffodils but they are too difficult for me." Again there are no positive reinforcements. But it does not have to be this way. One needs to match daffodils to the region where they are to be grown.

The Northern California Daffodil Society which is my home group is trying an experiment. Each year we sign up 8-15 new members at the two daffodil shows, and we now entice them with free bulbs in the Fall. But they need to show up at our annual autumn bulb auction to receive their bulbs. Each newbie receives five bulbs each of approximately 12 cultivars. There is also a permanent metal label given with each cultivar. The cultivars are all varieties that do well in our climate such as 'Ceylon', 'Erlicheer', 'Salome', etc. These bulbs are inexpensive and are tried and true plants for our region. If they plant all 60 bulbs they need to commit part of their garden to those bulbs. We also give them a cultural sheet designed for our climate. We want

them to be successful in growing their bulbs. In addition, there is a special section in the shows for beginners, because there is nothing like winning a ribbon to get positive reinforcement. We are into the second year of our program. The bulbs provided are all from commercial blooming stocks so they are flowering size. But the important thing is that they should also perform well the next year and in following years.

The costs for the bulbs come from donations, but the society has more than sufficient funds to run this for a number of years if necessary. Time will tell if we can entice new members to stay with us for a longer period of time. What is your society doing to help increase membership?



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...From the Office of your Executive Director

Here it is September already, I imagine many are getting ready to plant the daffodils they dug over summer. Here in the ED's office we are, as always, worrying about payment of dues. If you did not renew your dues on July 1st as we would have liked, check the label on the back of your *Journal* to see when your dues were due. We are trying very hard to get everyone to align with the July 1st date so all dues are due at that time. If you have any questions about how much you owe to align, just contact me. I hate it when I have to delete someone for non-payment

All the information is listed on the inside front cover of this *Journal*. On the inside back cover there is a listing of the things we offer for sale at our web store, www.daffodilusastore.org. While you are there paying your dues, check out the other items we offer.

Our June *Journal* was sent out from the printers to the mailers on May 29, it was received promptly, except for a problem with some folks in New Zealand. We were not able to exactly determine the cause; FedEx thought it might be a problem in NZ as they sent them promptly. We hope it doesn't happen again. If you think you have missed receiving your *Journal*, please let me know. My e-mail address is dafflyphyll@gmail.com

I had many positive reactions to the June *Journal*. Our new editor, Greg Freeman, is to be congratulated on his first issue.

As for your ED, I think I have finally settled in, having made all the changes that came with the move to Ohio, a new President, new Editor and on and on. It seems every vital thing that makes ADS run smoothly changed in 2014. If you have any questions or concerns I am always here, just an e-mail away. If you need something from the

web store in a hurry, I receive a notice of your purchase the minute you make it, so I can send things out in a hurry. And don't forget there are wonderful programs for your meetings or speaking engagements on our web site, www.daffodilusa.org. Just click on the links.

Until next time,

Your daffy daffodil friend,

Phyllis Hess



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American Daffodil Society
2014 Fall Board Meeting and Symposium
Hosted by Mid-South Daffodil Society
October 24 - 25, 2014 in Memphis, Tennessee

This fall event of the American Daffodil Society is *open to all ADS members* and guests and not for Board Members only. Please join us for the reception, dinner, and bulb auction on **Friday night**; a Symposium on “Progress in Breeding Miniatures” on Saturday afternoon; and a reception and dinner on Saturday night. These events will be held at the Marriott Memphis East Hotel.

The ADS Board Meeting will be held on Saturday morning at Dixon Gallery and Gardens. For any attendees not on the Board, guided tours of the Gardens are available Saturday morning, and guests are welcome to view the new Rodin exhibition in the gallery beginning at 10 a.m. Dixon Gallery and Gardens hosts the annual Mid-South Daffodil Society/American Daffodil Society Daffodil Show,

and we want to share with you this beautiful garden in the heart of Memphis. *www.dixon.org*

The Saturday Symposium from 2 until 5 p.m. presents a unique opportunity to hear some of the most exciting speakers in the Daffodil world share their thoughts on “Progress in Breeding Miniatures.” The slate of speakers includes **Brian Duncan** on miniature breeding in Northern Ireland, **Larry Force** on new miniatures in Mississippi, **Michael Berrigan** on his miniature daffodil breeding program in Minnesota, **Harold Koopowitz** on breeding miniature doubles and Division 11’s, and **Steve Vinisky** on New Miniatures from Oregon (Harold Koopowitz will give this presentation).

The Saturday night dinner speaker will be **Jan Pennings**, 2014 American Daffodil Society Gold Medal recipient, who will speak about “Daffodils in China.”

More details and registration information are available on the ADS website at *www.daffodilusa.org* including the registration form, more information about the hotel and potential travel arrangements, and a web site describing many of Memphis’ nearby attractions.

Fall is a beautiful time to visit Tennessee; the weather is cool and the fall leaves are beautiful. Send in your registration form and book your hotel rooms now. Enjoy celebrating Daffodils, miniatures, and Daffodil friendships at this extraordinary event in Memphis, Home of the Blues and the Birthplace of Rock ‘n’ Roll!

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Molly Hampton, Chairman and Registrar, 901-829-2598,
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Hotel Information

Marriott Memphis East, 5795 Poplar Avenue, Memphis, TN 38119. www.marriott.com/memmm

- Group Code: **ADSADSA**
- Call 800-228-9290 for reservations 24 hours a day/7 days a week or www.marriott.com/memmm by **Friday, October 10**, for special room rate of \$109 + tax, single or double occupancy.
- Same rates are available the nights of October 23-26.
- Free on-call shuttle from and to Memphis International Airport. Call the hotel at 901-682-0080 for pick-up. Shuttle hours are from 6 a.m. to 11 p.m. Shuttles leave the hotel for the airport every hour on the hour.
- Free shuttle to any destination within five miles of hotel (includes many local attractions)
- Free Parking



(Photo: Bob Isaak)

Fussing with Flowers by a First-time Exhibitor

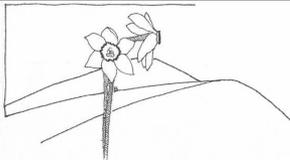
By Bob Isaak

There are probably a few of you who have yet to attend or participate in a daffodil show. If not, then I am the last ADS member to succumb. With tax season over, a later blooming season and the fairways still a bit soggy from recent rains, the Washington Daffodil Society show in Fairfax, Virginia seemed like the place to go. Initially, my intent was to enter a picture and just mingle around to observe the staging process. But on the way out of the driveway in Wilderness, I picked a few ‘Delibes,’ ‘Golden Echo’ and ‘Ara’ from the mailbox bed just in case.

It had been several years since I ventured up I-95 to the Washington DC Beltway during rush hour, and with road construction it was still painful. But, having registered a photo with Robert Darling, I was committed. I must have had that “in the headlights” look when I walked in the door because Glenna Graves, the show chair, introduced herself and immediately asked if I brought flowers. Well, I couldn’t say no, so she assigned Mary Koonce the task of helping me. With thirty minutes until show time, Mary quickly explained the staging process including clocking, a violent manipulation of the poor flower head. She then stuffed the little buggers in tubes with boxwood while I filled in the tags. Done deal with minutes to spare.

All in all, the experience was rewarding. I met folks who enjoyed talking about daffodils and took pride in their pastime. But, as I now look outside, daffodils are beautifully blooming in the woods, and they don’t have to be clocked.

Editor’s Note: Bob submitted this piece to me in the spring, but space constraints prevented me from including it in the June issue. I think it is important to recognize that not all daffodil enthusiasts are destined to become show bench fanatics, Guy Wilson or Grant Mitsch wannabes or pedigree-obsessed buyers. The great thing about daffodils is that those who grow them are all bound to enjoy the show.....whether it be from the vantage point of an exhibitor or that of a dedicated gardener enjoying the view from the kitchen window or front porch. If you have never taken flowers to a show, I urge you to give it a try. As Bob indicated, you are certain to find individuals who are grateful for your participation and willing to lend a hand.



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Successful Daffodil Show Exhibitors, 2000-2014

By Bob Spotts

ADS Awards Committee Chairman

The primary purpose of the American Daffodil Society is to promote daffodils to the public, and daffodil shows are the primary way our society accomplishes this. The effectiveness of shows in promoting daffodils is dependent upon people's exhibiting daffodils in these shows. As a return reward to exhibitors, ADS daffodil shows provide arenas for friendly competition for valued ADS Show Awards (e.g., Gold Ribbon for Best Standard Daffodil, Silver Ribbon for most blue ribbons, Roberta Watrous Award for best collection of twelve different miniature daffodils). A core of ADS members greatly enjoys this competition and has made exhibiting daffodils a principal avocation during the spring. Some exhibitors can enter only in their local show each year; others travel distances to additional shows during their blooming season. All exhibitors seek to be successful by winning ADS Awards for their exhibits.

Factors in Achieving Success at Daffodil Shows

Consistent winning of ADS Awards requires that the exhibitor grows a sufficient number of show-quality cultivars and has reasonable skill in staging daffodil exhibits. Bringing enough blooms to enter many classes in a show makes winning an ADS Award more likely. The more shows in which one exhibits, the more awards one is likely to win. The greater one's skill at staging exhibits, the higher the chance of winning. Winning an ADS Award is also greatly affected by the skills levels of one's competitors. Having formidable competition does

lower one's own expectancy of success!

Most successful exhibitors grow several bulbs of enough different cultivars to enter blooms in the classes they prefer (e.g., collections, vases of three). Some grow only proven show cultivars and the most promising new introductions. Others hybridize and show mainly their own seedlings and registrations. In order to enter all facets of a show, many grow a full range of cultivars, including historic and classics, in both Standards and Miniatures.

Persons who live in an area where many shows are within reasonable traveling distance have a distinct advantage. The Middle Atlantic Region in particular as well as the Midwest Region have many shows scheduled within their blooming seasons. Perhaps, as an outcome, these Regions are replete with skilled exhibitors. Exhibitors there must earn their awards!

The Central, Southern and Pacific regions are far-flung and require exhibitors to travel considerable distances to attend shows – for many, even to attend their “local” show. In the Central and Pacific Regions, the daffodil shows are located in population centers sufficiently large to provide both a local host society and a public audience. Typically, these shows are over 400 miles apart.

Beneficent climate certainly promotes high quality in the blooms of daffodils. The rainy Pacific Northwest is the principal example. Until their most recent springs, I would have included the spring weather of the Middle Atlantic, Midwest, and Northeast as also having this attribute. Some areas have compact seasons where the blooms in all the Divisions occur at nearly the same time. (This is great for staging a Quinn or other large collections!) Other areas (such as Northern California) have extended seasons where there is a noticeable seasonal progression from Early to Mid to Late. There the trumpets, large-cups, small-cups and poets seemingly bloom in sequence. A lengthy blooming season means more shows are possible, but assembling a large collection requiring several Divisions is more difficult. Mild winters and early springs in the southern areas of the USA encourage

growing early cultivars and discourage growing late ones. It might be enough to say about much of the Central region that its climate is hardly beneficial to daffodils.

Other very significant factors affecting one's level of success in shows are the availability of leisure time and the state of health of the exhibitor or of her/his family. Working full-time greatly restricts one's time to spend with flowers, and especially one's ability to travel to shows. Health issues obviously can restrict one's ability to travel or even can prevent spending the necessary time at a show staging exhibits.

Exhibiting in Shows before 2000

Being an inveterate daffodil exhibitor in ADS shows since the mid-1980s, I have shared this passion with many others over the years. Certainly, the most successful exhibitor in ADS history was the recently deceased Bill Pannill. For over 25 years, he exhibited only his own creations of standard daffodils and was nearly unbeatable in any collection class he entered. For many years, Naomi Liggett was undisputed queen of exhibitors in the miniatures classes. Leone Low was also a force in miniatures competition, especially with her seedlings. For over two decades, Kathy Andersen dominated northeastern shows with her superbly grown and staged blooms. Likewise, during those years, Marie Bozievich set the standard for quality in the Middle Atlantic region with her growing and exhibiting daffodils. For several years in the late-1980s and early-1990s, Handy Hatfield was the nearly unmatched exhibitor of standards in the Midwest. Bill Roesse and Sid DuBose, and later Bob Spotts, Steve Vinisky and Kirby Fong had continuing success in Pacific region shows.

Several of the elite exhibitors during the early decades of the ADS have passed away. Advancing age and health issues have taken their toll on many others. New exhibitors are now making their marks in ADS shows, but many of the more veteran exhibitors continue their success in winning ADS Awards. There is a gradual passing of the show laurels.

Exhibiting in Shows from 2000-2014

Around the year 2000, the ADS increased its focus on daffodil history and recognized the value of preserving daffodil cultivars having historic value. Classes restricted to historic daffodils (defined as daffodils introduced or available before 1940) and special ADS awards were added to shows. Showcasing historic daffodils has proved very popular and has brought additional members to exhibiting in shows.

In the years since 2000, the emphasis in shows on miniature daffodils has been greatly increased, with many additional ADS Awards now being offered in miniatures classes. The number of ADS awards for miniatures has been increased nearly to the number for standards.

Partially because of the above changes, I've chosen the year 2000 as the beginning of the current era of ADS shows and here will assess show successes of exhibitors since that date.

Show results published annually in the September issue of *The Daffodil Journal* are the source of data for the 2000-2012 show seasons. ADS Show Reports are the source of information for 2013 and 2014.

I have assigned each ADS Award a weight (i.e., a numerical value) as shown below. I have tabulated weighted values of the Awards won by each exhibitor for each of the years from 2000 through 2014. The weighting method rewards an Award by the difficulty of staging and winning it. Thus the larger the collection, the greater the weight.

The largest collections have a greater weight than the Gold Ribbon, with the rationale that there is greater chance (and perhaps less skill) associated with winning a Best Bloom in Show than in winning a large collection.

Weighting Method:

Award Weight = Base Value x Multiplier

Multiplier: Local = 1; Regional = 1.5; National = 2

Single- or Three-Stem

Gold and Mini Gold	6	Classic (each SS) and Classic 3	1
White and Mini White	5	Small Grower	1
Rose and Mini Rose	3	Youth and Youth 3	1
Intermediate and Intermediate 3	2	Fowlds/Olive Lee	1.5
Historic and Historic 3	2	Mitsch/Larus	2.5

Collections of Five

Purple (before 2012) and Lavender 3	3	Historic 5	2
Purple 2012+	4	Classic 5	1
RWB and Mini RWB	3	Youth 5	1
Maroon	3	English/NoIre/Ire/Oz/NZ/Dutch	2
Intermediate 5	2		

Collections of More Than Five

Bankhead	4	Quinn/Premier	7
Watrous/Bozievich/Havens	5	Mains	7.5
Mini-Bronze	5	Tuggle	8
Throckmorton	6		

Hybridizer Awards

Link/Mini 3 by Hybridizer	3	Challenge/Mini 12 by Hybridizer	7
Evans/Mini 6 by Hybridizer	5	Bender	

Container

Standard/Mini/species	2		
-----------------------	---	--	--

Other

Silver	2		
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Base Value of ADS Award

	<u>Highest</u>	<u>Second Highest</u>	<u>Third Highest</u>
2000	Naomi Liggett	Nancy Pillipuf	Leone Low
2001	Bob Spotts	Bill Pannill	Jack Hollister
2002	Naomi Liggett & Steve Vinisky (Tie)		Kathy Welsh
2003	Naomi Liggett	Steve Vinisky	Bob Spotts
2004	Bill Pannill	Bob Spotts	Nancy Pilipuf
2005	Bob Spotts	Nancy Pilipuf	Kathy Welsh & Larry Force
2006	Bob Spotts	Kathy Welsh	Nancy Pilipuf
2007	Kathy Welsh	Bob Spotts	Naomi Liggett
2008	Mitch & Kate Carney	Kathy Welsh	Bob Spotts
2009	M & K Carney	Larry Force	Bob Huesmann
2010	M & K Carney	Melissa Reading	Ray Rogers
2011	M & K Carney	Bob Spotts	Kirby Fong
2012	M & K Carney	Steve Vinisky	Mike Berrigan
2013	Karen Cogar	Harold Koopowitz &	Bob Spotts
2014	Bob Spotts	Marilynn Howe M & K Carney	Larry Force

Defining “success” as accumulating weighted numbers for ADS Awards, the three most successful exhibitors in ADS shows for each year since 2000 are shown below.

Exhibitors' Show Success

Central

1. Mike Berrigan
2. Nancy Pilipuf
3. Gerar Knehands
4. Ray Rogers

Middle Atlantic

1. Kathy Welsh
2. Mitch & Kate Carney
3. Bob Huesmann
4. Clay Higgins

Midwest

1. Naomi Ligget
2. Mary Lou Gripshover
3. Leone Low
4. Linda Wallpe

New England

- 1-2. Jennifer Brown
- 1-2. Nancy Mott (tie)
3. Dianne Mrak
4. Mary Malavese

Northeast

1. Richard Ezell
2. Kathy Andersen
3. Joe Hamm
4. Sally Winmill

Pacific

1. Bob Spotts
2. Steve Vinisky
3. Kirby Fong
4. Harold Koopowitz & Marilynn Howe

Southeast

1. Bill Pannill
2. Becky Fox Matthews
3. Lois Van Wie
4. Mildred Hornblower

Southern

1. Larry Foerce
2. Rod Armstrong
3. Jack Hollister
4. Loyce McKenzie

In 2013, Karen Cogar ended the five consecutive years' reign by the Carneys at the top of exhibitors' annual rankings. In 2014, perfect weather over the entire growing season provided lovely blooms of my seedlings enabling my domination of California shows, which was enough to top the list.

In early years of the ADS, awards records show that most daffodil exhibitors focused on either standards or miniatures. Now many of the most successful exhibitors compete in both standards and miniatures classes. A notable exception is the pair of Koopowitz and Howe, who exhibit only Harold Koopowitz's remarkable miniature creations.

As noted earlier, the conditions for exhibiting are not uniform across the regions. Over the 2000-2014 period, the most successful exhibitors in each ADS region were:

Disregarding all factors except the number of weighting points accumulated over the fifteen-year period, the ranking of exhibitors' successes is as follows:

Ranking of Top 30 Exhibitors' Show Success, 2000-2014

- | | |
|-------------------------|--|
| 1. Bob Spotts | 17. Gerald Knehans |
| 2. Larry Force | 18. Karen Cogar |
| 3. Kathy Welsh | 19. Bill Pannill |
| 4. Mitch & Kate Carney | 20. Joanna Tilghman (d) |
| 5. Naomi Liggett | 21. Leone Low |
| 6. Steve Vinisky | 22. Anne Donnell Smith |
| 7. Bob Huesmann | 23. Ray Rogers |
| 8. Mike Berrigan | 24. Linda Wallpe |
| 9. Kirby Fong | 25. Harold Koopowitz & Marilyn
Howe |
| 10. Nancy Pilipuf | 26. Tom Stettner |
| 11. Clay Higgins | 27. Jon Kawaguchi |
| 12. Richard Ezell | 28-29. Becky Fox Matthews |
| 13. Mary Lou Gripshover | 28-29. Suzy Wert |
| 14. Olivia Welbourn | 30. Elise & Richard Havens |
| 15. Kathy Andersen | |
| 16. Rod Armstrong | |

Before his passing in 2014, Bill Pannill had been retired for many years from exhibiting in shows – yet his dominance during his time is still evident. Likewise, Kathy Andersen's many successes early in the period rank her well up in the list, though she has exhibited only infrequently during the past several years. Though deceased, Joanna Tilghman's history of successes places her on the list. Elise and Richard Havens rarely exhibit outside classes for hybridizers, i.e., the Challenge Section in the ADS National Show and similar classes (without ADS Awards) in their local Oregon Shows.

On the list are exhibitors who began their exhibiting in shows several years after 2000: the Carneys, Cogar, Koopowitz & Howe, Kawaguchi and Matthews. Their rankings in the future will rise each year.

The advantages to exhibitors of residing in the Middle Atlantic or Pacific region is apparent: each Region has three of the top ten exhibitors, with the Middle Atlantic having the eleventh as well.

Regardless of where they live, the ADS thanks its exhibitors (there were 219 different exhibitors who won an ADS award in shows in 2014). Through their efforts in educating the public about the beauty and diversity of our flower, exhibitors have illustrated the development of daffodils over time and revealed daffodils in the fascinating breadth of forms and breathtaking variety of colors that are now grown.



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A New Handbook for Identifying Historic Daffodils

By Janet Hickman

How often have you been asked, “Can you tell me the name of this daffodil? It’s been in my yard forever.” Now there is a valuable new tool to help put a name to many of the common historic daffodils that grow in the South. It’s the *Historics Handbook: A Short Field Guide to The Most Common Old Daffodils in the Deep and Coastal Southeast*. The title page credits this as a joint project of the Georgia Daffodil Society, the Florida Daffodil Society and the Historic Community of the American Daffodil Society, but it is chiefly the work of Sara Van Beck, Chair of the ADS Historics Committee. The title emphasizes a southern range, but it is fully applicable to anywhere these sturdy survivors—the historic daffodils—flourish.

With photos and descriptions, it lets even a novice distinguish the most commonly grown historic. Not every historic is covered; indeed, there are several pictured that remain unnamed even by Sara, but more than four dozen daffodils are featured. It’s tempting to skip right to the beautiful color illustrations, but it is worth stopping to read the introductory sections for tips on identifying and rescuing old varieties. Those of us with old gardens and judges assigned to historic classes will find this handbook especially helpful.

This handbook can be downloaded from the website of the Georgia Daffodil Society (www.gadaffsoc.org). Though offered free for educational purposes, donations to the Georgia Daffodil Society would be gratefully accepted. You can save it as a pdf on your tablet or print it on your home computer; however, the most useful approach

Georgia Daffodil Society

Historics Handbook

A Historics Handbook

A Short Field Guide to the Most Common Historic Daffodils in the Deep and Coastal South

A joint project of the Georgia Daffodil Society, Florida Daffodil Society and members of the Historics Community of the American Daffodil Society

This free educational work can be downloaded and printed for personal use only.

Re-use of images and text for sale, or in other works, requires express written permission from the author or Georgia Daffodil Society.

Although this is a free work (if you print it on plain paper, full color, with basic plastic covers and minimal binding it should cost around \$30+tax), donations are gratefully accepted – mail a check made out to the:

Georgia Daffodil Society
590 Sandy Creek Road
Fayetteville, GA 30214

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is to have it printed as a booklet. Its 56 pages are laid out such that it can be sent to OfficeMax, Staples, or similar places, printed double-sided, in full color, on plain paper with low cost binding for thirty to forty dollars. I expect to refer to mine every spring as I puzzle over the historic in my garden.

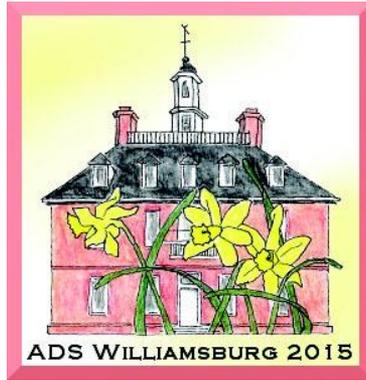


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Highlights from the 2014 Show Season

The editor gratefully acknowledges the efforts of Bob Spotts and the ADS Awards Committee, consisting of Bob, Kate Carney, Sara Kinne, Fredrica Lawlor, Kathleen Simpson and Suzy Wert, as they diligently continue to compile the 2014 show reports in preparation for publication in *DaffLibrary* (and possibly elsewhere). Meanwhile, here are a few of the highlights from the 2014 show season. More images (larger collections and so forth) will appear in the December issue of *The Daffodil Journal*.



March 1 - Livermore, CA
Gold and Rose Ribbons
1-1-61 1Y-Y
Bob Spotts, Exhibitor
(Photo: Kirby Fong)



March 1 – Livermore, CA
White Ribbon
'Mesquite' 2Y-Y
Bob Spotts, Exhibitor
(Photo: Kirby Fong)



March 1 - Livermore, CA
Miniature Gold and Miniature
Rose Ribbons
03-023-X 4Y-Y
Harold Koopowitz & Marilyn
Howe, Exhibitors
(Photo: Kirby Fong)



March 1 - Livermore, CA
Historic Vase of Three
'Erlicheer' 4W-Y
Ben Blake & Nancy Tackett, Exhibitors
(Photo: Kirby Fong)



March 1 - Livermore, CA
Miniature White Ribbon
'Little Karen' 8W-P
Harold Koopowitz & Marilyn Howe, Exhibitors
(Photo: Kirby Fong)

March 8 - Roswell, GA
Gold Ribbon
'Saint Keverne' 2Y-Y
Betsy Abrams, Exhibitor
(Photo: Tom Stettner)



March 8 - Roswell, GA
Miniature Gold Ribbon
'Baby Moon' 7Y-Y
Janet Loyd, Exhibitor
(Photo: Tom Stettner)



March 8 - Roswell, GA
Classic Single Stem
'Ceylon' 2Y-O
Darrin Ellis-May, Exhibitor
(Photo: Tom Stettner)





March 15-16 - Knoxville, TN
Gold Ribbon
'Terminator' 2Y-R
Lynn Ladd, Exhibitor
(*Photo: Tom Stettner*)



March 15-16 - Knoxville, TN
Historic Single Stem
'Edward Buxton' 3Y-YYO
Molly Adams, Exhibitor
(*Photo: Tom Stettner*)



March 15-16 - Knoxville, TN
Small Grower Award
'Rapture' 6Y-Y
Marilyn Johnson, Exhibitor
(*Photo: Tom Stettner*)

March 15-16 - Knoxville, TN
Miniature Gold Ribbon
'Yellow Fever' 7Y-Y
Lois Van Wie, Exhibitor
(Photo: Tom Stettner)



March 15-16 - Knoxville, TN
White Ribbon
'Chinchilla' 2W-W
Lynn Ladd, Exhibitor
(Photo: Tom Stettner)





March 15-16 - Murphys, CA
White Ribbon
'Anasazi' 3WWG-GWW
Bob Spotts, Exhibitor
(Photo: Kirby Fong)

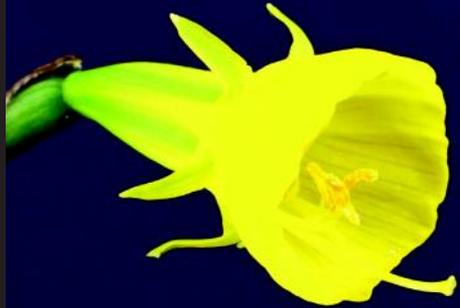


March 15-16 - Murphys, CA
Historic Three Stems
'Red Goblet' 2Y-O (1937)
Rosemary Scholz, Exhibitor
(Photo: Kirby Fong)

March 15-16 - Murphys, CA
Gold Ribbon
'Spring Grace' 2YYW-Y
Kirby Fong, Exhibitor
(Photo: Kirby Fong)



March 15-16 - Murphys, CA
Rose Ribbon
Miniature Gold and Miniature
10-05-02 10Y-Y
Jon Kawaguchi, Exhibitor
(Photo: Kirby Fong)



March 15-16 - Murphys, CA
2-104-14 3G-GGO
Rose Ribbon
Bob Spotts, Exhibitor
(Photo: Kirby Fong)





March 22 - Barco, NC
White Ribbon
'Williamsburg' 2W-W
Peter Binns, Exhibitor
(Photo: Ken Ferguson)

March 22-23 - Amity, OR
Rose Ribbon
'Hot Shot' 11aY-R
Steve Vinisky, Exhibitor
(Photo: Steve Vinisky)



March 22-23 - Amity, OR
Best Intermediate (center), Best
Intermediate Vase of Three
'Signorina' 2W-GYP
Rhonda Fry, Exhibitor
(Photo: Steve Vinisky)





March 22-23 - Fortuna, CA
White Ribbon (flower on left also Gold and Rose Ribbon winner)
2-333-14 2W-YOO
Bob Spotts, Exhibitor
(Photo: Kirby Fong)



March 22-23 - Fortuna, CA
Miniature White Ribbon
V01-65 5Y-Y (Vinisky seedling)
Jon Kawaguchi, Exhibitor
(Photo: Kirby Fong)

March 22-23 - Fortuna, CA
Classic Cultivar, Classic Single
Stem
'Melody Lane' 2W-P (1962)
Betty Stanfield, Exhibitor
(Photo: Kirby Fong)



March 22-23 - Fortuna, CA
Miniature Gold and Miniature
Rose Ribbons
10-32-01 10Y-Y ('Connie
Greenfield' 10Y-Y x Lee Martin
10Y-Y)
Jon Kawaguchi, Exhibitor
(Photo: Kirby Fong)





March 22-23 - Nashville, TN
Miniature Gold Ribbon (top
bloom in this vase of three)
Keira KB 11/2001 6Y-Y
Becky Fox Matthews, Exhibitor
(Photo: *Becky Fox Matthews*)



March 22-23 - Nashville, TN
Youth Best Bloom
'Barrett Browning' 3WWY-O
Helen Rieke, Exhibitor
(Photo: *Becky Fox Matthews*)

March 29-30 Albany, OR
Miniature Gold and Rose Ribbons
V05-10-13 2Y-O ('Cayenne' 2Y-R
x *Narcissus calcicola*)
Steve Vinisky, Exhibitor
(Photo: Steve Vinisky)



April 5 - Portland, OR
Rose Ribbon
V99-127-5 2Y-YYR ['Goforit'
2Y-O x ('Loch Hope' 2Y-R x
'Esperanza' 2Y-R)]
Steve Vinisky, Exhibitor
(Photo: Kirby Fong)



April 5 - Portland, OR
Gold Ribbon
'Sunset Sonata' 2Y-YOO
Leone Smith, Exhibitor
(Photo: Kirby Fong)





April 5 - Portland, OR
Miniature White and Miniature Gold (right flower) Ribbons
'Little Soldier' 10Y-Y
Steve Vinisky, Exhibitor
(Photo: Kirby Fong)



April 5- Portland, OR
Historic Three Stems, Historic Single Stem
'Limerick' 3W-R (1938)
Margaret Pansegrau, Exhibitor
(Photo: Kirby Fong)

April 12-13 - Cincinnati, OH
Gold Ribbon
'Resplendent' 2Y-R
Tom Stettner, Exhibitor
(Photo: Tom Stettner)



April 12-13 - Cincinnati, OH
Miniature White Ribbon
'Sewanee' 2W-Y
Kathleen Simpson, Exhibitor
(Photo: Tom Stettner)



April 12-13 - Cincinnati, OH
Small Grower Award
'POPS Legacy' 1W-Y
Frank Vonder Meulen, Exhibitor
(Photo: Tom Stettner)





April 19-20 - Columbus, OH
Gold Ribbon
'Polar Sky' 2W-WWP
Nancy Gill, Exhibitor
(Photo: Tom Stettner)



April 19-20 - Columbus, OH
Small Grower Award
'Red Envy' 2W-R
Frank Vonder Meulen, Exhibitor
(Photo: Tom Stettner)



April 19-20 - Columbus, OH
Historic Single Stem
'Beryl' 6W-YYO (pre-1907)
Naomi Liggett, Exhibitor
(Photo: Tom Stettner)



April 26-27 - Nantucket, MA
White Ribbon
'Gull' 2W-GWW
Gabrielle Hall, Exhibitor
(Photo: *Becky Fox Matthews*)



April 26-27 - Washington, PA
Gold Ribbon (from the
Throckmorton Winner)
'Round Oak' 1Y-Y
Suzy Wert, Exhibitor
(Photo: Tom Stettner)



April 26-27 - Washington, PA
Miniature Gold Ribbon
'Stafford' 7Y-YYO
Naomi Liggett, Exhibitor
(Photo: Tom Stettner)



April 26-27 - Washington, PA
White Ribbon, Best Intermediate
Three Stems
'Pogo' 3W-GYO
Fredrica Lawlor, Exhibitor
(Photo: Tom Stettner)

Call for Information on Spring 2015 Shows

Should your group plan to hold a daffodil show in 2015, please send describing information to Bob Spotts, ADS Awards Chairman (*robert_spotts@comcast.net* or tel: 925 625-5526), by October 15. Information should include dates, sponsoring group, location (city/town, facility, and street address), and contact person (name, with email and telephone). If some show information is not yet firm, please indicate TBD.



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In Memoriam

The American Daffodil Society recently lost former ADS President Bill Pannill and an international member, Ian Dyson, of Australia. Though these individuals neither resided on the same continent nor in the same hemisphere, they were highly regarded both within the ADS and globally for their advancement of daffodils and contributions to daffodil hybridizing.

Loyce McKenzie's wonderfully written piece on Bill Pannill, the man who brought us such introductions as 'Chromacolor' 2W-P, 'Intrigue' 7Y-W, 'New Penny' 3Y-Y and 'Williamsburg' 2W-W, can be found in subsequent pages.



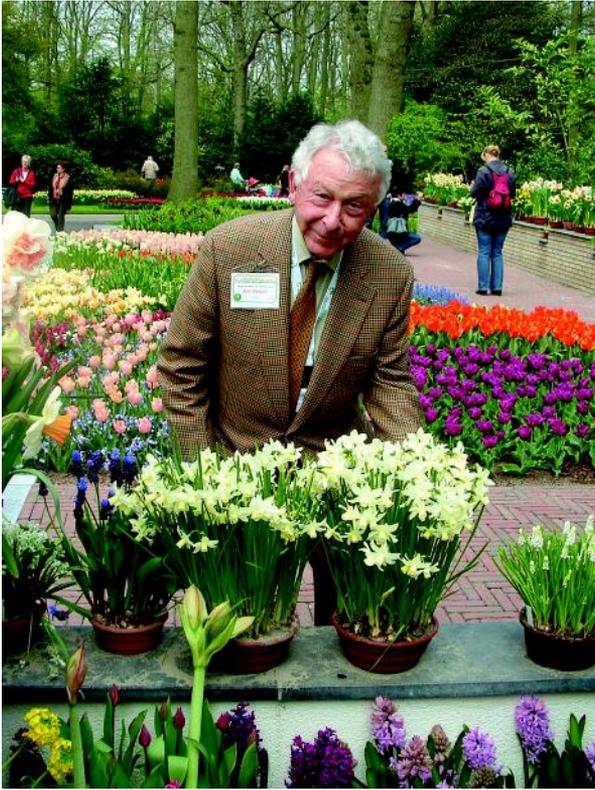
Ian Dyson with 'Windy City' 2W-Y, Champion Bloom at the 2013 Canberra Centenary Show
(Photo: Graeme Davis)

Upon news of Ian Dyson's passing, the Victorian Daffodil Society announced on Facebook, "We regret to advise the sudden death of Ian Dyson, who was our best known competitor, dedicated daffodil enthusiast, and in his retirement was beginning to release some new daffodils he had labored over many years to develop." Several took to Daffnet to express their shock and sadness. Fellow Australian Will Ashburner wrote: "I have known Ian since 1985 when he sought my advice on potting media and other nursery related stuff. Ian's enquiring mind has tested me ever since. Like all people who share a long friendship, we often knew what the other was thinking or wanted without saying anything. He was a stalwart of all things bulbous and particularly daffodils in this country, and his enthusiasm glued other interested people together. We were planning to travel together to the 2016 World Daffodil [Convention] in Missouri." Bob Spotts described him as one of the "brightest and most promising hybridists" in the world daffodil community, and Lawrence Trevanion shared, "He was a loyal and long-standing supporter of the show here in Canberra, and some of the new seedlings he showed were stunning." As Bob related, "Let us hope that the extraordinary seedlings Ian had bred and are growing in his pipeline are not lost. May Ian long be remembered for his daffodils."

Acknowledgement of Special Gifts

A gift in memory of Ian Dyson was sent by Robert Spotts.

Thank you for your contribution!



Bill Pannill with containers of his cultivar, 'Toto' 12W-W, at Keukenhof
(Photo: Dave Adams)

Bill Pannill (1927-2014)

By Loyce McKenzie

ADS Historian

The American Daffodil Society lost a legend on June 10, 2014 with the death of Bill Pannill at his summer home in Roaring Gap, North Carolina.

From 1966-1968, Bill was president of the ADS. He received the Society's Silver Medal in 1976 and its Gold Medal in 1984. He was also awarded the Royal Horticultural Society's Peter Barr Cup in

2000. The most prestigious award for American-bred show flowers, the Pannill Award, is named for him. But he was so much more.

Bill loved his daffodils, his daffodil friends, and the American Daffodil Society.

He grew daffodils to perfection, setting and achieving hybridizing goals in every division, and won awards for countless large collections, all of his own creation. He worked hard to register and make available through commercial sources as many as possible of his flowers.

He was unparalleled as an exhibitor, meticulous and precise in his staging. He never minded people who watched quietly to learn, and when he had the time during show set-up, he willingly helped others improve their staging. The only thing he would not tolerate was the moving of a single flower, let alone an entire collection, for photographic purposes.

And when the show was over, he made us laugh, in public speeches and private conversations. Much of the laughter is gone from the daffodil world with Bill's passing.

He believed historic were those from which you moved forward to greater progress. And miniatures...who can forget his remark in Nashville?: "I never thought I grew miniatures until I saw my Quinn staged next to Father A's flowers which Peter Ramsay had brought from Oregon and entered." He shared advice and generous gifts of rare bulbs with newcomers to the world of serious daffodil hybridizing.

Bill was a native of Martinsville, Virginia, where his mentor, Harry Tuggle, taught him about daffodils. He became such a recognized champion that the phrase "Bill Pannill Blue" is a part of our vocabulary, well understood by those who took pride in their red ribbons won when competing against him.

Bill and Kit later had homes in Palm Beach, Florida, and in North Carolina, but he grew his daffodils everywhere. He made an annual pilgrimage to Murray Evans' Oregon hilltop fields to see how his own hybrids did in that ideal climate...and also for the fishing and

the swapping of tall tales. In later years he arranged trials in other American climate zones, particularly in the northeast. Bill's cultivars, some 210 of them, are available from many commercial sources, and that is how he would have wanted it to be. Bill Pannill was a daffodil legend around the world. The iconic photograph, which for all of us exemplifies him, shows Bill, arms widespread exuberantly, in a huge field of 'Chromacolor' in full bloom in Jan Pennings' fields, as a part of the World Tour in 2008.

Our sympathies go to his wife, Kit, but also we grieve for ourselves. Bill, you left us beautiful daffodils, and endless examples of how best to exhibit them. But most of all, you reminded us to have fun with our daffodils and always cherish our daffodil friends.

(Author's Note: For those who are too new to the daffodil world to have heard the Bill Pannill stories in person, you might want to go back to three Daffodil Journal articles. In the March 2006 issue, as the second in a series featuring American Hybridizers of the twenty-first century, Mary Lou Gripshover wrote about "Bill Pannill, America's Premier Amateur Hybridizer" on pages 170-171. In the March 2011 issue (pp. 208-210) and June 2011 issue (pp. 294-296), fellow Virginian Karen Cogar interviews Bill about his memories of his daffodil growing years and his practical advice for daffodil hybridizers and exhibitors of the future.) tdc_ad_Mar2014

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A Word from Sara Kinne, Membership Chair

“When you take a flower in your hand and really look at it, it’s your world for the moment. I want to give that world for the moment. I want to give that world to someone else. Most people in the city rush around so, they have no time to look at a flower. I want them to see it whether they want to or not.” – Georgia O’Keeffe

This quote for me is about my passion for daffodils, and also represents the enthusiasm and extension of oneself that most likely could influence someone to join the American Daffodil Society and become a committed member. Genuine passion is infectious and contagious, and we in the daffodil world have an abundance of enthusiasm. I think we fall short in the capacity to remember what it is like to be new to this love of daffodils and to have the desire to fall into all things daffodils. Perhaps I exaggerate, but I do remember a time when I was eager for information and wanted more, so much more than what was offered when I joined the Indiana Daffodil Society.

The ADS had a flurry of new member activity in the second quarter of this year, in part as a response to our national show and convention coming on the heels of a long winter. Those members’ names were printed in the June Journal just as our newest people are listed in this issue. Please take a moment and note any who may be in your region and step out on that limb and send them an email. The expectation is that Regional VPs make contact when a new member joins ADS, but I hardly think that is enough. It is the personal touch and connection by you that very well may pull an individual into the ADS fold. As fall approaches and regions have annual meetings, the

opportunity to meet some of these people exists. It took me ten years from the time I joined the IDS to attend my first fall Midwest Regional meeting. I got there because I went with another member, and have been a regular attendee ever since. These days one way of honoring our new ADS members in the Midwest Region is to gift them with a starter pack of 5 cultivars, suitable for showing. They receive this if they attend the fall regional meeting. Retention of a new member is a win-win for all, but it does not occur without effort from you experienced individuals who know what the benefits of belonging to the ADS can include. Please extend yourself and make contact.

Holiday gift giving season will be here before we know it, and I want to draw your attention to our newly designed gift cards that are mailed to new ADS members when you purchase a gift membership. Our executive director does this mailing and, of course, your name as the giver is included on this pretty card.

I want to close with another quote, from the late ADS president, Jack Romine, “Every member of the ADS is a member of the membership committee.”

With heartfelt expectations from you,

Sara Kinne

Membership chair



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.

Subscriptions rates, by Airmail, are 1-yr, £ 23.00/\$40.00, 3-year £ 65.00/\$115.00. Payments in US\$ to be made to the ADS Executive Director: Payments in UK £s to Keith Boxall: The Daffodil Society, 13 Astor Crescent, Ludgershall, Andover, SP11 9RG, UK.

For additional details visit our website at www.TheDaffodilSociety.com

The American Daffodil Society Would Like to Welcome New Members

Sharon Bronnenberg, 37 East U.S. 52, Fountaintown, Indiana 46130,
317-861-4944, smbron@iquest.net

Laura L. S. Burchfield, HRH Landscape, Ltd., 18581 Florence Chapel
Pike, Circleville, Ohio 43114, 614-506-4447, llsburchfield@gmail.com

Cynthia Canaday, 300 Cognewaugh Road, Cos Cob, Connecticut 06807,
203-869-9538, Ccc03@optonline.net

Georgieann Dettinburn, 880 Yellow Hill Road, Biglerville, Pennsylvania
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642-1288, molldoctor@minnesotamolldoctor.com

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Stephen Janick, 2261 Brackenville Road, Hockessin, Delaware 19707,
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Susan Lyons, 1309 West Woodhill, Bloomington, Indiana 47403,
812-929-8166, susanblyons@gmail.com

Lyme Garden Club, Carolyn S. Reed, 135 Shore Drive,
Lyme, Connecticut 06371, 860-434-5888, Creed1946@comcast.net

Bobbie Oldham, 104 Lee Circle, Lynchburg, Virginia 24503,
434-384-5976, bobbiooldham@yahoo.com

Advice for the Newcomer

By Clay Higgins

Over the years, I have spent much time talking to and working with the newcomers and younger members of the daffodil world. I make a determined effort to help those that ask questions about daffodils, whether they are selecting, planting, maintaining or showing their daffodils. During the last seven years, I have worked with newcomers through the new Northeast North Carolina Daffodil Society, giving out a lot of information and advice. I was really pleased when a couple of the regular senior judges at the 2014 show said they could see a quantum improvement in the quality of the daffodils in the show and that the local exhibitors' knowledge of daffodils and staging had greatly matured. The local exhibitors didn't ask so many questions about daffodil names, division codes and color codes. They knew this information and how to enter their daffodils into the classes on the show schedule.

What I have learned from the newcomer and the younger daffodillian is that they don't want to be overwhelmed with volumes of information. I go slow when it comes to giving out information about daffodils, from basic to more advance. Being patient with the new daffodil growers is crucial. I expect them to learn over a long period of time and not all at once, and I don't try to turn newcomers into daffodil experts the first year. It takes a couple of years to make them more sophisticated on daffodil horticulture. To start, I give them some information about basic daffodils that will grow without much fuss and bother in our area, and I tell them to go have fun, while encouraging them to bring daffodils to the show next spring.

The basic questions that I always get are in regards to where people might buy daffodils, when and where to plant them, how deep to plant and what to do when it freezes. I usually start out by telling the newcomers to try looking in the garden centers in the

area, including their local retail hardware and garden centers as well as some of the national “super” chain stores. I also remind them that many of the local daffodil societies have fall meetings with bulb exchanges in which they can get additional bulbs very cheaply or for free. I avoid recommending the expensive and the newly hybridized daffodils at all cost. Instead I take a “cut” from Bob Huesmann’s concept of “blue ribbons from \$1.00 bulbs” and recommend that they start with inexpensive and readily available bulbs in the area. In our area the daffodils that grow well without much bed preparation and watering are things like ‘Tete-a-Tete’, *Narcissus jonquilla*, hybrid jonquils as well as some miniatures, tazettas and some of the landscape “oldies, but goodies” like ‘Barrett Browning’, ‘Bravoure’, ‘Carlton’, ‘Dutch Masters’, ‘St.Keverne’ and some historic.

When we first started, all the newcomers here wanted “pinks” and “deep reds” like ‘Monal’, but I keep encouraging the members to try the Yellow-Yellows, jonquils and tazettas of various colors. However, the key is the advice that I give them on planting daffodils. I tell them to start planting daffodils in already prepared beds along with daylilies and other garden plants, but to avoid planting under evergreen bushes and trees. With that information, I advise them not to plant with other garden items that needed a lot of watering during the summer or where their automatic lawn sprinklers are going to water their grass. Summer heat and water or moisture will surely cause bulb loss from basal rot.

The horticulture requirements of daffodils are extremely important to understand in planting and maintaining daffodils at your home. Daffodils are early spring flowers that need a lot of water during the blooming season, but they need to go dry and dormant during the summer. The second part of the horticulture is that daffodils start putting on roots in late August or September, and will put up foliage to the top of the ground, and build strength through fall and winter to allow them to quickly bloom in the early spring.

Bulbs that have been out of the ground all summer like the ones bought at the garden centers are ready to start growing. If the bulbs

get wet during the late fall, they might sprout roots, but that should be avoided.

A question often asked by newcomers is how to plant daffodils. One piece of advice that I give to the newcomer is not to mix the bulbs together and plant them as landscaping bulbs. Instead plant each variety together as its own “bouquet,” with a label for easy identification come spring. Often I’m asked how to plant the daffodils, and I usually ask if they have played dominoes. My advice depends on how many bulbs one has. If you have five bulbs, use the domino blank five as your pattern for planting, spacing the bulbs about six inches apart. If you have four, three or two bulbs, follow the domino pattern as you plant. I also recommend that a permanent label be placed on each planting and a “map” of each planting be drawn to identify where the daffodils are planted in the yard. Note the varieties planted, in case the family pet decides to remove your labels. Once a newcomer goes to a show and enters daffodils for the first time, it becomes obvious as to why knowledge of cultivar names is needed.

The rule of thumb for planting daffodils is to plant them in relatively rich amended, well-drained soil at about eight inches down for standards. For miniatures plant them about three times the depth of bulbs. There are three methods that I know of for planting the daffodils in the soil, they are: 1) Use an auger on a 3/8” drill to make the holes; 2) Use a bulb planter (a hollow tube on a handle that you punch into the ground and lift out the soil leaving you a hole in which to plant); 3) Dig a trench into the soil to the depth that you need. I have used all three methods successfully. However, the bulb planter is the slowest method, but very accurate. Mostly, I use the 3/8” drill with auger for standard daffodils, but I plant most of my miniatures using the trench method.

Daffodils for beautification can be planted and left for five or six years and only need digging and dividing when they start crowding themselves out and sometimes stop blooming. But, when it comes to maintaining the daffodils for show purposes and using them on the

show bench, they have to be dug and divided every two to three years. I dig my daffodils on a two-year rotation, half each year. I find that the quality and quantity of the blooms go down drastically after three years.

When daffodils are dug in the spring my method is to let them dry in the open and then move them after a couple of weeks to a covered shelter with good air flow. Good air flow is essential to keep from losing bulbs during the summer to rot. I use a simple canvas-covered auto garage with open sides, and I usually have it on the north side of a house or a tall fence. I have tried other methods, including immediate replanting. However, this one works for me. I lose a lot of my bulbs when I replant immediately.

I am surprised at how many newcomers believe that daffodils will be “killed” if they get frost. When I was living in Maryland, I heard the comments on an evening radio show while I was going home from work. A Master Gardener was recommending covering daffodils because of a frost that was coming that night. I’m a Master Gardener, and I was embarrassed. When in Maryland and even here this last winter, my daffodils with foliage were not hurt down to 17° F, and frosts are no more damaging than me keeping my floral refrigerator loaded with daffodils down to the 28° F mark.

However, when it got down to 7° F this past winter, I did lose some of my early tazettas and miniature division 7s and 10s that had already put up foliage. Others of those same categories suffered no ill effect. If your daffodil foliage freezes, I would recommend that they be treated with a fungicide to ward off the killing fungus that can start on the foliage and continue down to the bulbs. Lastly, about freezing, bulbs that have not put up foliage and those that are well mulched can and do take a lot of freezing before they are in trouble.

The main thing that new daffodil gardeners should know is that daffodils should be fun to select, plant and maintain. I have friends in other plant societies, and the emphasis is on buying newly hybridized plants and trying to increase them. In my world of daffodils, I let the

others buy the expensive bulbs, and I wait to see if the daffodils are going to continue to win on the show bench. Meanwhile, the price is bound to go down. Many new introductions seem to disappear after a few short years and never live up to the hype. If it is still a show bench winner after 10 years, it's worth my miserly spending. For example, this year I won two Gold Ribbons, one with 'Hambledon' (1985) and another with 'Banker' (1995). Both cultivars are now reasonably priced, but I have been growing them for several years now.

So, in summary, select bulbs that grow well in your area, plant them in amended, well-drained soil, don't water them in the summer, and do dig and divide the bulbs on a routine basis. I'll go as far as saying that each time you dig your daffodils, amend the soil again before you replant to keep the bed fertile and productive. Most of all, enjoy your daffodils, bring some into the house each year, and even take some to the local show. Shows are a great place to meet old friends and make new ones.



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Farmers Market with Bill "The Bulb Baron"

Cut Daffodils: From Hobby to Business

By Lynn Slackman

Using cut flowers for special occasions or simply to brighten one's day has been a delightful practice for centuries. The cut flower industry providing us these flowers, as we know it today, is mostly comprised of large, multi-national companies supplying flowers from all over the globe. But even on the local level, individuals are growing and contributing flowers to their local cut flower markets, and daffodils are not without representation.

Most florists are tuned-in to the international flower trade network, and order their flowers accordingly. But when they receive special requests for important events, the florist may need to look locally to find the quantity and improved quality they require. In rural areas, this is a niche that local daffodil growers have capitalized on to



Graham Phillips Seedling
M34-3

supplement their income and to spread the word about daffodils.

Graham Philips, from New Zealand, is no exception. Graham was introduced to daffodils through his father, who exhibited at shows and hybridized as a hobby. This hobby grew into a cut flower and bulb business while Graham was a teenager. During Graham's early 20s, his father had successfully established a small daffodil bulb and cut flower business on seven acres, close to the city of Hamilton, for which Graham would ultimately assume responsibility. It was also during this time that Graham attended his first National Daffodil Show where he was impressed with the magnificent specimens of exhibition daffodils; this fascination led to Graham growing his own creations from seed. Forty years and many, many crosses have since been made (and more are coming!).

Graham sells daffodil flowers wherever there is a buyer to be satisfied. By late June, the flowering season is well underway. A large percentage of Graham's crop is sold at flower auctions in Auckland, thrice weekly. On the morning of June 30th, they delivered about 2000



bunches, mostly yellows along with some early doubles (these sell for two or three times the price of the standard yellows). During the week of July 12th, with 10-hour days required to get everything readied and taken to market, they delivered nearly 6000 bunches of daffodils.



Graham Phillips Seedlings
I-111 (above) and RIM60394 (below)

Their flower sales also include selected retailers (supermarkets and florists) in Hamilton, and they have a roadside stand on their property that does good business, as it is on a well-travelled highway. If they are at a nearby flower show and have a trade stand, they will also sell a good number of flowers (and take bulb orders) to the public, admiring the exhibit.

Special events are also a focus for Graham, with the most prominent being the Cancer Society of New Zealand's annual Daffodil Day fundraiser, which takes place in late August. This involves delivering thousands of bunches of flowers to numerous locations in an eight-day span. This is a big logistical exercise but a worthwhile business undertaking. Another

major event is for a prominent church in Auckland, which holds a spring floral celebration with a huge display in their auditorium using hundreds of bunches of flowers. The flowers are given away to people in the neighborhood following the service.

Graham works long hours during daffodil blooming season, for what has become a lifelong passion. In his own words, he notes, “The days are short and the weather is foggy or raining, and there is not much sunshine, but it is so nice to have the daffodils starting to bloom. Very pleasing also is to walk the seedling beds looking to find some nice new promising hybrid offering itself for selection. It is mainly super-early yellows of exhibition merit or improved cut flower types at the moment, along with early doubles, white-pink, and all-white flowers that are offering themselves for attention.”

In the United States, cut flower and bulb grower Bill Welch, known as “Bill the Bulb Baron,” began hybridizing daffodils as a hobby at age thirteen. He discovered that daffodils were very prolific and easy to grow, and he began selling his surplus flowers to local florists; eventually, he found the region’s farmer’s markets more convenient and profitable. Today, Bill resides in Moss Landing, California, where his daffodil cut flower season begins in early September and usually ends in early April. Bill packages large buckets of daffodils for weekly sales at the markets. During the growing season, his patrons keep him very busy with requests for cut daffodils, and in the off season he sells daffodil bulbs at the same location and via mail-order, from his website.

Bill’s favorite scent of any flower in the world is the Chinese sacred lily, a type of tazetta daffodil. These tazettas were first brought to California during the 1800s by Chinese immigrants who used them as part of their New Year’s celebrations. They are very popular during the blooming season, and have led to Bill’s tagline of “If it smells, it sells.” On the ADS website, the definition of tazetta daffodils says, “usually three to twenty flowers attached to a stout stem, sweetly scented and very short cupped with perianth segments rounded and

often somewhat crinkled.” According to an article printed in the September 2002 edition of *The Daffodil Journal*, Jaminia A. Colliard pointed out that tazetta means “little cups” in Italian, an accurate description.

Bill has been hybridizing daffodils for over forty years, and also shares daffodil seeds and bulbs with patrons and daffodil enthusiasts from around the globe. His knowledge and expertise have led to his reputation as one of the leading experts on tazettas. Today, Bill concentrates his hybridizing on creating new and better tazetta hybrids. He has found that his customers prefer this daffodil division as they have a long flowering season in his area of the country. To learn more about Bill and his beautiful daffodils, please visit his website <http://www.billthebulbbaron.com/>.

Perhaps newest to the scene, Cindy Haeffner of Hermann, Missouri decided to cut some of her many daffodils and take them into her local florist and inquire if there was ever a need for her flowers, being she had many to spare. The florist was astounded at the quality and unique variety, and agreed to purchase them. That was ten years ago; Cindy has since become friends with the local florist, who calls her in the spring when daffodils are needed for special requests. Cindy also supplied daffodils for a local friend’s spring wedding when they needed 1200 stems for bouquets and table decorations. Her cut flowers and enthusiasm for the daffodil have garnered Cindy the moniker of “The Daffodil Lady” in her community.

There are many entrepreneurs around the globe contributing cut daffodils to local markets and special events. The next time you have excess daffodils from your local daffodil show or from your garden, consider selling them to the public to earn profit for your local society, and to use their beauty to spread the word about the ease and charm of our favorite flower.

A Look at North Carolina's Historic Tinga Nursery

By Sara Van Beck

When reading about commercial daffodil growers in the early 1900s, I came across the story of a man who set up an agricultural experiment of farming communes. His belief in the small family farm being the ideal operation for southern agriculture, he established ten farming hamlets in coastal North Carolina, bringing in farmers from various European countries – including Dutch farmers. One of these early farming concerns, through minor changes in ownership, is still a family-owned and operated business 100 years later. So, I picked up the phone, and talked with the still-living son who operated the business in the 1950s. This article is a combination of the basic history found on the Tinga Nurseries, Inc. website and remembrances from John Tinga.

Eelco Tinga immigrated to America in 1906, settling on Long Island. Befriending a newfound business partner, they moved to Holland, Michigan, but found the soils unsuitable. Hearing of Hugh McRae's agricultural experiment, they moved to the Dutch and Hungarian hamlet of Castle Hayne in 1908. Tinga started his own nursery operation in 1913; he and two other farmers decided to grow daffodils in 1923, and by 1928 Eelco was the first president of the North Carolina Bulb Growers Association. His son John came into

ownership of the farm's fifty-five acres in 1954.

John worked on the farm under his father, among other things being tasked with manning the hot water tanks when treating the daffodils. The farm started growing daffodils in 1923. Nematodes had been discovered in a consignment of bulbs from the Netherlands, and they all had to be treated before they could be certified to enter the country. They ran an open boiler that held 50 bushels of bulbs. The water was maintained at 160°F, and the bulbs were cooked in their crates.

After World War II, cut flower and bulb growers in South Carolina, North Carolina, and Virginia were unable to compete with the high quality cut daffodils coming from the Pacific Northwest. Before the war, a happy accident led local growers to discover refrigerated bulbs bloomed earlier. After the war, refrigerated trucks allowed quick shipment of these early season flowers to the populous Northeast before the West Coast flowers came in, and so the middle Atlantic growers found a niche market.

John Tinga started with the flowers which the farm had grown since before the war, but John had his own view of the business and how to remain profitable. They had always grown paperwhites, but John deemed these a “junk” flower, with no money in the flowers (the hot weather set in too soon to get good quality blooms); he grew them only to sell the bulbs to distributors.

Another flower he disliked was ‘Helios’ 2Y-O (1908), a prolific but weak flower that wilted quickly. As a result, a cut stem brought only ten cents. He also had an entire shipment go bad on him, which did not endear him to the flower. One of his first acts was to try to sell off the entire stock.

In comparison, ‘King Alfred’ 1Y-Y (1899) brought forty cents a bulb, as did ‘Flower Carpet’ 1Y-Y (1948), a more robust sport from ‘King Alfred’. John also grew ‘The First’ 1W-Y (1921), which was an acceptable flower, but didn’t bring in the benchmark forty cents.

The operation sold cut flowers as well. Whereas in Washington daffodils were picked in bud, in North Carolina they were picked after the flower had opened. Flowers were packed thirty bunches in a box, or ten to twelve pounds; any more weight and the flowers were crushed. Much of the crop was sent to New York City to be sold by sidewalk vendors. A few went to florists.

They sold the bulbs in September and October. All were susceptible to basal rot in storage, and the operation tried all sorts of methods to avoid the rot. The storage barns were kept at 100°F, but while in storage the bulbs were handled as little as possible and very carefully. Handling created damage that led to rot quickly and spread the spores. The daffodil bulb crop was rotated with dutch iris and gladiolus.

The farm is now a wholesale and retail operation, specializing in perennials and woody plants, although daffodils, iris and gladiolus are still grown in the area. In 2000, the Tinga Nursery was placed on the National Register of Historic Places, because of its agricultural history along with the family's preservation of many of the early twentieth century farm buildings, including the 1930 bulb barn.

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David Griffiths: An Early Champion of American Daffodil Hybridizing

By Sara Van Beck

One of the early proponents of Americans hybridizing for American climates was Dr. David Griffiths. He was head of the Bellingham Bulb Station, and later Senior Horticulturist with the US Department of Agriculture Bureau of Plant Industry. In that post, he wrote USDA Circular Number 22, *Daffodils* (1930), covering all aspects of American daffodil commercial production, both for bulbs and for the cut flower trade.

Though a comprehensive “how to” for the commercial farmer/grower, he stated his case for the need for American hybridizers, remarking on the need “...to breed trumpet daffodils better adapted to our warm regions, namely the Atlantic coastal plain from New Jersey to northern Florida. Troubles beset the growers of the old-line varieties in our warmer regions.” He singled out four early American hybrids – ‘Kalifornia’, ‘Chief Seattle’, ‘Peter Puget’ and ‘Samuel Goodell’ – as a good start, but gives no descriptions. Griffiths describes how to hybridize as well as areas in the country where daffodilians pursued hybridization.

The District of Columbia, densely populated with keen daffodil growers and exhibitors, produced many of these early amateur hybridizers. The most prolific, in terms of flowers registered and still grown today, was Edwin C. Powell of Rockville, Maryland. A friend of Griffiths, Powell began his career with seeds sent to him by Griffiths in the early 1920s; at the time, Powell was growing about 75 varieties.

By 1925, Powell was systematically hybridizing; by 1946 he had produced around 60,000 seedlings of which he saved 70 for breeding and evaluation for introduction. DaffSeek contains seventy-one Powell flowers, of which seven have photographs, but alas none have been used in subsequent hybridizing efforts. But one of these seven flowers is the yellow trumpet ‘David Griffiths’. The daffodil first flowered for Powell in 1930, from seed Griffiths sent him. It has a strongly rolled rim, evocative of ‘King Alfred’, unsurprising if Griffiths was working with the usual suspects in American gardens of the late 1910s and early 1920s. The trumpet was well-received at the time; Powell took ‘best in show’ with it at the 1935 Takoma Horticultural Club show in Washington, D.C. As Griffiths passed away in 1936, this bold trumpet was a fitting tribute to one of the early champions of American hybridizing.

“She turned to the sunlight....”

By William Cole

*She turned to the sunlight
And shook her yellow head,
And whispered to her neighbor:
“Winter is dead.”*

– A.A. Milne

Goodbye snow and icy sheen, welcome sunshine and the garden queen.

Yes, daffodils along with roses held a place of royalty in the England of my childhood. I well remember the public rapture over daffodils that filled town halls and tents at fetes and shows each spring. Visitors ranging from coalminers to clerics, their faces whitened by sunless winter, would stand transfixed, staring in hushed silence before these carpets of yellow. They would lean to within inches of the blooms to examine perfectly formed trumpets and petals, looking for they knew not what. The air was heavy with an exquisite scent, and whispered fascination.

Few but the exhibitors were familiar with the hybridization and nurturing of these gorgeous blooms. All we knew is that we wanted to accept William Wordsworth's invitation to: "Come visit me sometime. My flowers would like to meet you."

Later, as an apprentice reporter on a weekly newspaper in Hertfordshire – one of what they call the home counties near London – it was my job to attend these daffodil shows, pick up a list of winners and write a report for the paper. And while routine might best describe my results-heavy accounts, there was nothing unmoving about the blooms that inspired them.

I had fallen hard for daffodils during that time in the 1960s. Gardening was and is an English obsession. Daffodils and other flowers could be found on every scrap of ground whether it be in small rented gardening allotments of the not-so-affluent or the sweeping estates of the aristocracy. People with no land grew flowers in window boxes, even soap boxes.

Former Beatle George Harrison may have startled his American fans when he said, "I'm not really a career person. I'm a gardener basically." And he proved it by turning the grounds at his country mansion into a masterful showplace.

There are thousands of gardening amateurs like him, me included in a less ambitious way. Though not a particularly knowledgeable

gardener, I've always had what might be considered run-of-the-mill daffodils on my property. But I became familiar with more elaborate species by spending hours strolling through the parks and gardens that dot the English countryside. I visited the famous Kew Gardens and much later the incredible Missouri Botanical Garden.



'Lost in Flora' 2W-WPP (Niswonger, 2011)

Regrettably, my close association with what I now know to be *Narcissus* went on pause for many years. That is until Feb 12, 2013 when I found myself at a Master Gardeners meeting in Owensville, Mo., on Feb 12, 2013. There I watched an illustrated presentation by Cynthia Haeffner, the illustrious president of the St. Louis Daffodil Society, about a trip she had made to New Zealand to view an aficionado's amazing garden.

I was so impressed that not long afterwards I joined the society and began my first venture into what for me was the complex world of hybridized daffodils. The society's Bulb Exchange in the fall propelled me into paying attention to the various divisions and varieties of bulbs

and recording and planting the ones I had selected.

How did I arrive at my novice picks? Well, I'll admit to shamelessly leaning on the phenomenal knowledge and experience of Jason Delaney and David Niswonger. I paid careful attention to Jason's descriptions of the available bulbs and I parked myself next to Dave during the exchange to observe and to seek advice on the kind of bulbs he would recommend.



'Confidential' 2Y-Y (Havens, 2011)

I did have some general ideas about the colors and divisions that appealed to me – the white and pink of Phantom, the all-white Bald Eagle and the pale yellow and white Smooth Trumpet; the miniature multi-headed blooms of 'Kokopelli' and 'Suzy'; the dramatic orange-and-yellow contrasts of 'Tom Terrific' and 'Menehay'; and the pure yellow appeal of 'Confidential' and 'Crackington'.

How did I do when spring arrived? Moderately well for a first-timer, I'd say. I got to see blooms from just about all the bulbs I had

planted. Though I didn't have the expertise to judge the blooms' formations, I knew which ones appealed to me simply by color and beauty.

Several of them produced only one bloom, most notably 'Phantom' even though I had plenty of them planted in various areas of my yard. Only three bulbs produced no blooms. They were: 'Waynes World' and 'Mike Pollack', which would have had yellow petals and orange cups; and the above-mentioned 'Crackington', which produced buds that never came to fruition, probably frozen by our severe winter.



'Menehay' 11aY-O (Scamp, 1991)

Most unfortunately, only two of the five classic bulbs that I got at the event came to bloom. 'Mara', 'Gunsynd' and 'Ida Mae' produced foliage but no flowers. But 'Judea', with its long pale yellow cup and dramatic white petals, and 'Merlin', with its small yellow and red trumpet and large white petals, were well worth the wait.

I bought metal markers from Jason to identify my plants, and Cynthia graciously printed out some waterproof labels to attach to

them. I even had a couple of passers-by stop to look at my daffodils and compliment me on my efforts.

However, nothing is more frustrating than compromising one's own efforts by making the simplest of mistakes through inattention and inexperience. In order to spruce up my yard, I decided showcase my daffodils by manicuring the grass with my riding mower. My pride turned to dismay when I noticed small flecks of grass on some of my blooms. And I couldn't remove them without risking damage to some of my favorites, 'Smooth Trumpet' in particular.

Moreover, I wanted to catalogue my blooms by shooting high-resolution photos of each of them. I often wondered why some members of the society had invested in larger cameras with traditional lenses and viewfinders. Now I know. It's virtually impossible to properly focus a small digital camera, especially with a bright sun shining on the large panel viewfinder. Such photography, I discovered, is largely guesswork.

Additionally, I failed to check the resolution of the images once they were in my camera. Shots that appeared to be acceptable in the viewfinder appeared horribly out of focus or overexposed once they were enlarged.

However, that kind of painful experience serves to prevent such oversights in the future.

In short, mine was a great spring for a novice. Each of my blooms was a revelation, a thrill, providing a much-needed escape from winter's darkness, and providing me with the energy to work toward greater results next year.

It's not hard to understand why daffodils can make poets of all of us.

"O Lovestar of the unbeloved March," wrote Sir Aubrey de Vere many years ago, marveling at daffodils pushing through the snow.

Lovestar indeed! If only we could gaze upon you all year long.

(Editor's Note: This article was first published by the Greater St. Louis Daffodil Society. Reprinted here with permission.)

Daffodils that William selected at the 2014 Bulb Exchange are listed below:

- ‘Ida Mae’
2W-OOY
1968
- ‘Merlin’ 3W-YYR
1956
- ‘Gunsynd’
2Y-OOR
1966 Wm Jackson/
Aust.
- ‘Mike Pollack’
8Y-R
- ‘Wild Turkey’
1Y-R
- ‘Crackington’
4Y-0
- ‘Mara’ 9W-YYO
1961
- ‘Judea’
2W-P
1968 O’More
- ‘Lost in Flora’
2W-WPP
- ‘Twilight Zone’
2YYW-WWY
- ‘Three Oaks’
1W-Y
- ‘Oregon Pioneer’
2Y-P
- ‘Tom Terrific’
(INT.)
11aY-O
- ‘Suzy’
7Y-O
- ‘Sandy Cove’
2Y-GWP
- ‘Bald Eagle’
2W-W
- ‘Dynasty’
2Y-R
- ‘Wayne’s World’
6Y-O
- ‘Ivory Gold’
1W-O
- ‘Kareka’
2W-Y
- ‘Queen’s Guard’
1W-Y
- ‘Carolina Gold’
2Y-O
- ‘Cedar Hills’
3W-GYY
- ‘Smooth Trumpet’
1W-Y
- ‘Kokopelli’
7Y-Y
- ‘Traveling On’
2YYW-WYO
- ‘American Idol’
2W-R
- ‘Menahay’
11aY-O
- ‘Confidential’
2Y-Y
- ‘Phantom’
11aW-P
- ‘Uncle Remus’
1Y-O

The Last Word: Mentorship Is Time Well Spent

By Greg Freeman

Since becoming editor, I have devoted a great deal of space to exploring how we can grow the American Daffodil Society and attract more dedicated enthusiasts. I think it is a conversation that merits continued input, but no one wants to beat a dead horse. We have thoroughly explored a number of angles that we can all take to benefit our organization and promote daffodils. That said, I do think mentorship plays its crucial part in engaging newcomers. Mentoring requires investment of time, and our former ADS Executive Director, Jaydee Ager, is evidence that it can be time well spent. She recently shared with me thusly:

“I would have been lost without the kind ADS members who put forth effort to educate me and help me to feel welcome. The first mentor I encountered was the late Berma Abercrombie of Georgia. She was the person that greeted me at the first show I attended and entered in Atlanta in 1972. I had just turned 19. I only knew enough to be dangerous! And when I attended my first ADS convention in Cincinnati in 1974, many ADS members

went out of their way to include me in the social festivities and to educate me further about daffodils. The two people that stand out in my mind as being the unofficial welcoming committee were the late Bill Pannill and Meg Yerger. I was introduced to everyone and sat at a different table with a different group at every meal function. I was impressed, and am still hanging around.”

The next time you take someone under your wing, just think! He/she could become the next Bill Pannill, Mary Lou Gripshover, Bob Spotts, Harold Koopowitz or.....Jaydee Ager! Spend that time well!

Errata

In addition to the goofs in the Table of Contents in the June issue, I would like to acknowledge an error on the list of Directors. Kathy Julius’ e-mail should be *mnwhizkd@earthlink.net*.

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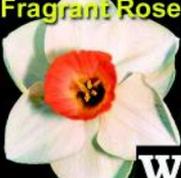


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<p>Tahiti</p>  <p>W</p>	<p>Misty Glen</p>  <p>W</p>	<p>Intrigue</p>  <p>W</p>	<p>Falconet</p>  <p>W</p>	<p>Hillstar</p>  <p>W</p>
<p>Dreamlight</p>  <p>W</p>	<p>Stratosphere</p>  <p>W</p>	<p>Sundisc</p>  <p>W</p>	<p>Segovia</p>  <p>W</p>	<p>Quail</p>  <p>W</p>
<p>Hawera</p>  <p>W</p>	<p>Rapture</p>  <p>W P</p>	<p>Sweetness</p>  <p>W</p>	<p>Barren Browning</p>  <p>W</p>	<p>Actaea</p>  <p>W</p>
<p>Thalia</p>  <p>W</p>	<p>P</p>  <p>Pink Silk</p>	<p>W</p>  <p>Tripartite</p>	<p>W</p> 	<p>Tete-a-Tete 2014 Wister Award Winner!</p>

* So we are told...!

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DaffTube.org website hosts various presentations for free downloading. It currently has only slide/PowerPoint programs in the form of PDF files but will eventually have videos as well. Several of the presentations are also offered for sale on CD for the benefit of people who do not have broadband Internet access. These can be found under e-media at the ADS web store <http://stores.daffodilusastore.org/StoreFront.bok>. The store also sells some movie DVD presentations that will eventually be available on DaffTube.org. A particularly useful DVD for exhibitors is the presentation on grooming and staging daffodils.

Daffodil Library Web Site—*dafflibrary.org*

DaffLibrary.org website hosts PDF files and web links of historic catalogues, notes, newsletters, journals, and other written material related to daffodils. Files on the site are available for free downloading; furthermore, the more voluminous documents are also sold on DVDs that you can order from the Executive Director or from the ADS web store.

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