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THE COVER PHOTO

is of the winning American-bred collection at the ADS convention show in Portland, Oregon. Shown by Robert Spotts, California, the collection included (top, L to R) Lapwing, Pink Angel, Oryx, and (bottom, L to R) Jingle Bells and Waxwing. (Gripshover photo)

1984 SHOW REPORTS

MRS. HERMAN L. MCKENZIE, *Jackson, Mississippi*

"Better late than on time" might be the best thumbnail description of the 1984 daffodil show season. Or, if you prefer, "Have daffodils--finally! Will travel."

Mary Rutledge's comment about the Chillicothe, Ohio, show picks up the three keynote elements of the season: "The pinks had strong color, and in spite of the weird weather, we had a beautiful show due to entries from Indiana and West Virginia."

Color—deep, brilliant, vivid, long-lasting color. Cool weather, lingering well into late spring. Long-distance commuting to find a show that was in sync with your daffodils.

In Nashville, the brilliance of the red-cups and the vividness of the pinks were headline news. "Cool, dark days in March," explained Margaret Cosner, "brought lovely colors this year." In the Louisville report, Mrs. Wynant Dean stressed the "wonderful texture, color, and substance." From the Tidewater show in Hampton, H. deShields Henley explained, "The colors, size, substance and stems were outstanding, due to cool weather and much rain."

Cold and late indeed it was, this year of 1984. Nancy Gill in Columbus called it, "The latest spring in history;" but she was amazed, as was Mary Craig in Chambersburg, Mrs. Verne Trueblood in Scottsburg, and Cathy Riley in Greenwich, with the uniformly high quality of the exhibits.

You might not have had blooms open for your home show in Clinton or Columbus or Washington; but by Memphis or Cleveland or Chambersburg, you probably had caught up with the season. "Tag" Bourne in Cloumbus said that she had plenty of time to prepare the judges' luncheon, as she had only six daffodils to enter. "In order to show, we had to travel such a distance. Finally, by Cleveland, I had quite a few blooms to enter." As Cathy Riley exclaimed, reporting on the Greenwich show (where the Chambersburg folks went to catch up with the season), "The amazement was that all but two of the three-stemmed classes had entries. We had so many more out-of-town exhibitors than usual."

Even bad weather brings some good things. Donald Sauvain, in Bloomington, Indiana, points out, "It was really special to see the many beautiful Division 6s still at their peak so late in April. All the divisions opened at once, it seemed, in our very late gardens."

By the time the last flower had been carefully staged in Dublin, New Hampshire, and Minneapolis, Minnesota, it had been a very good daffodil season indeed, with several records broken.

We had forty ADS-sanctioned shows in 1984, up from 37 last year. The number of blooms, 27,502, far exceeded the 1983 total of 25,474; and the number of exhibits was slightly higher, 13,518 to last season's 13,444.

In this springtime when the weather made travelers of us all, quite a few shows had a large, participating attendance. A friend from the Middle Atlantic Region, explaining why she wouldn't see me in Portland, said "I've been out to Oregon twice, and besides, somebody's got to go to Gloucester." Well, somebody did, a whole lot of somebodies, with a great many gorgeous daffodils. The Gloucester show topped the ADS with 1,640 blooms in only 612 exhibits.

Other ADS shows with more than 1,000 daffodil blooms exhibited were Hampton with 1,253 at the Tidewater show; Hernando with 1,232; Bloomington, 1,144; Chambersburg, with 1,087; and Chapel Hill, which had the most separate exhibits, 618, with 1,051 daffodils.

THE QUINN MEDAL

The Quinn Medal, which is named for Carey E. Quinn, one of the founders of the American Daffodil Society, is awarded to a collection of twenty-four cultivars from no less than five divisions, with each stem scoring 90.

The Gold Quinn, awarded only at National Shows, went to Father Athanasius in Portland with a carefully-chosen and superbly staged collection which included New Penny, Dividend, Fintona, Cherry Bounce, Big John, Dailmanach, Pitchroy, Coloratura, Purbeck, Lapine, and Galahad.

Silver Quinn medals were awarded in six of the forty ADS shows across the United States in 1984. Mr. and Mrs. Jack Yarbrough, in Atlanta, won with a collection which included a dozen Division 2 daffodils: Key Largo, Patrician, Space Age, Gold Coin, Gold Crown, Paradox, Opalescent, Chapeau, Nazareth, Resplendent, Charter, and Falstaff.

Two Quinn winners the same weekend, Elizabeth Entrikin's in Hernando and the collection staged by Mr. and Mrs. Herman L. McKenzie in Memphis, focused upon the smaller flowers. Mrs. Entrikin had ten from Division 3, 6, and 7, set off brilliantly by Aranjuez, Loch Owskeich, Resplendent, and Red Hawk. The small-flowered, graceful McKenzie group included Longspur, Waif, Oryx, Bunting,

Stratosphere, Curlew, Circuit, Step Forward, Limey Circle, Polar Ice, and Gossamer.

Donald Sauvain, at the Chillicothe show; won a Quinn with a dozen from Division 2, such as First Frost, Churchman, Sacajawea, Carnlough, Early Mist, and Yellow Moon, plus 6s such as Tracey, Delegate, and Tinker Bell.

Two elegant late-midseason Quinn winners were those of Joseph Stettinius in Baltimore and Mrs. Johannes R. Krahmer at Chambersburg. Stettinius used Champagne Magnum, Starmount, Cairngorm, Gull, Spring Fashion, Rainbow, and Yamhill as foil to four brilliant Division 3 s: Achduart, Centreville, Irvington, and Moon Rhythm. Mrs. Krahmer selected Grand Prospect, Firestorm, Derg Valley, Madrid, Silver Convention, Water Music, Yellowtail, Faro, and Hilford.

The Quinn Ribbon is presented to successful exhibitors who have previously won a Quinn Medal. Mr. and Mrs. Richard Frank won a Quinn Ribbon in Louisville with thirteen from Division 2: Arctic Char, Shining Light, Rameses, Seafoam, Tullycore, Barbados, Lara, Topkapi, and Avenger. At the very end of the season, Mrs. John T. Haskell, in Dublin, used exquisite smaller flowers in her Quinn Ribbon winner, including Shuttlecock, Seraph, Jingle Bells, Petrel, Akepa, Golden Wings, Angel Eyes, and Poet's Way.

Mrs. Marvin V. Andersen, in a space of ten days, won Quinn Ribbons in four ADS shows, beginning with Columbus, and continuing through Wilmington, Short Hills, and Greenwich. Of the ninety-six daffodil cultivars, fifty-six were used only once. She selected Fiji, 4 Y-Y; Glenfarclas, 1 Y-O; Creag Dubh, 2 O-R; Lemon Candy, 2 Y-WWY; Safari, 2 Y-O; and Sputnik, 6 W-YYP, for three of the four Quinn Ribbon winners. Eleven other cultivars were used twice: Golden Amber, Golden Vale, Arctic Gold, Rameses, Emphasis, Amber Castle, Declare, Heart's Desire, Raspberry Ring, Fragrant Rose, and Mexico City. This impressive achievement bears witness to great skill both in growing and in exhibiting daffodils.

THE WATROUS MEDAL

The Watrous Medal, named for Roberta Watrous of Washington, D.C., a pioneer in miniature hybridizing throughout the years of the ADS, is given to a blue-ribbon collection of twelve miniature daffodils from at least three divisions.

The Watrous Medal was won in four shows this season; the Watrous Ribbon, given to exhibitors who have previously won the medal, was presented in six shows.

Bonnie Bowers, in Ross, used eight species in her dozen including three different *N. bulbocodium* varieties, and Tete-a-Tete, Sundial, Minnow, and Pixie's Sister. Judy Faggard, in Hernando, also relied upon such species as *juncifolius*, *triandrus albus*, *j. henriquesii*, *b. tenuifolius*, *Canaliculatus*, *scaberulus*, and *triandrus concolor*.

Kevin McKenzie's winning Watrous collection in Memphis included Heidi, Chit Chat, Pixie's Sister, Hawera, Jumblie, and Baby Moon. Mrs. George Parsons won in Gloucester with a grouping that included Pango, Picoblanco, Snipe, *asturiensis*, and a "*N. scaberulus* that really knocked them over," according to Mrs. William McKelvy, the Gloucester show chairman.

The roster of Watrous Ribbon winners included Nancy Wilson in Fortuna, David Cook in Atlanta, Mary Lou Gripshover in Nashville, Mrs. Goethe Link in Scottsburg, and Mrs. James Liggett in both Cincinnati and in Columbus.

Mrs. Wilson staged seven species plus April Tears, Sundial, Minnow, and Yellow Xit. Mr. Cook's collection focused upon Halingy, Small Talk, Rupert, Snipe, and the species *N. watieri* and the season's tiny "dark horse," the Broadleigh seedling *N. atlanticus* × *rupicola pedunculatus*. Mrs. Gripshover also used the seedling and added two of her own miniature hybrids and Tosca, Zip, and Flyaway.

Mrs. Link, in Scottsburg, staged her #79-B (Mite × *cyclamineus*), a 6 Y-Y, as well as Pledge, Tanagra, Gipsy Queen, and Candlepower.

Mrs. Liggett used Heidi, Mite, Tete-a-Tete, Snipe, Bagatelle, and Little Gem in both of her Watrous winners, adding Little Beauty, Hummingbird, Rockery White, Zip, Lilliput, and *N.b. conspicuus* in Cincinnati; and Jumble, Quince, *N. juncifolius*, *N. scaberulus*, *N. rupicola*, and Yellow Xit in Columbus.

THE BRONZE RIBBON

The Bronze Ribbon, awarded only at regional shows and presented to a blue-ribbon collection of twelve cultivars, three stems each, may well be the most overlooked, underestimated, and most difficult of all the ADS awards to win.

First you have to find the regional show. This year that wasn't quite as hard as in some seasons. For the first time in many years, according to Awards Chairman "Tag" Bourne, a regional show was held in each of the nine regions. Yet once again, there were only three winners across the nation; David Cook at the Southeastern show in Atlanta, Mrs. Harold Stanford at the Southern show in Nashville, and Mrs. Marvin Andersen at the Northeast show in Wilmington.

The Bronze Ribbon depends both on timing and on having what Libby Frey terms "a really good stock of the daffodils I like best." There's a bit of a home-court advantage, too; the three winners this year, as well as in 1983, won the Bronze Ribbon in their home town shows, although they all won many other ADS awards in other shows.

David Cook's Bronze winner in Atlanta included new and impressive daffodils such as Golden Chord, Scoreline, and Rival, teamed with very dependable and lovely older cultivars like Daydream, Wedding Gift, Charter, and Coral Ribbon.

Sally Stanford's Bronze collection relied heavily upon impressive British Isles favorites such as Golden Aura, Broomhill, Queenscourt, Amber Castle, and Ben Hee, with just a touch of Oregon in Resplendent, Suede, and Chapeau.

Kathy Andersen's late-season Bronze Ribbon collection relied heavily on new and British, plus older and Irish: Lea's Glenfarclas and Loch Lundie; Board's Strines and Glenside; Bloomer's Silent Valley; Dunlop's Woodvale; Wilson's Drumboe; and Richardson's Tonga, Rockall, and Olympic Gold.



Sally Stanford's Bronze Ribbon Collection in Nashville

THE THROCKMORTON RIBBON

In the three brief years of its existence, the newest ADS award has become popular with exhibitors, with show-goers, and even with the judges. Laura French, chairman at Princess Anne, noted, "The Throckmorton Ribbon, offered for the first time in this show, had such outstanding quality that other judges helped the panel make the selection."

This show season, my husband and I entered both the Quinn and the Throckmorton for the first time, so I had a vantage point for comparison.

The Quinn is caution and consistency. The Throckmorton is risk and adventure. The Quinn is calligraphy upon parchment with a quill dipped in ink; the Throckmorton is a new yellow legal pad and a bright purple Flair pen. The Quinn is agonizing, nail-biting worry; the Throckmorton is fun.

Our garden falls into both of the categories for which the Throckmorton offers such potential. We're division specialists, growing every 7 in commerce, and some that aren't; and half a Throckmorton entry could be jonquils. I also agree with Brent Heath that a separate intermediate section is a great idea whose time just hasn't quite arrived; and a Throckmorton can win without a single large flower.

In 1984, sixteen happy exhibitors went home with a ribbon of a unique color appropriate for honoring the creator of uniquely toned daffodils.

Robert Spotts, at Ross and LaCanada, and Mrs. W.R. Mackinney, in Chambersburg and in Baltimore, won the Throckmorton Ribbon twice. Both of Bob's entries and one of Joy's featured bright red cups; the Mackinney winner in Chambersburg was a medley of very new Irish and English large daffodils. Also utilizing bright reds and pinks were Joseph Stettinius in Chapel Hill; and Ted Snazelle in Hernando, who had the largest number of divisions—seven—in any Throckmorton entry.

Handy Hatfield's winner at Mansfield, with Indian Maid, Craigdun, Kimmeridge, Crenelet, Amber Castle, and Cairn Toul; and Father Athanasius's winner at Portland, including Pay Day, Jewel Song, Barbie Doll, Wizard, Altruist, and State Fair, were particularly impressive.

Predominantly small-flowered entries won for Mrs. David Frey in Bloomington, the H.L. McKenzies in Memphis, and Mrs. N.T. Whittington, Jr., at Princess Anne. A judicious mixture of old and new, large and small, was the key to victory for Christine Kemp in Fortuna, Jaydee Ager in Atlanta, Mrs. R.C. Butler in Conway, Donald Sauvain in Columbus, and Julius Wadekamper in Minneapolis.

THE GOLD AND THE WHITE RIBBONS

Ten daffodil cultivars won the top single and three-stem honors in two shows across the nation in the 1984 season, including, appropriately enough for a springtime when we met in Portland, five Grant Mitsch introductions.

Loch Lundie, John Lea's 2 Y-R, won the Gold both in Hernando and at Greenwich, the early and late of it, the south and the north. It received accolades the country over for its performance in many entries. Greenwich show chairman Cathleen Riley exulted, "Loch Lundie was superb—I took it to my office where it shone for five more days. What a keeper!"

John Blanchard's Purbeck won Gold both at Portland and in Louisville, while Tom Bloomer's elegant Golden Joy took the Gold at Gloucester and in Chillicothe. Jenny, often the neglected sister from the famous old Coleman threesome, won the Gold in Princess Anne and the White in Edgewater, while Richardson's Court Martial won Whites in Rome and Washington, D.C.

Mitsch cultivars winning multiple honors included Resplendent, Gold in Ross, White in Clinton; Festivity, White in Oxford and in Princess Anne; Aurum, White



KNIERIM

Loch Lundie



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Bender 75/57



GRIPSHOVER

Sally Stanford's Purple Ribbon collection in Portland included Limpkin, Resplendent, Ben Hee, Euphony, and Pure Joy.

both in Louisville and in Scottsburg; Daydream, Gold in Oxford and White in Mansfield; and Gull, Gold both in Washington and in Mansfield.

Eight exhibitors won in more than one ADS show. Handy Hatfield took the White in three shows, Chillicothe, Columbus, and Mansfield, and added a Gold in the first. Kathy Andersen won a pair of Golds, in Columbus and in Chambersburg, and added a White in Wilmington.

Mrs. Verne Trueblood won the White in Louisville, and both awards in Bloomington; Mrs. John T. Haskell won the White in Greenwich and both top honors in Dublin. Mrs. Harold Stanford won Gold in Louisville, White in Nashville; Jay Pengra won the White and Gerard Wayne the Gold in Corona del Mar; they reversed the order at LaCanada.

Winners are listed with the name and place of the show, the sponsoring organization, the number of blooms entered, and the day on which the show opened. (G=Gold, W=White)

SHOW	CULTIVAR	EXHIBITOR
Southern California Daffodil Society, Corona del Mar; 446; 3/2	Ice Age 2 W-W G Mitsch C 59/5 W (Vulcan × <i>N. cyclamineus</i>)	Gerard Wayne Jay Pengra
Central Mississippi Daffodil Society, Clinton; 455; 3/10	Jetfire 6 Y-R G Resplendent 2 Y-R W	Blaine Snazelle Dr. Ted Snazelle
Northern California Daffodil Society, Ross; 629; 3/10	Resplendent 2 Y-R G Bon Accord 2 W-Y W	Sid DuBose Bonnie Bowers
Texas Daffodil Society, Dallas; 582; 3/15	Cassata 11 W-W G Texas 4 Y-O W	Mrs. Kelly Shryoc Mrs. Wanda Dow
Southern California, and Pacific Regional; LaCanada; 729; 3/17	Shining Light 2 Y-ORR G Rapture 6 Y-Y W	Jay Pengra Gerard Wayne
Fortuna Garden Club, Fortuna, California; 350; 3/17	Suave 3 Y-Y G Signal Light 2 W-O W	Virginia Nesmith Christine Kemp
Oxford Garden Club; Oxford, Mississippi; 515; 3/22	Daydream 2 Y-W G Festivity 2 W-Y W	Mrs. Farris Dendy Mrs. R.L. Young
Southeast Regional and Georgia Daffodil Society; Atlanta; 929; 3/23	Twicer 2 Y-YOO G Estremadura 2 Y-O W	Otis Etheredge Beverly Barbour
Southwest Regional; Arkansas Daffodil Society; Conway; 802; 3/24	Heron 2 W-P G Imperial 2 Y-Y W	Mrs. Wayne Anderson Mrs. R.C. Butler
Rome Garden Clubs, Rome, Georgia; 914; 3/27	Symphonette 2 Y-Y G Court Martial 2 Y-R W	Daisy Seidel Dan and Judy Dunn

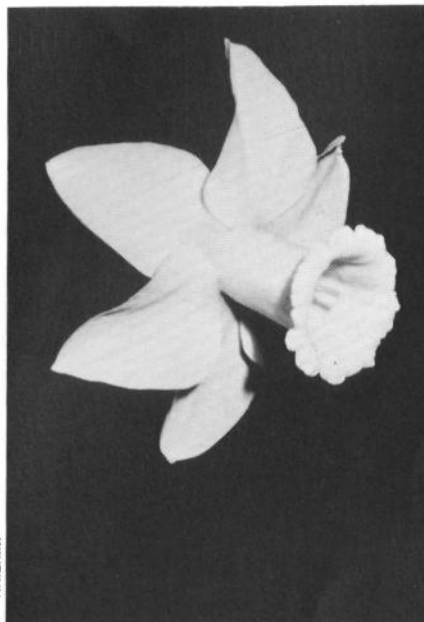


Top award winners in several shows this year were: top left, Golden Joy; right, Daydream; bottom left, Jenny; right, Festivity.

Garden Study Club, Hernando; Mississippi State Show; 1,232; 3/31	Loch Lundie 2 Y-R G Carrickbeg 1 Y-Y W	Leslie Anderson Judy Faggard
MidSouth Daffodil Soci- ety and Merry Weeders Garden Club; Tennessee State Show; Memphis; 990; 3/31	Seafoam 2 W-W G Carncairn #5-8-69 (Daydream o.p.) W	Mrs. Jo Bentley Mr. and Mrs. Herman McKenzie
Southern Regional; Middle Tennessee Daffo- dil Society; Nashville; 629; 3/31	Early Mist 2 W-W G Suede 2 Y-W W	Mrs. Paul Gripshover Mrs. Harold Stanford
Garden Council of Chap- el Hill; North Carolina State; 1,051; 3/31	Pannill Sdlg. (Broomhill x Cataract) G New Penny 3 Y-Y W	Bill Pannill Bill Pannill
National Convention Show; Portland, Oregon; 579; 4/5	Purbeck 3 W-YYO G Fettle 1 Y-Y W	Father Athanasius Father Athanasius
Somerset County Garden Club; Princess Anne, Maryland; 374; 4/7	Jenny 6 W-W G Festivity 2 W-Y W	Mrs. N.T. Whittington, Jr. Mrs. John C. Anderson, Jr.
Garden Club of Glou- cester; Gloucester, Virginia; 1,640; 4/7	Golden Joy 2 Y-Y G Silver Convention 1 W-W W	Mrs. A. Gordon Brooks Mrs. Chesterman Con- stantine
Kentucky Daffodil Soci- ety; State show; Louis- ville; 788; 4/10	Purbeck 3 W-YYO G Aurum 1 Y-Y W	Mrs. Harold E. Stanford Mrs. Verne Trueblood
Daffodil Growers South; Scottsburg, Indiana; 335; 4/13	Whisper 5 Y-Y G Aurum 1 Y-Y W	Mrs. Verne Trueblood Mrs. Verne Trueblood
Southwestern Ohio Daffo- dil Society; Cincinnati; 504; 4/14	Saucy 2 W-P G Balalaika 2 Y-YYR W	Louise Dunn Donna Dietsch
Washington Daffodil Society; Washington, D.C.; 689; 4/14	Gull 2 W-GWW G Court Martial 2 Y-R W	George K. Brown Chauncey Maher
London Town Publik House Daffodil Show; Edgewater, Maryland; 482; 4/14	Memento 1 YW-P G Jenny 6 W-W W	Mrs. George C. Coulbourn Mrs. Thomas Whittington
Mid-Atlantic Regional; Tidewater Virginia Daf- fodil Society; Hampton; 1,253; 4/14	Big Sur 1 W-W G Amber Castle 2 Y-WPP W	Lee Dickinson Donald S. King
Midwest Regional; Adena Daffodil Society, Chilli- cothe, Ohio; 653; 4/16	Golden Joy 2 Y-Y G Bryanston 2 Y-Y W	Handy Hatfield Handy Hatfield

Maryland Daffodil Society; Baltimore; 979; 4/18	Strines 2 Y-Y G El Camino 6 Y-Y W	Anne Donnell Smith Mrs. Joseph Purdy
Upperville Garden Club; Upperville, Virginia; 365; 4/19	Dailmanach 2 W-P G Silver Chimes 8 W-W W	Frank Yazenski Frank Yazenski
Central Ohio Daffodil Society; Columbus; 646; 4/21	Joybell 6 W-Y G Canisp 2 W-W W	Kathy Andersen Handy Hatfield
Chambersburg Garden Club, Chambersburg, Pennsylvania; 1,087; 4/24	Guiding Light 2 W-W G Ariel 3 W-OOY W	Kathy Andersen Marie Hartman
Garden Class of Federated Woman's Club, Downingtown, Pennsylvania; 344; 4/25	Vigil 1 W-W G Cantatrice 1 W-W W	Michael Magut Bea Billau
Indiana Daffodil Society, Bloomington; 1,144; 4/26	Ormeau 2 Y-Y G Churchman 2 W-GWW W	Donald Sauvain Mrs. Goethe Link
Northeast Regional, Delaware and Pennsylvania Daffodil Societies; Wilmington; 808; 4/27	Bender 75/57 1 W-Y G Glenfarclas 1 Y-O W	Dr. William Bender Mrs. Marvin V. Andersen
Northeast Ohio Daffodil Society, Akron; 470; 4/28	Charter 2 Y-W G Charter 2 Y-W W	Wells Knierim Wells Knierim
Kingwood Daffodil Society, Mansfield, Ohio; 703; 4/28	Gull 2 W-GWW G Daydream 2 Y-W W	Nancy Gill Handy Hatfield
New Jersey Daffodil Society, State show; Short Hills; 732; 4/29	Rich Reward 1 Y-W G Foundling 6 W-P W	Cathleen Riley Mrs. Richard Kersten
Nantucket Garden Club, Nantucket, Massachusetts; 290; 4/30	Constancy 2 Y-Y G	Jean MacAusland
New England Regional; Greenwich Daffodil Society; Greenwich; 955; 5/1	Loch Lundie 2 Y-R G Torridon 2 Y-R W	Richard Ezell Mrs. John T. Haskell
Western Reserve Daffodil Society; Cleveland, Ohio; 570; 5/2	Silken Sails 3 W-WWY G Achnasheen 3 W-W W	Mrs. James Liggett Mrs. Hubert Bourne
Northern New England; Dublin, New Hampshire; 610; 5/11	Achentoul 4 W-ORR G Jingle Bells 5 W-Y W	Mrs. John T. Haskell Mrs. John T. Haskell
Central Regional; Daffodil Society of Minnesota; Minneapolis; 532; 5/12	Golden Amber 2 Y-O G Ivory Gull 5 W-W W	Julius Wadekamper Mrs. Goethe Link

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SHRYOC



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Top left: Joybell, Gold Ribbon winner in Columbus; right: Early Mist, Gold Ribbon winner in Nashville; bottom left: Texas, White Ribbon winner in Dallas; and right: Charter, White and Gold Ribbon winner in Akron.

THE MAROON RIBBON

The Maroon Ribbon, for a collection of reverse bicolor daffodils, is usually won at a bit less than half of the shows in a season. This year was above average, with twenty-three winners in forty shows. But they came somewhat late, with one-fourth of the shows over before the third Maroon Ribbon was won.

The late season emphasized reliance upon old standard reverses. Seven flowers were mainstays: Daydream appearing in twelve winners; Rich Reward; Rushlight; Honeybird; Dawnlight; Pastorale; and Charter.

But many newer, and sometimes smaller, reverse bicolors are becoming part of winning Maroon collections. Examples were Joseph Stettinius's collection which won in Baltimore and included two trumpets, Canemah and Chiloquin, the triandrus Lavalier, and two jonquils, Intrigue and Pipit. Mrs. John T. Haskell won the last Maroon Ribbon of the season with an all-jonquil collection, including Pipit, Canary, New Day, Dickcissel, and Step Forward.

Three exhibitors won this award twice in the 1984 show season. Mary Lou Gripshover used Bethany and Rich Reward in her collections both in Nashville and at Portland. Beverly Barbour staged Daydream, Moonspell, Grand Prospect, Charter, and Gin and Lime in Rome, and also won in Atlanta. Mrs. James Liggett used Chelan, Rich Reward, Cloud Nine, New Day, and Drumnabreeze in Cleveland, and also won in Mansfield.

Very impressive collections won for Handy Hatfield in Columbus, who used Scholar, Century, Impresario, Pastorale, and Rich Reward; and for Mrs. John Bozievich in Chambersburg, who chose Teal, Intrigue, Big John, Daydream, and Grand Prospect.

Robert Spotts's winner at Ross, the earliest of the season, centered on Parody and Sun'n Snow; while a pair of Virginians, John Tarver at Hampton, and Frank Yazenski at Upperville, both selected Intrigue, Misty Meadow, and Daydream.



GRIPSHOVER

Winning the Maroon Ribbon in Nashville were Cocktail, Bethany, Rich Reward, Nazareth, and Honeybird.

At Greenwich, in the next-to-last show of this season, Dr. William A. Bender won the Maroon Ribbon with what may be the most spectacular five-bloom entry of the year. Many of us count ourselves fortunate to have seen one short-cup reverse bicolor daffodil in our exhibiting lifetime. Those who were at Greenwich were treated to a rare hint of things to come with Dr. Bill's Maroon winner of five of his own Division 3 reverse bi-color seedlings.

Reverse 3s have been a hybridizing dream of Dr. Bill's for years; many remember his seedling of ten years ago, #70/2, borderline between Divisions 2 & 3. Two seedlings in the Greenwich collection were Aircastle \times 70/2; the other three were Lemonade crosses. Three in the group bloomed for the first time in 1984.

The days of a Daydream/Charter/Bethany/Honeybird/Rushlight parlay being a sure thing for a Maroon may be just about over.

THE RED-WHITE-AND-BLUE RIBBON

This year The American Daffodil Society Convention honored two Oregon daffodil hybridizers without whose work the daffodil world would be infinitely poorer: Grant Mitsch and Murray Evans.

Every year, the Red-White-and Blue Ribbon class, with its many entries and spirited competition, pays continuing honor to these two men.

In the 1984 show season, the Red-White-and-Blue Ribbon was awarded in thirty-one of the forty shows. Three exhibitors won with a quintet of their own seedlings; every one of the other twenty-eight used some Mitsch and/or Evans flowers to win the award.

Six exhibitors used all-Mitsch collections to win: Lois Johnson in Rome; Mrs. John Payne Robinson in Gloucester; Mrs. David Frey in Scottsburg, who staged five Mitsch cyclamineus hybrids; Michael Magut, in Downingtown; Cathleen Riley in Greenwich; and David Karnstedt in Minneapolis, who won with five Mitsch poet hybrids.

Additionally, the four Red-White-and-Blue awards won overseas all went to Mitsch hybrids. In Sheffield, England, the award went to J. Dalton; in Solihull, England, it was won by Don Barnes; in Ballymena, it was won by Carncairn; and at the Championship of Ireland show at Enniskillen, Northern Ireland, Brian Duncan won the Red-White-and Blue with Silken Sails, Daydream, Aircastle, Silver Bells, and Eminent.

Predominantly Evans hybrids won the Red-White-and-Blue in Ross for Robert Spotts, who also took this award in Portland with Lapwing, Pink Angel, Oryx, Jingle Bells, and Waxwing. Nancy Whitlock in Wilmington, Mrs. William Cameron in Short Hills, and Christine Kemp in Fortuna also relied heavily on Evans hybrids.

The Gold Medal for service to the daffodil was awarded to Bill Pannill at the Portland Convention, and Pannill daffodils are beginning to figure significantly in the Red-White-and-Blue classes. Joseph Stettinius's winner in Chapel Hill featured Pannill's Highlite, Key Largo, and Crystal Blanc. Other winning exhibitors who relied upon Pannill hybrids were Spotts in Portland; Mr. and Mrs. Richard Frank in Louisville; Peg Macneale in Cincinnati; Nancy Whitlock in Edgewater, another double winner; Mr. and Mrs. M.S. Kraus, Jr., in Hampton; Handy Hatfield, in all three of his Red-White-and-Blue winners, in Chillicothe, Columbus, and Mansfield; and David Cook in Nashville.

Frank Yazenski used Dr. Tom Throckmorton's Star Trek, Spring Tonic, Johnny Walker, and Tom Jones to win the Red-White-and-Blue at Upperville. Elise Havens's registrations appeared in the Frank collection in Louisville, the Macneale group in Cincinnati, and the entry of Mrs. Goethe Link in Bloomington.



David Cook's R-W-B winner in Nashville included Precedent, Daydream, Pure Joy, Symphonette, and Irvington.

George Morrill's Pretty Miss appeared in the winning collections of Mrs. Morris Lee Scott in Hernando and the Spotts award winner in Ross. Mrs. R.C Butler in Conway used Kanouse's Inca Gold. Herman and Loyce McKenzie, who won both in Clinton and in Memphis, chose Charles Culpepper's Golden Starlight for the first entry and Eve Robertson's Limey Circle and Lyles McNairy's Lyles for the second.

Harold Koopowitz in LaCanada, Otis Etheredge in Atlanta, and Dr. William Bender in Chambersburg won the Red-White-and-Blue with five of their own seedlings. Gerard Wayne, in Corona del Mar, included three of his hybrids in his award-winner.

THE GREEN RIBBON

The Green Ribbon, awarded to a collection of twelve stems of different cultivars from at least four divisions, was won by twenty-three exhibitors in 1984. Winning two Green Ribbons were Mrs. Harold Stanford, in Conway and in Louisville; Mrs. W. R. Mackinney, in Chambersburg and Wilmington; and Mrs. James Liggett, in Cleveland and in Mansfield.

Superb Green Ribbon winners were those of Father Athanasius in Portland, including Purbeck, Centreville, Dividend, Pipestone, and White Star; Handy Hatfield's at Chillicothe, with Akala, Portfolio, Central Park, Carib, and Golden Joy; Mrs. Liggett's in Cleveland with Bluebird, Ice Wings, Clumber, Lapwing, and Loch Lundie; and Mrs. Chesterman Constantine's at Hampton, with Gold Convention, Silver Convention, River Queen, Pink Wing, and Rival. (I especially enjoyed the inclusion of King's Sutton, old, of uncertain vintage, quite small, but utterly charming, as the twelfth flower in that last entry.)

Also elegant were Donald King's entry at Chapel Hill, with Aurum, Broomhill, Grand Prospect, Ivy League, and El Camino; Celeste Cox's in Washington, including old favorites Asteroid, Carrickbeg, Butterscotch, and Tahiti; and Mrs. Mackinney's Chambersburg winner which featured Dovekie, Pasteline, Pinza, Celilo, and Patrician.

Smaller flowers predominated in the winning entries of Mrs. Stanford in Conway; Bob Jerrell in LaCanada; Gerard Wayne in Corona del Mar, including Ocean Breeze, Ibis, and Lavalier; and Mrs. David Frey's Scottsburg Green Ribbon winner, with Tinker Bell, Trena, Rapture, Prefix, and El Camino.

Other Green Ribbon winners for the '84 season were Marilyn Howe in Ross; David Cook in Atlanta; Martha Anderson in Hernando; Mrs. Sarah Harrison in Gloucester; Mrs. Goethe Link, Bloomington; Cathleen Riley with a mostly-red-cupped entry at Short Hills; Richard Ezell in Greenwich; Julius Wadekamper in Minneapolis; and Donald Sauvain in Columbus.

THE PURPLE RIBBON

The Purple Ribbon, highly-coveted and a mark of exhibiting excellence, is nevertheless easy to enter (you're already in if you've a five-stem blue ribbon group not eligible for another ADS award), but hard to win (there's always a lot of competition). Purple Ribbon winners are always very beautiful, from Ted Snazelle's brilliant red-cups in an early Mississippi springtime, through Helen Link's dainty set of cyclamineus, to Dave Karnstedt's end-of-the season array of poet daffodils. And they're definitely a sign of the season.

This season was a late one, and the Purple Ribbon awards show it. Of the first twenty winners, six were Division 6. At Corona del Mar, Gene Bauer won with Rapture, Cazique, Swallow, Chaffinch, and Mitsch C 59/5. Mrs. Link's group included Tracey, Bonus, Cornet, March Sunshine, and Prefix. Others who won with cyclamineus this season included Elizabeth Entrikin in Hernando, Mrs. Harold Stanford in Nashville, Mrs. John Robinson in Chapel Hill, and Mrs. Henry Hobson in Cincinnati.



GRIPSHOVER

Sally Stanford used Charity May, Rapture, Beryl, Dove Wings, and Bushtit to win the Purple Ribbon in Nashville.



In Columbus, Nancy Gill won with whites: Cantatrice, Mountain Dew, Canisp, Wedding Bell, and Coho.

There's an affinity between white daffodils and Purple Ribbons. Gerard Wayne won the Purple in the season's first show at LaCanada with Canisp, Homestead, Cataract, Pristine, and Queenscourt, a collection which reporter Jay Pengra termed, "Excellent, really sharp." At the other end of the season, Anne Donnell Smith won in Wilmington with Knowehead, Stainless, Easter Moon, Verona, and Panache; while Wells Knierim was awarded a Purple at Akron for Queenscourt, Ulster Queen, Seafarer, Cantatrice, and Vigilante.

At shows in the middle of the schedule, white collections won Purple for Robert Spotts in Ross, Mrs. Raymond Lewis at Upperville, Nancy Gill in Columbus, and Mrs. W.R. Mackinney at Short Hills.

There are lots of Division 2 daffodils, so inevitably there are a great number of Purple Ribbon awards going to long-cup collections. Mrs. Harold Stanford's Purple winner at Portland was simply elegant, including Limpkin, Ben Hee, Resplendent, Pure Joy, and Euphony. Other Division 2 winners included Mrs. N.T. Whittington, Jr., at Princess Anne, Chauncey Maher in Washington, Donald King in Hampton, Donald Sauvain in Chillicothe, Marie Hartman at Chambersburg, and Mrs. James Liggett at Mansfield.

Otis Etheredge found a Purple Ribbon on his Division 3 set of down under short cups; Tia, Challenge, Potent, Hazelwood, and Coppertone. Division 3 also won for Lillian Hafely in Cleveland who staged a quintet of Rockall, Palmyra, Montego, Achduart, and Verona.

A set of brilliant red-cups is a good way to catch a judge's eye. In addition to Dr. Snazelle, others who took this route to a Purple winner were Beverly Barbour in Rome, Mrs. Alma Bender in Greenwich, and Donald Sauvain in Bloomington.

Barry Nichols had a unique Division 11 winner in Dallas, staging Rocky Horror, Mistral, Chablis, Square Dancer, and Dolly Mollinger. Junius Davidson in Memphis won with Division 7s: Dickcissel, Chat, Pueblo, and Quail. Mr. and Mrs. M.S. Krause, Jr., took the Purple at the season's largest show, in Gloucester, with a

Division 8 collection of Highfield Beauty, Golden Dawn, Martha Washington, Geranium, and Matador. "Golden oldies" from Division 1 were winners for Mrs. R.C. Butler in Conway and Mrs. Luther Wilson in Louisville. Also winning Purple Ribbons were L.D. Watrous, Nantucket; Mrs. Thomas Avent, Oxford; and Mrs. John T. Haskell, Dublin.

Poet collections were winners for Mrs. Merton Yerger, who used her own seedlings at Edgewater; and Joseph Stettinius in Baltimore, with Emerald, Bright Angel, Cantabile, Webster, and Ace of Diamonds. David Karnstedt used Seraph, BonBon, Quetzal, Angel Eyes, and Tart.

THE MINIATURES

Miniatures are crowd-pleasers from California to Connecticut. A typical comment comes from Mabel Milner, chairman of Rome's first-year ADS show: "The general public was astonished at the number and diversity of the miniature daffodils." Across the continent, Nancy Cameron, chairman at Corona del Mar, called a "strong showing of miniatures to the general public" the most outstanding feature of the show, which had many *bulbocodium* and *cyclamineus* entries.

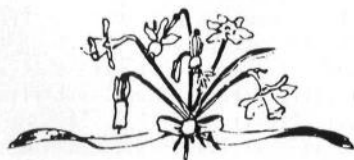
Lavender Ribbon entries were termed top attention-getters at Hernando, in Scottsburg, and in Edgewater; while Ohio show chairmen, Jack Ward in Akron and Charles Applegate in Mansfield, listed "All mini's" at the top of their favorites list. In Cincinnati, miniatures comprised 27% of the entries, and Greenwich's large show included 76 miniature entries.

Winners on both coasts are always noteworthy, especially when it is a little-known and unnumbered seedling from time past. Bonnie Bowers at Ross and Delia Bankhead in Washington both took Miniature Gold Ribbons with an unnumbered Broadleigh seedling, *N. atlanticus* × *rupicola pedunculatus*, a self-yellow jonquil with a clean color and superb flat perianth. This exquisite small flower was in the winning Watrous collection in Nashville and in Atlanta, and was listed as one of the top half-dozen crowd pleasers at the large Chapel Hill show.

Twelve exhibitors won a Miniature Gold and/or White at two or more shows. Mrs. Goethe Link took the Gold in Minneapolis, Scottsburg, and Bloomington, and the White in Scottsburg and Cincinnati.

Mrs. Raymond Lewis won three times—the Gold in Gloucester and Upperville, plus the White in Chapel Hill. Mrs. James Liggett was also a triple winner, taking the Gold in Cincinnati, the White in Bloomington, and both at Chillicothe.

Double winners were Mrs. Donald Fletcher, the White at both Upperville and Hampton; David Cook, the Gold at Nashville and at Rome; Mrs. N.T. Whittington, Jr., with Golds in Edgewater and Princess Anne; Louise Dunn, earning Gold at Hernando, White at Conway; Nancy Gill, winning Golds in Columbus and Mansfield; Kevin McKenzie, a Gold winner both in Clinton and in Memphis; Nancy Wilson, with a Gold in Fortuna, both the Gold and the White at the National Show in Portland; Wells Knierim, the White in Akron and both miniature awards at the Cleveland show; and Mrs. Roland Hatcher with White at both Rome and Atlanta.



The winning flowers were: (1-Miniature Gold Ribbon; 3-Miniature White Ribbon)

HAWERA, 5 Y-Y

Christine Kemp, Ross 3
Kathi Leonardi, Fortuna 3
Mrs. Roland Hatcher, Atlanta 3
Mrs. Roland Hatcher, Rome 3
Mrs. George F. Parsons, Hampton 1
Mrs. Donald Fletcher, Upperville 3
Mrs. John Miller, Short Hills 1

XIT, 3 W-W

Mrs. Guy Carter, Memphis 3
David Cook, Nashville 1
Julie Coley, Louisville 1
Mrs. N.T. Whittington, Edgewater 1
Wells Knierim, Cleveland 1, 3
Mrs. James J. Tracey, Wilmington 3
Mr. and Mrs. Wellington Wells, Jr.,
Dublin 1

N. bulbocodium (various), 10 Y-Y

Harold Koopowitz, Corona del Mar 1
Marta Wayne, Corona del Mar 3
Mrs. W.R. Trott, Oxford 1, 3
Mrs. N.T. Whittington, Jr., Princess Anne
1
Nancy Gill, Columbus 1

APRIL TEARS, 5 Y-Y

Nancy Wilson, Portland 1, 3
Donald S. King, Chambersburg 1
Mrs. Helen S. Kaman, Dublin 3
Mrs. Goethe Link, Minneapolis 1

SEGOVIA, 3 W-Y

Louise Dunn, Hernando 1
Mrs. Raymond Lewis, Gloucester 1
Donna Dietsch, Columbus 3
Mrs. William Taylor, Greenwich 3

N. triandrus albus, 10 W-W

Mrs. Chesterman Constantine,
Chapel Hill 1
Mrs. Donald H. Fletcher, Hampton 3
Mrs. Johannes R. Krahmer, Wilmington 1
Mrs. William Taylor, Greenwich 1

SNIPE, 6 W-W

Mrs. Raymond Lewis, Chapel Hill 3
Mrs. Merton S. Yerger, Princess Anne 3
Mrs. A. Gordon Brooks, Gloucester 3
Mrs. James Liggett, Chillicothe 1

MINNOW, 8 W-Y

Louise Dunn, Conway 3
Mrs. Goethe Link, Bloomington 1
Nancy Gill, Mansfield 1

TETE-A-TETE, 6 Y-O

Maxine Rankin, Clinton 3
Mrs. Goethe Link, Scottsburg 3
Mrs. Goethe Link, Cincinnati 3

YELLOW XIT, 3 W-Y

Mrs. Thomas R. Towers, Baltimore 1, 3
Mrs. James Liggett, Bloomington 3

SUNDIAL, 7 Y-Y

Patricia M. Crenshaw, Washington 3
Mrs. Edward Williams, Nantucket 1

WEE BEE, 1 Y-Y

Kevin McKenzie, Clinton 1
Mrs. James Liggett, Chillicothe 3

JUMBLIE, 6 Y-O

Mrs. James Walther, Dallas 3
Wells Knierim, Akron 3

CANALICULATUS, 10 W-Y

Mrs. Patrick Haggerty, Jr., Dallas 1
Mrs. John Payne Robinson, Edgewater 3

N. rupicola, 10 Y-Y

Nancy Wilson, Fortuna 1
David Cook, Rome 1

Broadleigh seedling

(*N. atlanticus* × *rupicola pedunculatus*)
7 Y-Y

Bonnie Bowers, Ross 1
Delia Bankhead, Washington 1

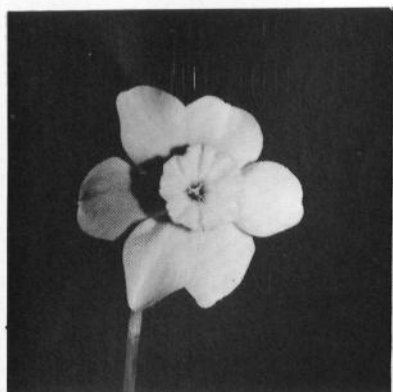
SUN DISC, 7 Y-Y

Mrs. J. Duncan Pitney, Short Hills 3
David Karnstedt, Minneapolis 3



N. rupicola

GRIPSHOVER



Left: Xit, winner in several shows; right: Stella Turk, Miniature White Ribbon winner in Nashville for Alice Wray Taylor.

Other miniature winners were:

- Mite, 6 Y-Y: Mrs. J.C. Dawson, Conway 1
- N. jonquilla*, 10 Y-Y: Mrs. Richard Roof, Louisville 3
- N. t. pulchellus*, 10 Y-Y: Martha Anderson, Hernando 3
- N. t. pulchellus*, 10 Y-W: Bob Spotts, LaCanada 1
- N. fernandesii*, 10 Y-Y: Bob Spotts, LaCanada 3
- Heidi, 6 Y-Y: Kevin McKenzie, Memphis 1
- Stella Turk, 6 Y-Y: Mrs. Alex Taylor, Nashville 3
- Hummingbird, 6 Y-Y: Mrs. James Liggett, Cincinnati 1
- Raindrop, 5 W-W: Mrs. Raymond Lewis, Upperville 1
- Atom, 6 Y-Y: Gordon Carpenter, Dowingtown 3
- N. scaberulus*, 10 Y-Y: Lillian Hafely, Akron 1
- #79c (Mite × *cyclamineus*) 6 Y-Y: Mrs. Goethe Link, Scottsburg 1
- #76-N-6 (Felindre o.p.) 9 W-GYR: Mrs. Merton Yerger, Dowingtown 1
- #70 (Mite × *N. jonquilla*) 7 Y-Y: Curren Craft, Atlanta 1
- #691/1 (Ruby × *scaberulus*): Mrs. George D. Watrous, Jr., Chambersburg 3

THE LAVENDER RIBBON

The Lavender Ribbon, for a blue-ribbon collection of five miniature cultivars and/or species, was awarded in twenty-nine of the forty 1984 shows. Eighteen of these ribbons went to eight exhibitors.

Mrs. James Liggett won four Lavender Ribbons—at Cleveland, Columbus, Bloomington, and Mansfield. Her Columbus and Cleveland entries, plus the winning entry staged by Bob Spotts at the Portland National Convention show, were the only three Lavender winners without a species among the five.

Double winners this season included Mr. and Mrs. Tommy Dunn, in Conway and Hernando; Bob Spotts, at Ross and Portland; Mrs. Goethe Link at the Scottsburg and Cincinnati shows; Mrs. George F. Parsons at Hampton and Gloucester; Mrs. Raymond Lewis, at Chapel Hill and Upperville; and a pair of Junior exhibitors, Marta Wayne at LaCanada and Ross; and Kevin McKenzie in Clinton and in Memphis.

The foundation of a successful Lavender Ribbon entry in 1984 rested on a half-dozen miniature cultivars. Only six of the twenty-nine winners did not include at least one of the following: Jumblie, Minnow, Xit, Tete-a-Tete, Hawera, and Segovia.



The Lavender Ribbon went to David Cook in Nashville for Hawera, Segovia, *N. cyclamineus*, Xit, and Fairy Chimes.

Mrs. Link's Scottsburg entry consisted of five of her own miniature seedlings, three of which were Mite \times *N. cyclamineus* crosses. Her Cincinnati winner also created much interest. It included Candlepower, Snipe, *N. watieri*, #79-B (Mite \times *N. cyclamineus*), and a rare species miniature, *N. b. genuinus*, which Mrs. Link says is a vigorous plant with good-sized golden flowers freely produced. She ordered it from the 1966 Jefferson-Brown catalogue.

Other Lavender winners which were special crowd pleasers were Mrs. Lewis's Upperville entry of Flomay, April Tears, Raindrop, Clare, and *N. t. albus*; Mrs. Liggett's Cleveland entry of Pango, Bebop, Clare, Sundial, and Bobbysoxer; and Donna Dietsch's Akron entry of Clare, Tete-a-Tete, Segovia, Pixie's Sister, and Bebop.

Other Lavender Ribbon winners for this spring included Christine Kemp in Fortuna; Mrs. Robert Hatcher, Atlanta; Mrs. Robert Gibson, Rome; David Cook, Nashville; Delia Bankhead, Washington; Mrs. John Payne Robinson, Edgewater; Joseph Stettinius, Baltimore; Wallace Windus, Chambersburg; Mrs. Johannes R. Krahmer, Wilmington; and Mr. and Mrs. Wellington Wells, Jr., Dublin.

THE SILVER RIBBON

For the second year in a row, Mrs. John T. Haskell, winning 46 blue ribbons at the Greenwich show, had the most awards to win a Silver Ribbon.

Four ADS members won Silver Ribbons in two shows: Frank Yazenski at Hampton and at Upperville, Joseph Stettinius in Chapel Hill and Baltimore, Mrs. James Liggett in Cleveland and in Mansfield, and Mrs. Verne Trueblood in Scottsburg and in Chillicothe.

Those garnering the greatest number of ribbons, in addition to Mrs. Haskell, were David Karnstedt with 27 in Minneapolis; Stettinius, 26 in Baltimore; Mrs. A. Gordon Brooks, 24 at Gloucester; and Father Athanasius at Portland and Mrs. John Payne Robinson at Edgewater, each with 23.

Other Silver Ribbon winners included Jay Pengra, Corona del Mar; Maxine Rankin, Clinton; Robert Spotts, Ross; Barrie Kridler, Dallas; Christine Kemp, Fortuna; Mrs. Thomas W. Avent, Oxford; Otis Etheredge, Atlanta; Mrs. R.C. Butler, Conway; David Cook, Rome; Mrs. Wayne Anderson, Hernando; Junius Davidson, Memphis; Mrs. Harold Stanford, Nashville; Mrs. N.T. Whittington, Jr., Princess Anne; Mr. and Mrs. Wellington Wells, Jr., Dublin; Richard Kersten, Short Hills; L.D. Watrous, Nantucket; Mrs. Luther Wilson, Louisville; Peg Macneale, Cincinnati; Mrs. E.T. Cato and Bonnie H. Jerrard (tie), Washington; Curtis Tolley, Columbus; Mrs. G.W. Burton, Chambersburg; Michael Magut, Downingtown; Mrs. Goethe Link, Bloomington; Mrs. Marvin V. Andersen, Wilmington; and Wells Knierim, Akron.

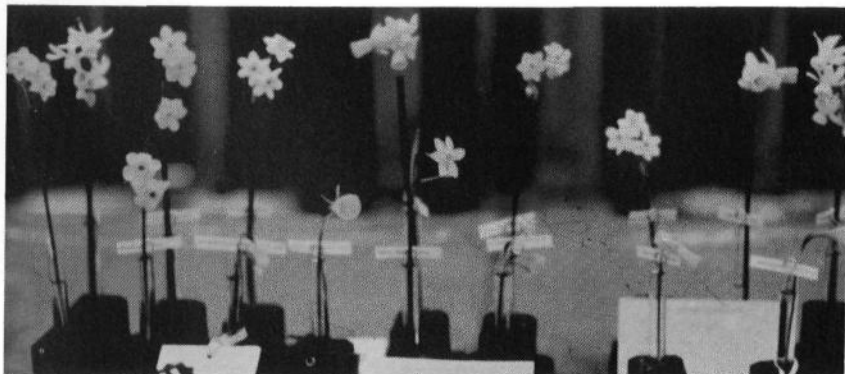
THE JUNIOR AWARD

Junior exhibitors made history this season. Imagine a 7-year-old Rose Ribbon winner or a 15-year-old winning a Watrous medal! It happened in Corona del Mar and in Memphis.

When Carlene Pengra of LaCanada was three, she was unhappy about being left out of her older sisters' shopping expedition. Daddy Jay consoled her by saying, "Come help me plant the daffodil bulbs and seeds." When the fat round "bobs," as three-year-old Carlene called them, were all tucked away, and Daddy opened a packet of Phil Phillips's POPS seeds, he asked Carlene if she'd like to plant some of them for herself.

The result, four and a half years later, was that rarity, a pink trumpet daffodil, elegant and with smooth, shapely white petals, which not only won for Carlene the Junior Award at the Corona del Mar show, first of the season, but also the Rose Ribbon, and was runner-up for Best in Show. One can only wonder what other POPS beauties will bloom next spring for this California third grader.

Meanwhile, in Memphis 15-year-old Kevin McKenzie of Jackson, Mississippi, won the Watrous medal. Kevin, now a ninth grader, won his first ADS award, the Lavender ribbon, when he was seven. He stages not only his collections but those of his parents, and has a penchant for arranging a collection of three blooms in a Hogarth curve, rather than a triangle. (Try it sometime with the cyclamineus hybrids; it works.) His adult ADS friends quit telling him not to, after he won the White Ribbon with Willet at the National Show in 1980 in Memphis. This year he won Miniature Golds, in Clinton with Wee Bee and in Memphis with Heidi, and also won Lavender Ribbons in both shows.



McKENZIE

In Memphis, Kevin McKenzie won both the Watrous Medal and the Lavender Ribbon.

A multi-talented young Californian, Marta Wayne, in addition to maintaining an outstanding school and extra-curricular record, continues to be what a show chairman last season termed, "one of the finest daffodil exhibitors on the West Coast." This spring Marta, who has one more show season in junior competition, won the Junior Award at LaCanada with Jenny, and the Lavender Ribbon both at Corona del Mar and at LaCanada, using *N. cyclamineus* and Jumbly in both collections. She also won the Miniature White Ribbon at Corona del Mar with *bulbocodium*.

Junior award winners are up from last season's nine in ten shows. In 1984, sixteen under-18 exhibitors won this award.

Other winners this year include Blaine Snazelle at Clinton with Jetfire, which also won the Gold Ribbon for him; Eden O'Brian in Ross with Lunar Sea; Jeff Stanfields in Fortuna with Mrs. Backhouse; Susan Baird in Oxford with Actaea; Dawn Frazier in Atlanta with Fine Gold; John Wayne Anderson in Hernando with Brian's Pink; Shannon Davidson in Memphis with Red Sun; Justin Zapp in Nashville with Sidhe; Virginia Clover in Louisville with Beryl; Laurie Gill in Columbus with Galway; Leslie Gill in Mansfield with Easter Moon; David Mrak with Daviot in Dublin; and Alex Karnstedt in Minneapolis with Moonmist.

Encouragingly, four show reports were marked "Returned," where last year they said "Not offered." That's progress. Next season—a winner? We should continue to motivate more under-18s to enter our shows. It's the one place I know where they can eat their cake and have it, too—enter their own divisions when they wish, and take on adult competitors if their gardens and the seasons allow.

THE ROSE RIBBON AND OTHER SPECTACULAR SEEDLINGS

The horse-racing circuit didn't have a Triple Crown winner this year, but the ADS did. Dr. William A. Bender's #75/57, from POPS seed, won the Rose Ribbon and the award for Best American Bred flower at the Columbus show, took the Rose Ribbon and was a part of the winning Red-White- and-Blue collection in Chambersburg, and won both the Rose Ribbon and the Gold Ribbon in Wilmington.

#75/57 is a 1 W-Y, and a synopsis of the enthusiastic comments of those privileged to see it in person distills its beauty: "Perfect form and color, with a clear rich light gold cup, and a distinctive broad rounded perianth, with each petal perfectly shaped." It will definitely be something to look forward to at the Wilmington National Convention Show.

Dr. Bender also won the Rose Ribbon in Greenwich with #82/54, a 3 Y-W, (Lemonade × Moonfire), from his striking Maroon Ribbon collection of his Division 3 seedlings. At Chambersburg his Red-White-and-Blue winner included three from POPS seed: 80/69; 80/7; and 75/57; in addition to his 69/1 (Arctic Gold × Chemawa) and another first-year bloom, 84/2 (Glenbush × Kuprena.)

Mrs. Merton S. Yerger also had a very successful seedling season. A Division specialist, her awards came for standard and miniature poet seedlings, ten of which will be registered this year. Her Rose Ribbon at Princess Anne was won by #74-B-3-4, 9 W-GYP, (Poet seedling × Milan). Her Purple Ribbon winner in Edgewater included 76-J-14, 76-#1, 74-C-1-1, 74-B-3-2, and 75-0-4. The group included Sea Green o.p.; Smyrna, Red Rim, and Milan pollen on unnamed poet seedlings; and *Praecox grandiflora* × Lights Out.

Sid DuBose won the Rose Ribbon at the National Show in Portland with #G23-74, 2 Y-Y (Daydream × Camelot); and also added a Rose Ribbon in LaCanada with #A14-1, 2 Y-Y (Aircastle × Salmon Trout), a smooth lemon-colored flower, slightly surprising from this parentage, which was runner-up for Best in Show.



Top left: Sidhe, Junior Award winner for Justin Zapp in Nashville; right: Dubose G23-74, Rose Ribbon winner in Portland; bottom left: Ken Dorwin's Miss Prim, seen at the Corona del Mar show; right: Beery JS-20-FR, Rose Ribbon winner in Chillicothe.

The West Coast is a veritable hotbed of hybridizers. In addition to Sid DuBose and Carlene Pengra, the seven-year-old who won the Rose Ribbon at Corona del Mar, five other hybridizers have had significant success in the 1984 shows.

At the Corona del Mar show, Gerard Wayne won the Red-White-and-Blue with a group which included three of his own seedlings, a 6 W-P from Lilac Delight × *N. cyclamineus*; D 9/1 [C/29-1 × (Red Ranger × Majorca)]; and D-7/1 (Cordial × *N. cyclamineus*). Also seen at this show was Ken Dorwin's Miss Prim, a 2 Y-Y, probably to be introduced this year by Bill Roese. According to some daffodil folks on the West Coast, Miss Prim is "the smoothest 2 Y-Y ever seen."

Bob Jerrell won the Rose Ribbon at Ross with #68-81-1, a 2 Y-O (Ardour × Falstaff), and also won two local show awards this spring for hybridizers. Also at Ross, Mary Dunn exhibited a beautiful long-cup seedling (Daydream × Verran), an unusual Division 2 flower with a cream perianth flushed greenish, and a cup of peachy-pink.

Harold Koopowitz won the Red-White-and-Blue Ribbon with his own seedlings at LaCanada: C172, 2 Y-YRR; Y78/2, 2 Y-WYY; M278/2, 9 W-YYR; M478/1, 7 W-Y; and X78/2, 7 W-PPY.

Swinging back across the South, Barrie Kridler won the Rose Ribbon in Dallas with a 2 Y-Y, #4-6-83 (Ice Follies × Carlton); Mildred Scott was awarded the Rose Ribbon in Hernando for CC-2-84, a 2 WY-Y; and Mary Lou Gripshover won in Nashville with a 1 W-Y, #76-44-2 (Tudor King × Trousseau). Mrs. O.L. Fellers in Conway had a distinctive Rose Ribbon winner, in #78-S, a 4 Y-Y (Clown self-pollinated), good form with an unusual double-frilled center.

Otis Etheredge was the Rose Ribbon winner at the Atlanta show. His #G-87, a 2 W-Y, Tillicum × Accent, took top honors. Otis also had a Red-White-and-Blue winner with five of his seedlings: F-5a (Abalone × Accent), I-74-1 (Pinafore × Ringstead), I-25-7 (Cinel × Loch Stac), I-22-5 (Checkmate × Shining Light), and captivating little G-7 (Bantam × Loch Stac), which I offered to test in my garden as soon as I saw a slide of it.

Stephen Haycock's #AW-P/1, a 2 W-P (Accent o.p.), won the Rose Ribbon at the Washington show. Dr. John L. Tarver, Jr., took a Rose at Hampton with #Sdlg. 7752, a 2 W-P (Leonaine × Pannill I-98). In Chillicothe, Betty Beery's 1 Y-Y, #JS-20-FR (Ormeau × Sileveboy), not only won the Rose but was runner-up for Best American Bred flower in the entire show. In Cincinnati, Mr. & Mrs. Dalton Battin won the Rose with a 1 W-W from Trousseau open pollinated. An early-season flower at the latest of shows took a Rose Ribbon for David Karnstedt, who won the Rose Ribbon in Minneapolis with #J-112-1, a 6 Y-Y (*N. jonquilla* × *N. cyclamineus*).

Diversity seems to be the current name of the game in hybridizing. A great many people working in varying directions can only mean the opening up of new frontiers for the daffodil.

THE MINIATURE ROSE RIBBON

Mrs. Goethe Link won the Miniature Rose Ribbon with her tiny seedlings in two shows in 1984, in Cincinnati and in Minneapolis; and she won the Miniature Gold in Scottsburg, where the Miniature Rose was not offered. This double victory was duplicated by Mrs. Paul Gripshover, the winner both in Portland and in Nashville; and Mrs. George D. Watrous, Jr. in Chambersburg and Washington.

Mrs. Link's winner in Cincinnati was #677, a 6 Y-Y (*N. cyclamineus* × Candlepower), while her #1880 in Minneapolis was a Division 3 miniature, Sweet Music × Pewee. Her Miniature Gold Ribbon winner in Scottsburg was #79C (Mite × *cyclamineus*).



Gripshover 75-3-2, Miniature Rose
Ribbon winner in Nashville.

Mrs. Watrous won the Miniature Rose Ribbon at the Washington show with #742, a 6 W-W [Titania × (Mitzy × *N. cyclamineus*)], while her winner in Chambersburg was 661/6 (Apricot × *calcicola*) 2 W-P.

Other 1984 winners of this prestigious award were Bob Spotts at Corona del Mar with #83-1, a 10 W-W, *N. watieri* o.p.; Nancy Wilson in Ross with CIB-1, 10 Y-Y, *N. b. nivalis* o.p., "the tiniest bulbocodium ever exhibited here," according to show chairman Jack Romine; Barrie Kridler in Dallas with #4-1-83, a 1 W-Y; Romine at LaCanada with #73-1, a 12 Y-Y, a bulbocodium hybrid; and Curren "Buz" Craft in Atlanta with #70, a most unusual 7 Y-Y, (Mite × *N. jonquilla*).

Mrs. Gripshover's Miniature Rose winner at the National Convention show was #73-1-5, a 6 Y-Y (Bagatelle × *N. cyclamineus*), while her #75-3-2, a 1 W-W (Candlepower × Colleen Bawn) took the top honor at the regional show in Nashville. It also appeared in her Watrous winner at Nashville, along with her #73-3-2, 1 Y-Y (Topolino × Lilliput).

Mrs. Merton S. Yerger won the Miniature Rose and the Miniature Gold in Downingtown with two different small seedlings. The Miniature Rose winner was 75-H-2-1, a 9 W-YYR (*hellenicus* × Lights Out), a sibling of Wag-the-Chief. The Miniature Gold was awarded to #76-N-6, a 9 W-GYR, Felindre o.p.

THE ARTISTIC CLASSES

Whether the floral arrangements at ADS shows are few in number but high in quality, as they were at Chapel Hill and Bloomington and Cleveland, or total forty-plus at strong area-organized daffodil shows, as at Ross and at Hernando, they add beauty.

What's more, they often add people, impressionable show visitors, in the persons of flower arrangers who might otherwise never think of attending a daffodil show.

Notice that the shows with vast numbers of arrangements are often like Nantucket, with its strong community involvement and a vast array of daffodil-related activities. The non-ADS show in Lawrence, Kansas, falls into this same category. Or perhaps consider the forty-eight arrangements at a first-year ADS show in Rome, Georgia, sponsored by the Federated Garden Clubs. Or the sixty at Downingtown, where the ADS daffodil show is only one part of a much larger horticultural display by the Woman's Club.

We should broaden our own capabilities with the daffodil, learning to do more with it ourselves than just using foliage to achieve the right pose for a single stem in a test tube. The garden club ladies in these large arrangement sections can teach us how.

But it works both ways. The artistic classes are also a bridge across which we can invite these knowledgeable horticulturists to walk, to learn more about our plant specialty.

The most unusual artistic section of the season was the Sogetsu Design exhibition at the CODS show in Columbus, which Nancy Gill said ". . . was fantastic and created a lot of comments."

THE EDUCATIONAL DISPLAYS

While there are no specific ADS awards for educational displays, most shows do include some type of educational exhibit. Shows which are also approved by the National Council of State Garden Clubs, Inc., can offer that organization's award provided the exhibit scores 95 points. Mrs. Harry Johnson, Jr., staged such an award-winning exhibit on "Daffodil Propagation and Growing" at the Rome, Georgia show, showing twin scales, first-year and third-year seedlings, and mature bulbs along with literature which was available for the public. Nashville's exhibit was comprised of pictures of the various species and their geographical origins; while literature was provided on culture, classification, hybridizing, and good, inexpensive cultivars.



ONLY AT THE NATIONAL

Even a blue ribbon for a single stem takes on added luster with the phrase "National Show" appearing on it. And we're well aware of how coveted, sometimes a year or two in advance, are the Gold versions of the Quinn and Watrous medals, signifying those awards were won at a National Convention Show.

In a singular category of their own are those awards which can be won only at National Convention shows. Two West Coast exhibitors achieved this high level of victory at Portland.

Robert Spotts won the Matthew Fowlds Silver Medal with the vintage Coleman all-white cyclamineus Jenny, and the Olive Lee Trophy for the very new and impressive Pannill jonquil, Jingle Bells.

Father Athanasius was undoubtedly champion not only of Oregon and North America, but also the British Isles. He won the English award with Ben Hee, Dailmanach, Sabine Hay, Purbeck, and Breakthrough; the Northern Ireland award with Fintona, White Lion, Tullybeg, Galahad, and Ulster Bank; and the Carncairn trophy with Glacier, Tudor Minstrel, Amber Castle, Northern Light, and Verona; in addition to the Gold Quinn Medal for 1984.



WHICH FLOWERS WERE FAVORITES?

Some shows sponsor an official poll; at others, the show chairman just listens. Either way, he or she arrives at a pretty good understanding of what excited the public most on the show bench in a particular springtime.

Appropriately, for a season in which deep and brilliant color was enhanced by a late, wet, cold season, many, many shows gave top ratings to the reds, the pinks, or to a striking array of both.

The first-year show in Upperville cited Gracious Lady and Dailmanach as No. 1. In Conway, "All who saw Heron, a beautiful 2 W-P with a large white flat perianth and light pink crown, were fascinated and tried to get a bulb." At Oxford, Mitsch's #34-22 was admired, "as always." Jack Ward, show chairman at Akron, singled out Foundling, Dailmanach, and Dear Me as the crowd-pleasers.

Nashville's hit parade was topped by Foxhunter and Resplendent, while Estremadura was the talk of the show in Atlanta. Also in Atlanta, Twicer, the Jackson 2 Y-YOO introduced in 1981, not only won the Gold Ribbon and plaudits of the crowd, but a silver trophy presented in memory of Bill and Mildred Simms by Mr. and Mrs. Sheldon Simms, Mr. and Mrs. Steve Simms, and Mrs. Sarah Simms.

Pink and red together made headlines in Chillicothe, where Arctic Char, Tahiti, and Birdsong were favorite cultivars; in Mansfield where Creag Dubh, Phantom, and Sentinel were the choices; in Dublin, where show-goers singled out Cherry Spot, Achantoul, and Tahiti; and at Minneapolis, where Joan Cooper reported that Zanzibar, Ambergate, Golden Amber, Luscious, and Stratosphere were scene-stealers.

Perhaps Bloomington's honor roll best illustrates the mixture that enchanted visitors in 1984: Lilac Charm, "with its exquisite color and form," Widgeon, "with its lovely orange-sherbet colored cup," "an exquisite Rubra, as well as a very large wax-like Carib." In fact, "all the very bright orange and red cups, and an array of unusually well-colored pinks," notes Donald Sauvain.

Whites won praise, too: Big Sur in Gloucester; Gull at Mansfield; Canatrice in Greenwich; and "all the whites with green eyes" at Nantucket.

Split corona daffodils were conversation-starters in Dallas, where a Division 11 won the Gold, and five of them won the Purple. This division was also tops in Memphis and in Nashville, where Colorange was singled out.

In the early-season regional at Conway, local growers were amazed at Grand Soleil d'Or, a 8 Y-O, with seventeen flowers to a single stem, vivid color and excellent form. This was only the second time in ten years for this cultivar to bloom in Arkansas; the exhibitor had ten blooms, all perfect, to bring to the show and bring forth oh's and ah's.

Chapel Hill had an eclectic set of favorites: the cyclamineus Andalusia, the new Pannill 8 W-Y Chorus Line, the tazetta Grand Monarque, the new pink trumpet Lorikeet, and the miniature Snipe.

At Portland, everyone was talking about an extremely well-grown Dividend, plus the white double Androcles from the commercial exhibits. The other three noteworthy cultivars at the National Show were the 5 W-Y Jingle Bells, the 2 W-P Fintona, and 3 YO-ORR Ulster Bank, with "great substance and color contrast."

Early in the season, at LaCanada, show stoppers were the self-yellow Akala and whites Ben Hee and Homestead. Shining Light had another good year, Durango "was impressive with the strong flare to the cup," and the new Mitsch 6 W-W, Cazique, won a special award for the top cyclamineus hybrid.

Near season's ending, at the Princess Anne show, the talk of the occasion were the poeticus seedlings exhibited by Meg Yerger.

DAFFODIL FOLKS GET AROUND

You never know what people will ask. Biddy Dean, show chairman in Louisville, tells of the visitor who, after gently touching the blooms to see if they were real, inquired, "Is this a traveling show? Where is it going next?"

The daffodil blooms themselves don't go from show to show (well, mostly they don't), but daffodil people surely do. Every daffodil family who has lived out of boxes and cans because the refrigerator stays full of daffodil blooms all spring knows, "If it's the second Saturday it's got to be Hampton (or Washington or Edgewater or Cincinnati.)"

It's not unusual for exhibitors to enter three or even four shows in a single season. But this year's Peripatetic Exhibitor's award, a re-folded road map, would have to go to Kathy Andersen of Wilmington, Delaware, and Naomi Liggett of Columbus, Ohio.

Naomi won ADS awards in six shows during the 1984 season. Considered a superb grower of miniatures, she won Lavender Ribbons in Mansfield, Bloomington, Cleveland, and Columbus, plus Miniature Whites in Chillicothe and Bloomington. She added a Miniature Gold and a Watrous Ribbon in Cincinnati; plus a Purple, a Gold, and two each of Maroon, Green, and Purple with her equally fine standard daffodils.

Kathy won awards in five ADS shows in five different states, and judged at Hampton and at the National Convention show in Portland. From her impressive garden she staged Quinn Ribbon winners in four shows--Greenwich, Short Hills, Wilmington, and Columbus. She added Gold Ribbons in Columbus and Chambersburg, and at Wilmington took the White, the Bronze, and the Silver.

AN ENTHUSIASTIC WELCOME . . .

Nineteen eighty-four witnessed a record number of American Daffodil Society accredited shows: forty.

New this season to the official roster were the shows in Rome, Georgia, the last weekend in March; and the show in Upperville, Virginia, the third weekend in April.

Mabel Milner, of the Mountain View Garden Club, was show chairman at Rome, where the show was sponsored by the city's Federated Garden Clubs, Incorporated. The schedule was excellent, beautifully written by a group new to ADS, and participation was incredible—914 blooms in a first-year show. The show, which was held in the River Bend Mall, astonished the general public at the number and diversity of miniature daffodils.

Mrs. William Taylor was chairman of the Upperville show, a small show sponsored by the Upperville Garden Club. The show-stoppers were the White Ribbon winner, Silver Chimes, which Janet Taylor says "is not grown in our area;" John Lea's fabulous Dailmanach; and Frank Yazenski's Red-White-and-Blue collection of Dr. Tom Throckmorton's hybrids.

A sister show that does an astonishing number of things to bring daffodils before the public is that of the Daffodil Club of Lawrence, Kansas, which pulls in the general public with everything from daffodil-appliqued quilts to the traditional continuous slide show of daffodils by the Lawrence Camera Club. By now this group could write the manual on effective daffodil-focused arrangements. This season they had still more innovations: a functional table set for breakfast with a daffodil centerpiece, designs suspended from nylon cords attached to the ceiling, and an expanded section for the lighted 6" x 6" "niches" for arrangements of miniature daffodils. Any group which can do all this should, and I hope soon will, take the few small steps toward ADS accreditation.

Don Barnes, of Sheffield, England, sends yearly greetings to the ADS and word of their local daffodil show, sponsored, surprisingly, by the Sheffield Chrysanthemum Society. This year they were no longer "under canvas," avoiding past seasons' weather calamities, but were in the new Botanical Gardens Centre. The ADS White Ribbon went to Barnes's vase of Merlin. Fifteen exhibitors staged 109 competitive exhibits.

. . . AN ELEGANT WAY TO SAY GOODBYE

Daffodil lovers throughout the ADS, not just those in the Cleveland area, have enjoyed Mary Knierim's friendship throughout the years. So I felt that they would enjoy, too, a sharing of the tribute paid to Mary at the Western Reserve Daffodil Society Show in Cleveland.

Mary's favorite daffodils were the whites, so Wells Knierim sponsored a Mary Knierim Trophy class: six white cultivars, three stems each. However, not only this trophy class but almost everything in the Cleveland show was predominantly white, in tribute to Mary.

Five entries in the trophy class, an all-white entry in the Green Ribbon class, six collections of five whites, an American-Bred entry of five Bill Pannill whites, even the vases of three in the miniature classes were white. Half of one wall was vases of three whites, all perfect daffodils, many of them entered by Wells himself, in a perfect tribute to a beloved wife who will also be missed by a much larger circle of daffodil friends.

JOHN LEA

In May the tragic news came of the sudden death of John Lea while he and his wife, Betty, were fishing in the Western Highlands of Scotland. It was an overwhelming loss for his family and also a tremendous loss for his compatriots in the British Isles and for his many American friends. He has left a legacy of beautiful flowers for daffodil growers everywhere. Some are bold beauties of glowing color, others are delicately tinted or of immaculate white, but all are of elegant form.

John Lea began showing daffodils at the Midland Daffodil Society shows and won Best Bloom in 1951 with a bloom of Cantatrice. Within two years he was winning most of the major prizes and trophies at that show and had embarked on a breeding program. Before long he was contending in the London shows of the Royal Horticultural Society, and in 1961 won the Best Bloom award there with a flower of his own breeding. This cultivar was Canisp and it has proved to be a well-nigh unbeatable show flower when well grown. It won Best bloom awards in both London Shows in 1983, twenty-three years after it was registered.

Beginning in 1970, the list of John's show successes in London is formidable. His cultivars have won the Best Bloom Award fifteen times in either the RHS Competition or RHS Show, sometimes both. He first won the Engleheart Cup in 1971, repeated in 1973, and since 1975 has won it every year, including 1984. In 1972, he was presented with the Peter Barr Memorial Cup of the RHS for pre-eminent work with daffodils.

This remarkable success was achieved in spite of two limiting factors: the small area of garden space which was devoted to raising seedlings, and the fact that his business commitments in Scotland kept him away from the garden except on weekends. In recent years, however, he had been able to spend more time with his daffodils.

The man who raised these flowers was a perfectionist and a keen competitor, but also he was a kind, generous friend. He shared the pollen from his prize-winning beauties with other hybridizers; at shows he took the time to answer questions from hopeful exhibitors; he wrote many articles for RHS Yearbooks with the purpose of helping others to achieve success while growing, showing, and breeding daffodils.

Though reserved and business-like at meetings and such events, John was a delightful host or guest on more relaxed occasions. One time, when reminiscing about his boyhood, he told about his first acquaintance with daffodils as a toddler when he decapitated all of his father's prized blooms. Another recollection included the description of a "rocket-fired" car which he built in his youth and rode at high speed down the lane, narrowly escaping fatal injury on one occasion.

Yes, he has given us a host of beautiful flowers, but more than that, he has been our friend, and we shall miss him.

Memorial Contributions

John Lea Mr. and Mrs. John B. Capen
Phil Phillips Mr. and Mrs. John B. Capen

BULLETIN BOARD

FROM THE PRESIDENT'S DESK

The 1984 daffodil season was unpredictable in the Midwest Region. The cold spring made for successful late shows; however, the quality of the shows was good: most were quite large and classes well filled. My last daffodil entry in a show was made with a late blooming seedling which won a blue ribbon in my garden club show held on May 22.

When judging in five shows this year, I noted there is difficulty in Division 2 with the placement on the show table of blooms with colored perianth, cup predominately orange or red, and those with yellow perianth, cup rimmed orange or red. In some of the shows the same cultivar appeared in both classes because one exhibitor placed the entry as classified in *Daffodils to Show and Grow*, and another exhibitor placed the same cultivar in the other class where it looked correct along side of others already there. Regardless of the color code, blooms of the same cultivar should be placed in one class, preferably where classified in *Daffodils to Show and Grow*. The exhibitor may not change the color code; however, a change can be made if enough exhibitors discover that a certain cultivar is not coded correctly. Our ADS Classification Chairman should be contacted.

The words "color predominant" usually mean the same color in at least two cup zones. Weather and soil conditions can make a difference in color, especially depth of color. In my garden I often have some 2 Y-R cultivars in a clump which would fit the 2 Y-YYR classification at a certain stage of development, but as the blooms mature the color deepens to the base of the cup.

It was interesting to attend the Central Region show held in a shopping mall in Minneapolis the second weekend of May. The show was well staged by a very small group of people. Entries were of good quality, and at times it was difficult to decide the blue ribbon winner; several could easily have won best of show. The show was noteworthy because it proves a very small group can put on a good show and can get our cause before the public. The one question most frequently asked by the visitors was, "Where can I get a bulb of this one?" Can we ask for better publicity?

Helen K. Link

DAFFODIL JOURNAL WINS AWARD

The National Council of State Garden Clubs, Inc., at its annual meeting in Albuquerque, New Mexico, presented The Award of Merit to the American Daffodil Society for the four issues of the *Daffodil Journal* for 1983. According to the *Awards 1984* booklet, "*The Daffodil Journal* is an excellent quarterly magazine published to assist in the education of members in horticulture, classification, and judging of daffodils." This marks the fifth consecutive year we have received this honor. Congratulations and thanks are due all authors, photographers, and others who keep our *Journal* in the forefront of successful horticultural publications.

CONVENTION-GOERS, TAKE NOTE!

The 1985 ADS Annual Convention will be held at the VALLEY FORGE HOLIDAY INN, KING OF PRUSSIA, PENNSYLVANIA, instead of the Wilmington Hilton as previously announced.

WHERE CAN I GET . . . ?

Cultivar
Cristobal 1 W-Y
February Bicolor

Desired by:
Frank B. Galyon, 816 Tanager Lane
Knoxville, TN 37919

Royal Jester 2 Y-R
Royal Palace 2 Y-O
Royal Charm 2 Y-R
Zambezi 2 Y-O

Ian Erskine, 2 Coolnevaun, Stillorgan
Blackrock, County Dublin, Ireland

REQUEST FOR SHOW DATES

Daffodil show information for 1985 should be sent to the Awards Chairman, Mrs. Hubert Bourne, 1052 Shadyhill Dr., Columbus, Ohio 43221, by October 1, for inclusion in the December issue of the *Journal*. Information needed includes: name of sponsoring organization, date of show, type of show, city in which it is to be held, location of show, and name and address of person to contact for information.

State or Regional Shows need prior approval from your RVP. The signed form must accompany the notice to the Awards Chairman. Your Regional Vice President, not the Awards Chairman, decides rotation on Regional Shows. RVP'S needing a supply of these forms may obtain them from the Awards Chairman.

COMING EVENTS

April 24-27, 1985 . . . ADS Convention, King of Prussia, Pennsylvania

NOMINATIONS BEING ACCEPTED FOR ADS MEDALS

Members are reminded that nominations for the Society's Gold and Silver Medals must be submitted to the President of the Society (in triplicate) by January 1, 1985. Nominating statements of 200 words or less may be made by any member of the Society and seconded by another member.

DAFFODILS TO SHOW AND GROW, 1985 EDITION

The 1985 edition of *Daffodils to Show and Grow* should be available by December. The price will remain the same--\$4.00--and those members wishing to place early orders may do so by sending a check to the Executive Director, who will mail the books as soon as they are received.

COOK'S CORNER

Requests have been received for the recipes of several of the "goodies" served on the tour in Oregon. Estella Evans and Elise Havens have kindly shared the following recipes.

Sandy's Sugar Cookies

- | | |
|-----------------------|--------------------------------|
| 1 C. powdered sugar | 4 C. flour - plus 4 heaping T. |
| 1 C. granulated sugar | 1 t. soda |
| 1 C. butter | 1 t. vanilla |
| 1 C. Mazola oil | 2 eggs |
| 1 t. salt | |

Cream sugars, butter, and oil until light and fluffy. Beat eggs and vanilla into sugar mix. Add dry mixture. Roll into balls and press with glass dipped in sugar. Bake at 350° for 10 minutes.

Applesauce Bread

- | | |
|-------------------|----------------------|
| 2/3 C. shortening | 1 1/2 t. salt |
| 1 3/4 C. sugar | 1/2 t. baking powder |
| 4 eggs | 1 t. cinnamon |
| 2 C. applesauce | 1 t. cloves |
| 2/3 C. water | 2/3 C. walnuts |
| 3 1/3 C. flour | 2/3 C. raisins |
| 2 t. soda | |

Heat oven to 350°. Grease two loaf pans. In large bowl, cream shortening and sugar until fluffy. Stir in eggs, applesauce, and water. Blend in flour, soda, salt, baking powder, cinnamon and cloves. Stir in nuts and raisins. Bake 70 min. or until toothpick comes out clean.

FROM THE EDITOR'S DESK

Reports received from various quarters seem to indicate that the post office let us down again. Our Publications Chairman, Mary Cartwright, had the *Journal* in the mail the first week in June, and many of the reports we got indicated that you received it the last week in June. We apologize for the delay, and wish there was something we could do about it.

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AMERICAN DAFFODIL SOCIETY LIBRARY

Publications in the American Daffodil Society Library are available to members on loan. Please address all correspondence to Mrs. W.D. Owen, 4565 Rheims Pl., Dallas, TX 75205.

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THOUGHTS

(After A Season of Long Necks)

A swan's neck is graceful.
 Its length adds to its charm;
 And Cleopatra's lengthy neck
 Was not what brought her harm.

A long and lovely neck,
 Upon which sat a curl,
 Gave Dana's wife her fame
 As the handsome Gibson girl.



A beautiful long neck
 Is rumored as the cause
 Of forgetting its a 'vayse'
 And calling it a 'vahse'.

When such precedent is found,
 One is tempted to expound;
 A daffodil's long neck is swell,
 If the flower holds it well!

BETTY P. KRAHMER, *Wilmington, Delaware*

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MORE COMMENTS ON THE COMMENT OF HAROLD CROSS

FRED SILCOCK, *Mt. Macedon, Victoria, Australia*
(from the *Tasmanian Daffodil Council Newsletter, March, 1984*)

Harold's comments on this occasion were made a short while ago in one of his letters to me. Harold commented upon the seemingly low germination rate of daffodil seed planted over a period of many years by Lionel Richardson of Ireland. Harold quoted details from a recent issue of the half-yearly publication put out by the Northern Ireland Daffodil Group and no doubt he was comparing those details to usual germination percentages commonly occurring in Australia.

This comment set me thinking and I'm wondering if the germination percentages of the Richardson seeds is something to be said of germination rates of all daffodil seed sown in Ireland.

If it is the case that higher germination rates are obtained in Australia I'm further wondering what the reason could be. Could it be because of the higher summer temperatures and/or longer summers that we have in Australia?

From time to time one does read an expert who stresses the importance of a summer 'baking' to the successful germination of daffodil seed. I can remember reading a few years ago an article by Dr. Mike Temple-Smith in which Mike spoke of some tests that he had carried out and as a result formed the view that a lengthy period of summer heat was something seed needed to be subjected to if a high germination rate was to be obtained. Also, in the December, 1981, issue of the *American Daffodil Society Journal*, Theodore E. Snazelle, Ph. D., told of his keeping of seed in a refrigerator for a prolonged period immediately prior to planting and obtaining a very low germination rate.

There have been some notable Australian hybridists who, at different times, said to me that early planting produces the best germination results. In every case they did not go on to say why early planting was best and I think it is probable that they did not know why. Probably they had simply observed that early planting brought about the best strike and they had thought no more on the matter. Of course, early planting would mean that seeds would be subjected to a longer period of summer heat than if they were planted later.

From personal experience I can at least attest to the amount of heat daffodil seeds are capable of withstanding. My planted seed from the 1982 harvest went through the Ash Wednesday bushfires of last year. At the height of the fire, at the time it reached me, the heat in the vicinity of the beds was so intense that fire was creating itself out of nothing. The air was acting as a torch. Walls of flame, feeding upon nothing and as high as a house, would suddenly appear then disappear. Flammable objects, fences, etc., burst into flames without fire touching them. Fireballs came from the sky, struck buildings and turned them into infernos within seconds. After half an hour, 400 houses were ablaze. In the garden the oaks, although they did not burn, were cooked and killed. The thick oak-leaf mulch over the seed beds burned and the ash was immediately carried off by the gale-force wind. The many pieces of thick timber that had been placed on the mulch to prevent it being blown away by ordinary winds were turned to charcoal. Also turned to charcoal were the wooden surrounds containing the beds. This took place towards the end of one of the hottest, driest Spring-Summer periods in Victoria's history. I really did fear for my seed, especially seeing that I always plant rather shallowly.

Came Spring. In the seed beds shoots appeared, a few here and a few there. As the weeks went on more shoots showed above the soil. They became hundreds

then thousands. But there were some odd patterns in the beds. A certain toll had been taken. There were bare patches the shapes of the planks used to hold down the mulch. Along these patches the plastic labels that had been buried upright in the soil were charred for up to two inches of their length.

I suppose a word as to how the adult bulbs in the ground fared would not be out of place here. Some readers might be curious. They bloomed as if nothing had happened. They, and the seed, had gone through an ordeal that some scientists had likened to a minor atomic blast, to say nothing of the almost waterless autumn, winter and spring of the previous year, plus an intensely hot summer. Yet they flourished. I'm reminded of a line I read somewhere that roughly went: "The daffodil, in bravery it hath no equal."

It was suprising the number of people, locals, who when I ran into them, told me they had purposely driven past my place at one time or another since the fire to see if the daffodils had come up. Always they smiled when they told me of it and I could tell that the sight of daffodils re-emerging in now blackened surroundings meant more to them than just a glimpse of flowers growing in a paddock in no place in particular. Most were folk who had lost a great deal and who had emotionally suffered more than a slight blow. Not only had they lost their homes but their beloved gardens as well. In the sight of daffodils emblazoning a landscape so desolate as the one the locality had become, these people's spirits were given a lift they so very badly needed.

But not only at my place were daffodils to be seen. In many a burnt-out garden they were the only sign of life, often only a clump here and there, but what a sight for sore eyes they were.

This year I've received more requests for bulbs than in any other year.

THE MIDWEST DAFFODIL SEASON, 1984

GERARD KNEHANS, JR., *Owensville, Missouri*

What a long, cool, cloudy, damp, and dreary spring this turned out to be here in the Midwest. It was fantastic! This surely was the closest we are ever likely to see to the ideal daffodil weather enjoyed in the Pacific Northwest, England, and Ireland.

Most of our season was entirely free of those elements detrimental to daffodils which we commonly experience here. There were no late frosts, late snowstorms, severe thunderstorms, damaging winds, or hot weather from early March through April 20th. The daffodils responded with a perfection I've never seen here. The colors were more brilliant than ever. The smoothness was unexcelled. And the blooms seemed to last forever.

A thunderstorm with hail followed in a few days by 80-degree weather rushed the rest of the season along on an inferior note. Still, I had poeticus cultivars blooming into mid-May.

Throughtout the season, bloom count was phenomenal. Cultivars down for any period of time were smothered with blooms. This was due, I believe, to ideal growing conditions last season. It was a long, cool, and wet spring with daffodil foliage ripening about two to three weeks later than usual. This late growth added more hours of sunlight to the growing process.

There were many very nice yellow cultivars this spring. The best performer was Gold Phantom. While it was not the largest, its color, form, and poise were perfection. The smooth, slightly swept-back perianth and upward looking flowers offered a bold appearance indeed.

Other yellows which performed superbly were Arkle, Golden Sovereign, Golden Jewel, and Ormeau. Arkle was a massive, yet refined, beauty. Golden Sovereign consistently produces very smooth blooms. Not tall in stature nor displaying large blooms, Golden Jewel still vies with Gold Phantom for all around excellence.

Arctic Gold was not up to its usual standards this year. Inca Gold, though quite rough, displayed the most intense deep orange-gold color this season. All other yellows were pale by comparison. However, for best garden display of a more refined nature here in the Midwest, Modoc cannot be beaten. Prolific, consistently good, and early, its stems and flowers hold up even in the worst weather, including late freezes and snow.

This was the best season ever for white daffodils here. Even Cantatrice, usually a very pitiful creature, was transformed from an ugly duckling into a large, beautiful white swan.



WHEELER

By far the best white was Innisbeg, which displayed great pureness of color, extremely smooth medium-sized blooms, slightly reflexed perianth, and a nice upward poise.

Other very good whites were Churchman, Silent Valley, Broomhill, and April Love. Tutankhamen no doubt is the whitest of the whites, but it was "hooded" again this season. White Star has yet to prove itself here.

In bicolors, there was no overall all-star performer. Bobster was the smoothest with the best form and poise, but the contrast was not the cleanest. Jolly Roger displayed the cleanest contrast on smooth blooms, but the stalks were very short. A Bobster with the bright contrast of Jolly Roger would be a prize winner.

In "red" daffodils, Falstaff, Torridon, and Loch Hope led the pack. Torridon has never failed to produce superb blooms with the deepest red effect. There were a few nicks on the petals this year, but then this is the Midwest. Falstaff just lasts and lasts and has never faded. Neither has Torridon, but Loch Hope does fade. The sun's rays are too strong here, even in cool weather, for most reds.



GRIP-SHOVER

The pinks were a mixed lot. In general, the ones that bloomed up to mid-April in the cool weather were intensely colored and those which bloomed later faded quickly. The absolute best was Roseate Tern, displaying deep color, exceptionally smooth and well formed petals, slightly reflexed perianth, and an upward lift in poise. The sun did burn the cup a bit when the hot weather settled in.

Other very nice pinks were Dailmanach, Kildavin, Fragrant Rose, and Arctic Char. While nice, Dailmanach surely doesn't achieve its best here.

Reverse bicolors were much better than they have been the past two seasons. The reverse effect was very strong this spring. The best cultivar was Moonspell, which is another one of those consistently good cultivars. The lemon yellow color of this cultivar is not as deep as many others, yet its form and smoothness make up for this. As an added bonus this season, Moonspell opened with a pink blush in the cup, which it held for about a week. The cup gradually changed to lemon and then to white.

Focal Point also is an excellent cultivar. It's so tall and bold in appearance and the reverse was most striking with a narrow yellow edge left around the corona. Sweet Prince is the smoothest of these, but it did not reverse well this year.

Among the short-cupped cultivars, I really was impressed by a gratis bulb sent with my order last year from Ballydorn. Labeled 73/3A/2, it was most striking, offering bright color and an extremely smooth, almost circular, perianth. Other excellent cultivars included Dr. Hugh, 3 W-GOO, a massive flower which held up well in the warm weather, and Lisbane, 3 W-GYR.

The doubles all opened very well this season, except for Santa Claus, Rose of May, *poeticus* Flore Pleno, and Unique. Unique has always been an excellent performer and I can't explain its failure to open properly this year. I obtained quite a number of double daffodils last year and can't say much in the way of experience about their performance here. Of those I've had for a number of years, Tahiti and Gay Song are the most dependable.

My favorites among the first-year bloomers were Delnashaugh, Gay Kybo, and Gay Challenger.

Since cyclamineus hybrids are among my favorites, I'll restrain my comments quite a bit in this division. My favorite among these is Foundling, which is very dependable and stunning in a clump. Other favorites include Ibis and Jetfire, which are rampant increasers and very bright visitors early in the spring, and Bonus, Durango, Little Princess, Cotinga, and El Camino.

My first year down bulbs of Heidi produced miniature blooms, which were very close to those of the species. I hope these increase and perform well in future years, as this cultivar is most charming.

One final comment. *Obvallaris* is a variety that is known to produce more leaves than flowers, but it has proven to be a most dependable bloomer here the past three or four years.

That ends this article, which I hope will be of interest not only to daffodil enthusiasts in the Midwest but wherever daffodils grow. Daffodil growing in the Midwest can be trying, but it can be most rewarding when you select cultivars that perform well in our climate and plant them in protected sites to enhance the smoothness of blooms.

A GOOD ONE

This accompanying photograph shows Jet Fire 6 Y-R (Mitsch, '66) blooming in March, 1984, in my garden with 95+ blooms. A close check of my records shows that I purchased one bulb in 1977.

It was moved three times to virgin ground and can only be faulted with occasional large blooms. In some seasons, color in the cups may be a little unstable.

No wonder Brian Duncan said it would be grown by the ton by the end of this century. I am glad I have room to grow it for years to come.

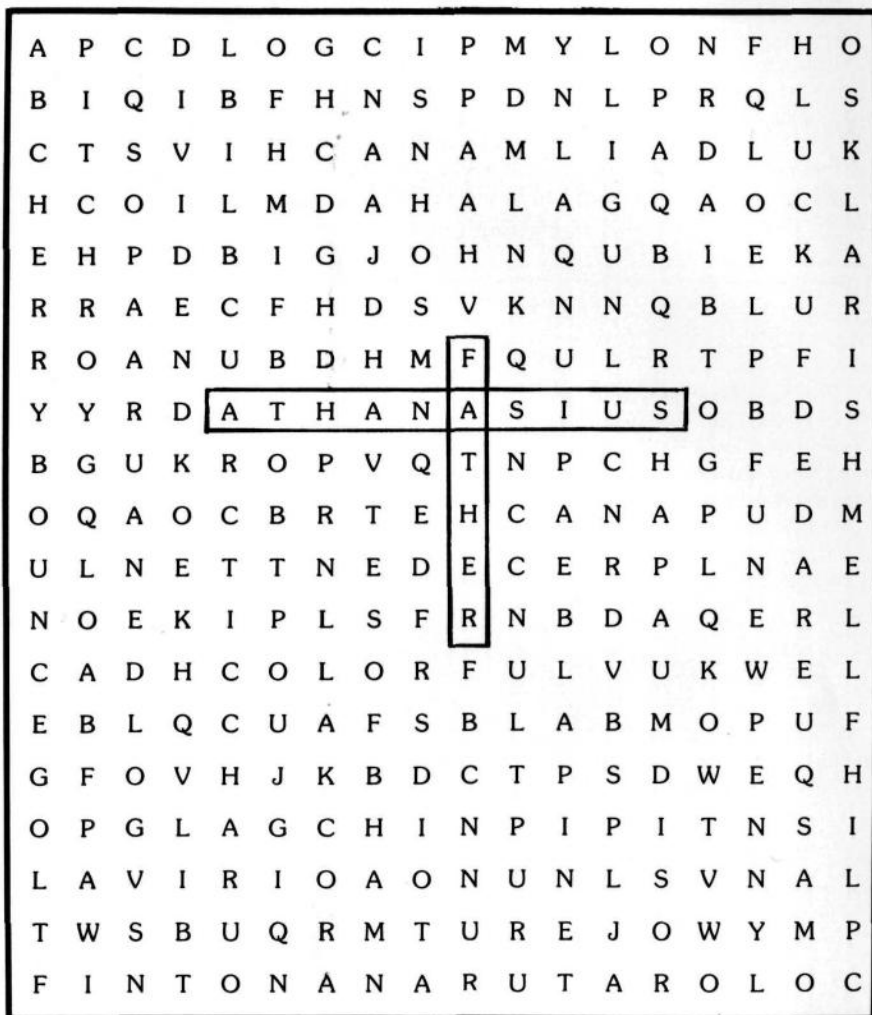
--Curtis Tolley, *Elkview, West Virginia*



FATHER A'S QUINN COLLECTION

A HIDDEN WORDS PUZZLE

PEGGY PATTERSON, *Chestnut Hill, Massachusetts*



Hidden words appear forward, backwards, up, down and on the diagonal.

Arctic Char
Arish Mell
Big John
Cherry Bounce
Coloratura
Colorful
Dailmanach
Dividend

Fintona
Galahad
Golden Aura
Lapine
Masquerade
Montaval
New Penny
Olympic Gold

Panache
Pipit
Pitchroy
Precedent
Purbeck
Rival
Rockall
Sun Ball

BEGINNER'S CORNER

FRANCES ARMSTRONG, *Covington, Virginia*

It's that time again, time to begin planting our daffodil bulbs. What a great pleasure it is to be in the garden on a crystal clear October day, blue skies above, brilliant color around us, while we carefully place each fat bulb in its bed for the winter and dream of the beauty which will come with spring.

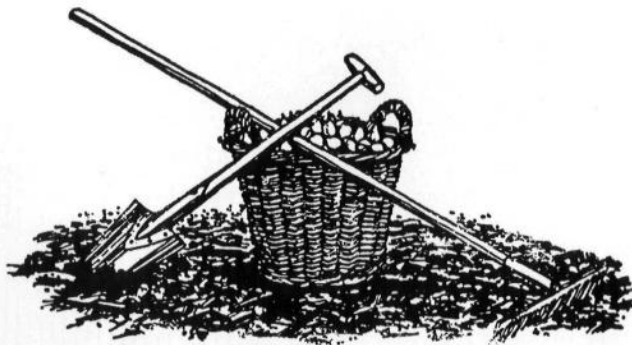
But first we must come down to earth and do a little hard work. Good friable, well-drained soil is the prime ingredient in growing daffodils successfully. Fine healthy bulbs are important, too; but all is lost if the soil is dense and compact, infertile, and poorly drained. Heave to, dig deeply (at least twelve to eighteen inches), add well rotted humus, sand or cinders if necessary, low nitrogen fertilizer, whatever is needed to give your precious bulbs the kind of home in which they will thrive. This preparation should be done several weeks before planting time and when finished the bed should remain slightly elevated to facilitate good drainage.

Once the soil is settled and the fertilizer watered in well, the fun begins. Some growers prefer opening a trench for the bulbs; others like to use a long handled bulb planter and plant one by one. Be sure to inspect each bulb carefully for signs of basal rot or of the narcissus bulb fly. If the bulb is soft or decayed and you decide to discard it, cut it open to see what the trouble is. Standard size bulbs are planted six to eight inches deep from base of bulb to top of ground; small ones, a few inches more shallowly.

As you plant, chart each bulb carefully. Labels are fine but subject to destruction and disappearance. Memory is not to be trusted. The height of frustration is finding a beautiful bloom and not knowing its correct name.

To avoid leaving air pockets around the bulbs, water well after you complete your plantings. Water will also stimulate root growth.

Established plantings may be fertilized in the fall with a mixture high in phosphate and potash, low in nitrogen. Mulches are useful over both new and old plantings for weed control, to prevent alternate freezing and thawing, and eventually to add humus to the soil.



TWENTY YEARS WITH MINIATURES

ALICE WRAY TAYLOR, *Franklin, Tennessee*

I never dreamed when I bought my first miniature daffodil in 1961 (*triandrus albus*) that I would ever get so tremendously interested in these little ones. Of course, I didn't keep this first one but I wasn't cured of trying, and in 1966 I bought Baby Moon, *rupicola*, and \times *tenuior*. By that time I had started my dooryard garden at the farmhouse and managed to keep Baby Moon. Sometime during those years, I bought Elizabeth Lawrence's book, *The Little Bulbs*. In it I found the clue to successfully growing miniatures when I read of her success in growing them on a bank with plenty of grit. It came to me that I had the perfect place if I could rescue the hillside back of the farmhouse from the blackberry and dewberry briars, sawbriars, poison oak, buck bushes, and honeysuckle. I managed to get a leaning (back) rock wall built in which I had planting pockets for many rock garden plants. Back of the wall I gradually cleaned out the debris, filling in with the same kind of soil where needed. In this particular location at the foot of the Highland Rim, the shore of the sea that once covered the Nashville Basin, the soil is sandy loam with sandstone pebbles of various sizes. The soil pH is 6-7 which is neutral to slightly acid. We moved to the farm in November, 1967, but the house was still under construction, mostly by my hands; so I had little time for gardening. In that year I bought Baby Moon again, *Canaliculatus*, single *jonquilla*, Little Gem, *asturiensis*, *watieri*, *Lintie*, *juncifolius*, and *Hawera*. I still had much to learn; so I lost all the species except the single *jonquilla* which bloomed very early. I know to give the species (most of them) the driest slopes that are protected from washing. I use the native rocks to hold back the soil by partially burying them tilted so that the water goes down into the soil behind them rather than over or around them. Small pockets thus created are good places for the more choice hybrids, particularly those that like protected places and don't multiply fast. You should always be careful that soil doesn't wash down and cover your bulbs too deeply. I had nice blooms on Flyaway for two years or more, then nothing but foliage until I lifted it and placed it more shallowly. Now it is fine. Mite and Kibitzer resent disturbance, but can be moved with care. I have found it better to lift entirely and replant those than to try and take bulbs off the side.

Some hybrids seem to be very delicate and difficult to keep. Mary Plumstead is one of these. I got it by mistake the first time as a mismarked bulb. It thrived in a dry slope for several years and multiplied. Then one year it didn't come up, and digging in that spot later produced one hard dry bulb that never came up even after careful planting. Other attempts with this cultivar have met with no more success. I think this delicate constitution holds good for many standards, too. *Watieri* has only been successful once. My best try with it was in 1973 when I got blooms the first and second years; then, when I was sick the next spring, a daughter unwittingly planted perennials on top of it and it was seen no more. I was fortunate enough to get one bulb in 1981 which seems now to be three, but so far no blooms. Needless to say, I stay carefully away from it in my digging.

If I were asked to recommend bulbs for beginners, I would say try such things as Tete-a-Tete, Little Gem, Little Beauty, Mustard Seed, Pango, single *jonquilla* Segovia, Bobbysoxer, Small Talk, Clare, etc. These multiply nicely, bloom well, and are fairly small in stature and are dainty enough to be more than acceptable as miniatures.

Many of the jonquil hybrids are quite similar in appearance; and it is sometimes difficult to be sure you have what you have bought, especially if no one in your

region is growing these things. Pease-blossom, Sea Gift, Demure, Kidling, Curlylocks, Clare, Chit Chat, and Pixie's Sister are sufficiently distinctive to be easily identified. Descriptions of their foliage and height, etc., should always be included. Of the late-blooming jonquils, Skiffle and Green Ginger are quite similar in conformation, but the cup of Skiffle was considered a 7a (long cup) while Green Ginger as well as Rikki and Stafford would have been 7bs (short cups). Of the early blooming 7s, Sundial and Sun Disc have to be studied closely and I didn't know the difference between them until this year as I hadn't ever had the opportunity of seeing the real Sun Disc.

The most frustrating feeling is receiving a misnamed bulb. I got Yellow Xit and Minnow accidentally. In 1978, I bought Sentry from Broadleigh; and it was listed that year, 1979, and 1980 as a bicolor trumpet. That is what I received and it's delightful. Someone I know received jonquil labeled Sentry and last year (1983) it was listed as such in Broadleigh's sales sheet. One year I received something that didn't bloom for at least two years, but it has bloomed well since. It is very similar to Green Ginger with a small flat cup of light yellow, but this year it had a neat red edge to the cup. Of, course, colors were exceptionally good this year because of our cool spring. I rather think it must be one of Alec Gray's seedlings that were evidently sold to various English growers after his retirement. I remember that one year Jefferson-Brown offered some of them to the public.

James Wells, in this country, has made a fine effort at straightening out the identification of bulbs, especially species. In a swap last year I got *rupicola* from him and found it to have the same short gray foliage as the *juncifolius* I have received from various sources, but a truly different bloom. Now I would like to have the true *juncifolius*. I would also like to have a true *triandrus concolor*, since what is usually sold for that is really *triandrus pulchellus*. Again, I have two different *henriquesii* from the same source that have me baffled. One has long, thin green foliage and has never bloomed. The other has medium gray foliage and a very small butter-yellow bloom with rounded petals and a relatively deep round cup.

Does anyone know the best way to get *bulbocodiums* to bloom year after year? Should they be lifted at regular intervals? Planted deeply or shallowly? I have good luck with *b. tenuifolius* on a dry slope, while *b. nivalis* planted at the foot of the wall where a wet-weather spring flows much of the winter and spring keeps growing and blooming plentifully. I should explain that I don't grow my bulbs in orderly beds, but that they are interspersed with small rock garden plants and small bulbs such as muscari, iris, tulips, etc. I don't lift my daffodils unless they need dividing or I think they would do better at another location. My one experience with keeping them out of the ground any length of time was bad. I am grateful to have gotten some bulbs to multiply to sufficient quantities to be able to plant them in drifts. This makes for a much better show in spring. Our miniatures don't make a big show like the standards. Lifting them accurately isn't always easy; so sometimes I lift them before the foliage dries. I put them back in the ground immediately, not pulling them apart. Water them in as you would any plant if it is warm and/or dry.

When you are lucky enough to have choice bulbs you are naturally fearful of touching them, but most of the time you can safely handle the hybrids with care. I bought Flomay in 1970, but waited until 1977 for a bloom. It had two to four blooms each year until 1983, blooming April 4th to 12th. I decided to take a chance on dividing it last fall, but there was only one large bulb and one very small one. Then this spring brought lots of foliage, and unexpectedly on April 14 there were eight buds or blooms. What a surprise!

One more suggestion: whether you are a serious collector or not, keep buying and blooming records, and a chart of your planting as well as markers. As I now have more than 125 cultivars and varieties, I am extremely glad I have done so.

DEEPFREEZE IN COLUMBUS, OHIO - DECEMBER, 1983

GRACE P. BAIRD, Columbus, Ohio

Yes, a deepfreeze! How does one describe a deepfreeze? Devastating!!!!!! I have always theorized that Mother Nature has her own method of evening things up; but this time she went to extremes.

But let me begin with early summer of 1983. Normally each year I dig one third of my daffodil collection. But this year I decided to dig twice that amount because I was planning to go to Australia and New Zealand in September, 1984. Our summer was very hot and extremely dry. In August the temperature hovered near 100 degrees for a couple of weeks; we had had no rainfall since 4 July; working the ground was a terrific chore; but somehow we muddled through. By mid-October I had finished my plantings and was beginning to hose down the beds when a beautiful soft rain started to fall. It was like a gift from Heaven; finally Mother Nature was cooperating. I do not mulch my beds until after the rainy season has passed and the garden has experienced a good killing frost. Usually by mid-November I can handle this chore when I bed down the rose garden for the winter. The roses were finished, but I could not finish up the mulching of the other beds because the rains continued to fall, and heavily. I kept thinking what a great start the daffodils were getting for super root growth.

December was also a rainy month and reasonably mild for a couple of weeks. Suddenly winter arrived. On the 19th it was bitter cold and the temperature started to drop very quickly. On the 20th the thermometer registered 23 degrees below zero and the wind chill factor was 55 degrees below zero. This was the Thursday before the Christmas weekend; I hurriedly finished up my grocery shopping and declared, "I am not going out again no matter what; it is too cold for man or beast." Our daughter literally blew in from Dayton that afternoon; we gathered up her belongings, tucked her car in the garage, and all three of us ran for the indoors. It was so good to be in a warm house!

What had happened? We had six inches of frost which lasted for forty-eight hours and this extreme cold prevailed for better than a week; and because the ground was so moist and reasonably warm everything froze solid for that depth of six inches and remained so for all of January and the first two weeks of February. Unfortunately we had had no snow cover which would have given us its normal protective blanket. Then in February we had a sudden warming spell, and on the 12th a 70 degree temperature broke a one hundred year record. This mild spell flirted with us until the 27th when freezing rains and heavy snows blew in from the west and brought with it a sudden drop in temperatures to the low 20s and 30s. The winds were sharp and brought twelve inch snowdrifts; this cold spell remained with us until mid-March. Finally on the 17th I could see tips of green peeping through the snow. What a relief to see plantlife at last. But the worst was yet to come. The extremes in the weather conditions cost us dearly.

The deepfreeze was devastating! I lost approximately 325 standard daffodil cultivars; my miniature collection was a total loss; half the rose garden was wiped out and later I learned that was typical of all the rosarians in the Columbus area as well as the Whetstone Park of Roses. Although the roses had been given their normal protection the extreme cold split the canes down to the graft; the broadleaf evergreens were badly damaged; hardy groundcovers were a total loss; the *iris reticulata* disappeared; and believe it or not even the muscari were frozen. Other bulbs such as the snowdrops, winter aconite, and the hyacinths and tulips came through in glorious color. Thank goodness!

How do I evaluate the daffodil losses? It seems the early blooming cultivars were hit the hardest, I lost all the 6s; many of the 7s which were planted next to an eastern wall of the garage which is also bordered by a cement walk which leads to the back garden; all the 8s which are normally tender; the early trumpets and 11s; all of the 5s which apparently are not so sturdy; and finally many of the 2 Y-Ys and 2 Y-Rs which are fairly early to bloom. Many of the cultivars threw up foliage which looked a bit anemic and many of these had weird damaged blooms; these I have tried to restore to some sense of normal growth by spraying with fertilizer. At this point I'll try anything. We have always thought colors, such as whites, pinks, and reverse bicolors, were more susceptible to losses; in my experience the colors were meaningless. In fact the reverse bicolors which are usually early to bloom suffered no losses except for Pastorage and Rushlight. So it seems anything which broke winter dormancy in the mild weather of mid-February suffered damage.

Our CODS members had various reports of winter damage. In many cases they lost entire beds of newly planted daffodils. Other reported losses only where the beds were lightly mulched or not mulched at all, such as in a rockery. The daffodils at Whetstone Park suffered losses in all the beds, especially the newly planted areas. Only the Division 3 and 9 seemed to have come through unscathed. A new daffodil bed at Inniswood was also a disaster. And everywhere I go this season I am asked the same question, "How did your daffodils come through the winter?" and the individuals will offer, "I lost half of mine" or, "All of my miniatures disappeared" or, "Some never came up but others bloomed beautifully." So never again will I tell anyone that daffodils will not freeze. They did in the winter of 1983-84!!!

But one of our CODS members replanted a very large area last summer during the extreme heat. She learned that moving daffodils in hot weather really did no damage; the real problem is in how the soil is prepared. She raised her beds, used much sand and well rotted compost in the mixture of soil, hilled up the daffodils, and mulched heavily with grass clippings late in the fall. Where she used this method, her daffodils survived the winter beautifully. On the other hand her well established beds, regardless of exposure to the wintry winds and cold, were devastated.

What have I learned? First, that daffodils will freeze. Raised beds are an extra protection, provided they are heavily mulched. The mulch may be extra compost, leaves, or grass clippings provided these are partially removed when the leaves begin to poke through. Second, that planting deeper is helpful, if good drainage is provided. I used to plant my daffodils ten to twelve inches deep; in more recent years I have planted them with only about six inches of soil above them. They grew much better in deeper plantings, and in the future that will be my rule. Third, that a protection from the cold wintry winds is necessary if Mother Nature does not provide a snow cover.

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TAZETTA TALK

WILLIAM R. P. WELCH, *Carmel Valley, California*

Recently, I have been devoting much more attention to acquiring wild forms of *N. tazetta*. For years I have grown the bicolored form collected on the Greek island of Delos by Bill Bender. These make quite robust bulbs and top growth and have shown no special soil requirements, in spite of the poor soil of their natural habitat. There are several clones, which are identical in color (white with orange-yellow cups), but they vary in bloom season over several weeks. Ordinarily their season is December, but if put in a location where the soil cools early enough and there is sufficient moisture, they will begin flowering in the second half of September. In fact, I call my best clone "Sept. 20 type." It differs in being more rounded in shape, in sharp contrast to many of the others with their long pointed petals and lobed cups, and having the margin of the cup entire. On mature bulbs, florets are borne in clusters of eight to fourteen. I once had one that was far sturdier than the others, flowering last, and it had sixteen florets on the main stem. After that, it disappeared altogether. Generally, the good ones have fairly rounded perianths of about one inch across and a quarter inch cup. The starrier ones are about one and one quarter inch across and are generally borne in smaller clusters than the rounded ones. In sunny locations, stems are about eight inches tall when in full bloom. The clones are self-sterile, but set seed freely if intercrossed or crossed with other tazettas. The pollen will also cross readily onto other forms. I have a large series of seedlings from intercrossing the best ones, and have found that there is much variation in the bulbs, which are now three years old. Many are dividing excessively, while fortunately some have not and among these are several that have grown considerably larger than the others. These will be saved for planting out, but the majority clearly aren't worth saving.

Of identical color, but somewhat different form, is the wild type sent by Dr. Shejbal in Rome. I have only had these for one year, but so far they seem to be fairly similar to the Delos in terms of size and vigor and ease of culture. So far, their season is definitely later, coinciding with *Gloriosus*, to which they also show an affinity in the size of the cups, which are quite large in relation to the one-inch florets. The size of the cups is accentuated by the rather strong reflex of the perianth segments, which are rounded in all individuals. Up to $\frac{3}{8}$ " in length and width, the outsize cups lack the solid orange of *Gloriosus*, but otherwise it seems quite possible that I have here the wild ancestor of it. Another difference from the Delos type was in the relatively few florets in the head, only eight to ten even in the strongest individuals. Maybe they simply had a cool summer over there! This contrasts with the up to eighteen to twenty-two florets on *Gloriosus*, but I must say that their eight-inch stems compared well with the six-inch (but thick and sturdy) stems on *Gloriosus*. These heights are only of importance as a comparison between varieties, as these were growing in a dry location and during a dry season. Surprisingly, this wild form did not give a good seed set, even though I used the potent pollen of *Gloriosus* on them, but their pollen did cross readily onto others such as *Avalanche*.

This year I have received bulbs collected on north-facing limestone cliffs in the vicinity of Mt. Carmel, Israel. These were growing in sticky brown clay in tight clumps of six to eight bulbs, not all of which were of flowering size. Such division was surprising, but when I found a couple of empty shells with the tell-tale signs of bulb fly attack in the past, I realized that this was related. Either the fly was causing the fast division, or the fast dividing bulbs, being softer, were more attractive to the fly than harder, slower multiplying bulbs in other locations. My experience has

been that fly is both a cause and a result of fast splitting. Since bulbs from both locations were in clumps of many, it seems likely this type may be somewhat like the notorious *Canaliculatus*. I hope not! I know the coloration of these will be of the same bicolored type as the others, but I don't know too much else about them. The soil they were growing in had a pH of 7.2, less alkaline than I had expected, very low in potash and phosphate, but fairly high in nitrogen and organic material. This is interesting when one compares it with what one ordinarily considers to be the growing conditions best suited to members of the genus *Narcissus*.

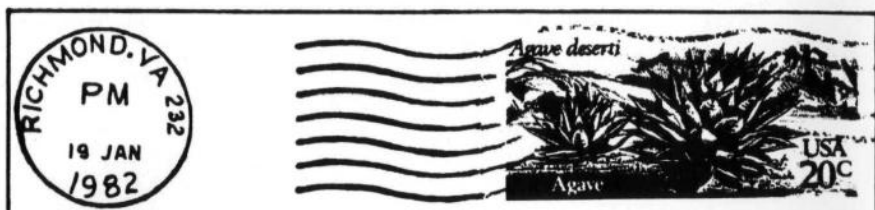
From Dr. Javier Fernandez Casas in Madrid have come quantities of *N. × dubius*, *N. panizzianus*, and *N. tortifolius*. The last was named by this gentleman, who describes it as being white like the others, and like them, being found on limestone cliffs, a decidedly hot, dry, poor location. *N. tortifolius* bulbs were collected from four locations in the vicinity of Almeria, east of Malaga, where the *N. panizzianus* came from. *N. × dubius* bulbs were from Murcia, a more southeasterly location than I would have expected from this one. Now I must see if he can find me any yellows or bicolors. I once grew some *N. panizzianus* from another location in Andalusia, and these were not of much use, as they were but a smaller, poorer form of Paperwhite, but not of small enough stature to be at home among miniatures. It grew well in ordinary soil, which here is on the heavy side. I once grew some that were labelled as *N. canariensis*, but their similarity to Paperwhites suggests that they were mis-identified.

From Madeira I hope to be getting some that are supposedly wild Autumn Sol, but until I see them I will leave this as mere conjecture, although the distinctiveness of Autumn Sol suggests that it is indeed from a long-isolated locality. A friend in Jersey told me that his seasonal workers from Madeira recognized his Autumn Sol and now we hope to get some to see for sure.

I am well aware of Matthew Zandbergen's statement in his article, "The Windmill and the Daffodil," in the 1969 RHS *Daffodil and Tulip Yearbook*, to the effect that he had received tazettas collected from the wild in a remote mountainous part of Brazil, where they grew with layers of wool on the bulbs, as protection from frost, much as is true with some Asiatic tulips. After flowering on extra tall stems for several years, he lost them in an unusually severe winter. That was twenty years ago, and goodness knows how much longer they will remain undiscovered. With contact lost with the missionary who found them, there is apparently no way to know even approximately where they came from, but regardless of what is said about *Narcissus* being only an old world genus I think readers will unanimously agree that Matthew knows a *Narcissus* when he sees one!

Do we have any members who are experts on native South American bulbs? And if so, what is their opinion on the above, and for that matter, on Dr. Shejbal's article in the June *Journal* dealing with bulbs of the Chilean desert? Have the bulbous plants of South America been thoroughly studied? As I understand it, there are parts of that continent which are unexplored, so how can we say that *Narcissus* do not occur there?





LETTERS

Kanagawa, Japan

Dear Mrs. Gripshover,

I am a member of the ADS for years. I have been buying new daffodils from Messrs. Mitsch, Evans, Lea, Carncairn, Abel Smith, Phillips, and Jackson to share with many of my daffodil lovers. The general status of Japan for daffodils has been much behind you. The average gardener grows Mount Hood, Fortune, and a few others only because newer ones are not available yet. My friend, Mr. Y. Uesumi, may be perhaps the best hybridizer in our country and I know him well. A couple of years ago he showed me a film of a 3 W-G (!) which had an entirely green cup with white perianth and he was proud of producing it. But as far as pink or dusky-pink is concerned, I have never heard that he produced a good one. I hybridize imported newest daffodils to distribute the seed and bulbils to anyone who wants them. I have been doing this for over ten years. Thus I think I know a good many daffodil people covering our country, and I think perhaps I am in a position to catch the news if any shocking event occurs such as "brown pink Fujiyama Dusk" which I have never heard of. . . .

Perhaps there may be a hidden hybridizer in some hidden place I do not know. If he comes out, I will report to you again.

. . . I am glad interest in the daffodil has been increasing steadily. I hope in the future someone in our country will raise some very new daffodil like "Fujiyama Dusk!"

Sincerely,
Shuichi Hirao

Gloucester, Virginia

Dear "Beginner's Corner,"

I wonder if someone out there will be good enough to answer the following idle question for me: Why don't open pollinated seeds occasionally sprout, grow, mature, and bloom on the spot where they fall?

For about thirty years, I have been producing commercial cut daffodil blooms here in Tidewater, Virginia. During that period, I have observed all levels of cultivation on hundreds of acres of commercial plantings, where millions of open/self pollinated seeds fall to the ground annually. To the best of my knowledge, I have never seen a daffodil grow from seed in any of those plantings. Now, it is no major problem to collect and propagate those same seeds in a little wooden frame in my back yard. Why, then, wouldn't some (just by pure chance) fall into a "sprouting environment" out there in the row in the field? And why wouldn't thirty year old plantings of King Alfred, The First, Carlton, Emperor, Mt. Hood, Fortune, Helios, etc., be peppered with all sorts of odd-ball daffodils?

To be fair, I have often seen old plantings dotted with occasional clumps of *biflorus* and a small white narcissus type with a yellow cup. But these occur with equal frequency in KA patches as well as Emperor, "Trumpet Major," The First and the others. Surely, these two varieties cannot be the common ancestor of every commercial cultivar grown here. Personally, I have always ascribed those contaminations to "rogues" received with the stock—or to replanting in a carelessly rogued field.

Well, that's my trifling question; if you can find someone to tackle it, I'd be obliged.

Thanks,
Granville Hall

Chambersburg, Pennsylvania

Dear Mr. Hall,

Your "Dear Beginners Corner" letter of 23 April 84 was referred to me, and since I don't know to whom it should be referred I will tackle it.

At the Hybridizers breakfast at the 1983 Williamsburg ADS convention, we talked about daffodil seed germination or failure to germinate. Many factors that contribute to poor germination were mentioned, but all seemed to relate to a hostile environment such as drought, freezing, late planting, etc. I questioned if any in the group of 35-40 growers present had experienced evidence of allelopathy or autotoxicity in the germination of daffodil seed—there were none reported.

I have not searched the literature specifically on daffodil seed germination. As an old physician-farmer I maintain a membership in the American Society of Agronomy just to receive their monthly *Crops & Soils* publication. In the past several years there have been several reports of research projects on "allelopathy" and "autotoxicity" affecting seed germination. Some growing plants produce an enzyme in the soil which inhibits the germination of seeds of a different species—this is "allelopathy." Classic example is crownvetch used in roadside plantings for erosion control. Black walnut trees have long been known to interfere with growth of other crops; likewise Canada thistle and quack grass.

Other plants produce an enzyme or toxin which inhibits the germination of their own seeds. Alfalfa is one of these that show "autotoxicity." Pennsylvania State Extension Service found that it is impossible to renew an old field of alfalfa by no-till seeding of alfalfa seed into a growing poor stand of alfalfa because the seed doesn't germinate. If the field is sprayed with Roundup late summer and the alfalfa is dead over the winter it is possible to establish a good stand if it is no-till seeded the following spring. It takes 4-6 months for the "toxicity" to disappear. I would bet that if you sprayed a patch of old daffodils after flowers are cut that Roundup would kill the daffodils and everything else but the next spring there would be enough dormant daffodil seed germinate to prove autotoxicity in daffodils.

After our discussion at Williamsburg I decided to test in a small simple trial whether there might be some autotoxicity in growing daffodils. In a 4' x 4' bed adjacent to growing daffodils at one side I planted POPS (Phillips Open Pollinated Seeds) in 100 seed rows, 4" apart, interspersed with the last few lots of handcrossed seed. Earlier findings were verified today with the following results:

One hundred POPS in a row 44" from growing daffodil row planted 4" deep 4 Sept. 83 is now showing 52 seedlings, 100 POPS in a row 40" from growing daffodil row planted 1½" deep 4 Sept. 83 is now showing 49 seedlings, 100 POPS in a row 20" from growing daffodils row planted 2" deep 4 Sept. 83 is now showing 53 seedlings.

Obviously there is no significant difference in those seedlots, but 100 POPS in a row 16" from growing daffodil row planted 2 October 83 showed only nine seedlings. These probably were planted too late. One hundred POPS in a row were planted between the first two rows of growing daffodils (8" apart so that seed row was only 4" from each row of growing daffodils). THERE ARE NO SEEDLINGS THIS YEAR. This row was planted 2" deep on 4 Sept. 83.

In POPS seed which has been dormant for more than six months before plantings, I have usually gotten 50 to 70% germination the first year with an additional 3-5% germinating the second and third years and occasionally some fourth year germination. Using similar seedlots in my small test and from the results reported above I would postulate that growing daffodils do produce some enzyme in the soil that maintains dormancy in daffodil seed. I do not think the autotoxicity factor is persistent because last year I planted about 15,000 handcrossed daffodil seeds about half of which were planted about late June in fallow soil and the second half planting was delayed until 4 July after four-year seedlings had been lifted from that plot. This spring I could not see any difference in germination so evidently any enzyme produced by the previously growing four-year seedlings had degraded before germination this spring.

In further discussion of what you have called "my trifling question," I would ask another question: "Why should nature work out such a system?" It is an accepted fact that hybrid daffodils are essentially self sterile. Dr. Craig at Penn State says that while the pistil is subject to inundation by pollen from the flower's own anthers, the flower protects itself from self fertilized seed production by formation of an enzyme in the pistil which rejects its own pollen. (The way to "self" a daffodil cultivar is to use mature pollen from an early flower of that cultivar and break open an opening bud of the same cultivar and pollinate the pistil before the self-sterility enzyme has developed.) Nature has determined that too much overcrowding by endless seed production would be detrimental to the established clone.

Carrying this reasoning a step further, any open pollinated seed falling around the base of the seed parent would also choke out the original clone; so there is an autotoxicity enzyme which causes dormancy in the seed falling to the ground around the base of the seed parent. However, if the seedpod bearing stem "goes down" it will extend the seed when it dehisces from the pod possibly 20" to 30" from the base of the seed parent. If there are no actively growing daffodils in the area those seeds do not encounter the autotoxicity hormone and will germinate.

You have been producing commercial cut flowers for thirty years and as outlined in your letter you have made an astute observation of a natural phenomena. I doubt that Nature has worked out an autotoxicity enzyme just to prevent rogues from messing up Granville Hall's named variety cut flower business, but your letter has furnished persuasive evidence that such an enzyme must exist.

I would think the autotoxicity enzyme would prevent germination of seeds in a row of cultivated daffodils. Any mechanical cultivation between rows would probably destroy any one-year seedlings as they germinate so none get to blooming size.

Thank you for your very thought provoking question.

Sincerely yours,
W.A. Bender, M.D.

BOARD MEMBERS ARE REMINDED TO SUBMIT THEIR BUDGET REQUESTS TO DR. SNAZELLE BY DECEMBER 1.

HERE AND THERE

Libbe Capen writes, "My return found George Schenk's *The Complete Shade Garden* (Houghton, Mifflin) here. . . His book is for every landscaper, because as soon as you plant a tree for height, beauty, or privacy, you have a 'shade problem' and there is something in it for you . . . Your landscaping members will like this."

From Northern Ireland comes the sad news that William Toal died in mid-July. Mr. Toal was one of the founders of the Northern Ireland Daffodil Group, and was its chairman in 1979 during the world convention. He had been a keen exhibitor and was an astute judge with a good eye for the flowers. Illness in later years slowed him down, but it was a pleasure to judge with him and later to discuss the merits of the various flowers. He will be missed.



CONGRATULATIONS to Murray and Estella Evans who will be celebrating their fiftieth wedding anniversary on September 29 at Daffodil Hill where they will be joined by family and friends. May you enjoy many more happy years together.

GROWING DAFFODILS IN ARKANSAS

(from the Daffodil Society of Minnesota 1982 Yearbook)

Arkansas is a beautiful state in which to grow daffodils. It is unique in that it has three growing zones crossing the state, with the southern zone experiencing daffodil bloom ten days before the middle zone where Hot Springs is located, and the northern one-third of the state will have bloom ten days later than the central zone. This is really good, for it allows us to be able to depend on blooms for our show, whatever the date might be.

I have been growing many daffodils since 1942. In 1944, we purchased eleven acres of ground on one of the big lakes, and since 1948, the daffodil world adopted me. I began with a few hundred bulbs on a hillside, until I had a dream that about six acres of our woodland, then overrun with saw briars to the tops of the trees, would look much better with daffodils blowing in the breeze. My goal was to clear, plant, and enjoy many different varieties, for my friends didn't know that more than three or four varieties existed.

Giving myself a goal of six years, I settled down to order and plant. In four years I had over three thousand varieties and many thousand blooms. I was fortunate to find growers in England, Holland, and America who would sell me twenty-five of each variety and as many as I wanted.

Over the years, I have added many new ones each year, have lost many of the older ones, and still have many that I'm sure no one else has. Unfortunately, the digging, dividing, new beds, losses and additions, have made it impossible for me to guarantee the correct names of some of the older ones, but the general public, the hospitals, churches, nursing homes, and friends get to enjoy the blooms every spring.

With five grandchildren now having homes on the eleven acres, the beds have become fewer and fewer each year, but the great-grandchildren have increased and the recipients of the biggest bouquets each day in season are the school teachers.

—LAURA LEE COX, Hot Springs, Arkansas

HOPE FOR VIRUS-INFECTED PLANTS?

An article in the April 13 issue of the *Wall Street Journal* by Jerry E. Bishop told of new developments in antiviral chemicals which may prove useful on plants. Titled "Research on Interferon Yields a Penicillin for Plant Viruses," it states that "the new antiviral chemical is one of those unexpected offshoots of basic research."

Mr. Bishop says that a group of substances dubbed 2,5As, short for 2-prime, 5-prime oligoadenylates, momentarily jam the cell's protein-making machinery. A cell, however, can't afford to have its protein machinery jammed too long, so once 2,5A does its antiviral work, the cell quickly destroys the substance. Problems of toxicity and instability remained, however.

Biochemists at Temple University Medical School in Philadelphia succeeded in making a synthetic 2,5A that was stable and nontoxic. Several months later, scientists at Hebrew University in Israel applied some 2,5A from animal cells to fragments of tobacco leaves infected with tobacco mosaic virus. The animal 2,5A stopped the infection. The Israeli and Temple scientists, working with two West German scientists, reported that they have carried their experiments further. The synthetic 2,5A, they say, wipes out tobacco mosaic virus infections in a tobacco plant—without harming the plant. A tiny amount spread on tobacco leaves will eliminate the infection in less than an hour.

OBSERVATIONS ON WHITE, CREAM, AND MORROCCAN FORMS OF *N. bulbocodium* and *N. cantabricus*

JAMES S. WELLS, *Red Bank, New Jersey*
Photos by the Author

If the yellow bulbocodiums seemed confused, the white and cream forms seem even worse to me; for there are two geographic areas to be considered as well as some hybrids. We also have to bear in mind the edicts of the botanists. The recent issue of the *Flora Europaea* clears the air to a substantial degree, but of course leaves unresolved what to do with and what to call the many forms of a species already being grown.

They recognize only one white flowered species in Europe, which is known as *N. cantabricus*. It belongs in the section BULBOCODII DC but is simply known as *cantabricus*. It appears to include all the variations previously named such as *monophyllus*, *foliosus*, *clusii* and so on.

If we now move across the Straits of Gibraltar to Morocco, a somewhat similar bulb becomes *N. b. romieuxii* when it is pale yellow, or cream, while the white forms are known as *N. b. romieuxii albidus*. Unfortunately, this neat packaging does not conform at all to many bulbs being grown under different names; so, for the time being and in the interests of clear communication, some of these names must still be used. Let us now consider some of the forms of both of these species.

N. cantabricus. This used to be called *N. cantabricus monophyllus* and is supposed to be the species type. However, although Gray and others extol the virtues of its "glistening white" flowers, the bulbs which I have seem to be rather poor. The foliage is thin and tends to be prostrate and sparse. The flowers are clear white, of typical bulbocodium form with a good round cup, and are produced on rather tall stems, six to seven inches high, which tend to become somewhat lax, like the foliage. The net result is a rather untidy "rag tag" of a bulb. The name

monophyllus may apply when it is growing in the wild at high elevations and under high light intensity, but in cultivation most bulbs produce three or four thin leaves which just straggle over the pan. It is not one of my favorites.

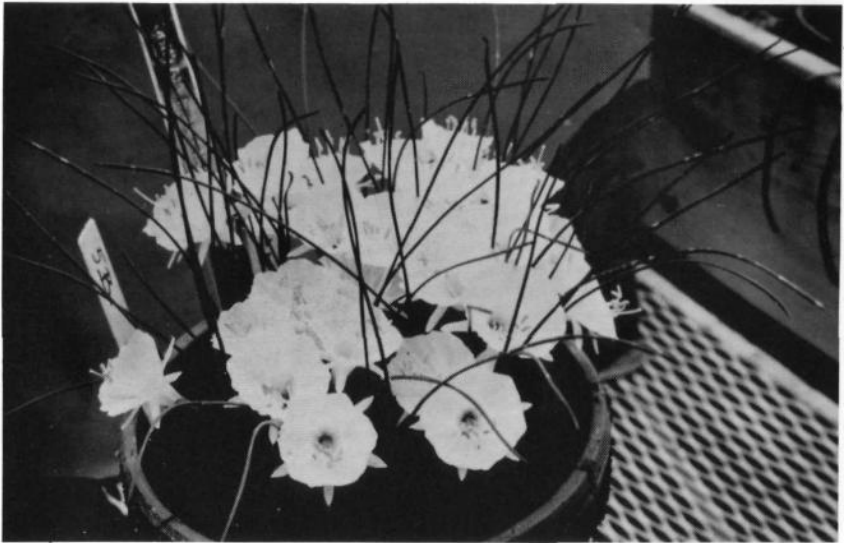
N. cantabricus foliosus. Again, great confusion, I have bulbs from three sources, all different. But within the group are some that are excellent bulbs which are a delight to grow. It would seem to me that this is the bulb which should in fact be considered the basic type for *cantabricus*. From all that I have, two have been selected. Both are excellent growers, vigorous, disease free, with fine tufts of erect but thin foliage, producing multiple flowers from each bulb. Both flower early, towards the end of November and into December when grown in pans in a cool, 40°F, house. The first is a clear pure white, with large flowers having a wide open corona on quite short stems. The stems are not more than three to four inches long when the flowers first open, but they stretch as the flowers mature. Quite often a second set of flowers is produced after the first lot is over. I have one or two flowers on this pan as I write in early February. The second bulb I purchased as *N. cantabricus clusii* which is no longer a valid name. However *clusii* is written up in various publications as coming from the south of France and flowering late. The bulb I have conforms to none of these published descriptions. It is an early bloomer—November/December—and is extremely vigorous. Strong foliage is produced by each bulb, which tends to become lax as it grows older. However, each bulb may produce multiple stems, each topped with a fine, large, wide-cupped flower of crisp, clear white. It is almost an exact white counterpart of *N. bulbocodium conspicuus*. Again, it is an excellent grower, appears to be relatively free of disease problems, and performs regularly and well.

Just to add to the confusion, this last fall I obtained another lot of bulbs from England under the name “clusii” which is also excellent, but quite different, performing more closely to published details than the first. On this bulb the leaves are rather thin, but many, and held stiffly upright, as are the flower stems. The leaves ultimately become five to six inches long and the flower stems are perhaps three to four inches, each topped with a wide open, round cup of glistening white. Many of the flowers are held vertically, which might suggest that this could be the



N. cantabricus clusii, now believed to be *N. c. foliosus*.

form *tananicus* but it is not the same as any illustrations of *tananicus* shown in old issues of the *RHS Yearbooks*. The anthers are bright yellow, and clearly each bulb produces more than one flower. Twenty bulbs purchased last fall were planted in an eight-inch pan, and when in flower the whole of the pan was filled with blossoms. It was in full bloom on February 22, and had been in bloom for two weeks. It is a first class bulb.



N. c. clusii, tile barn form

These three I believe to be selected forms of *N. cantabricus foliosus*, but what do we call them? A, B, and C? How dull!

N. cantabricus petunioides. I am not sure that this should be classed as a *cantabricus* because in all its characteristics it is much closer to *N.b. romieuxii* than any other. Its origin is obscure also, because it was first noticed as a single bulb by Douglas Blanchard, John Blanchard's father, in a batch of bulbs which he had purchased from Van Tubergen under the name of *cantabricus*. It has thus always been considered a form of *cantabricus*. The foliage on *N.c. petunioides* is not too strong, being rather fine and rather prostrate, but the flowers are of course superb. Coming into bloom in early February, the pan is a sight to behold. Each flower is approximately one-and-three-quarter inches across, of a glistening white, with the corona spread out quite flat. The flower does indeed look rather like a petunia, hence the name; but the quality of the flowers, the crisp, clear white and the frilled edge to the flat corona all add up to a bulb of high grace and quality.

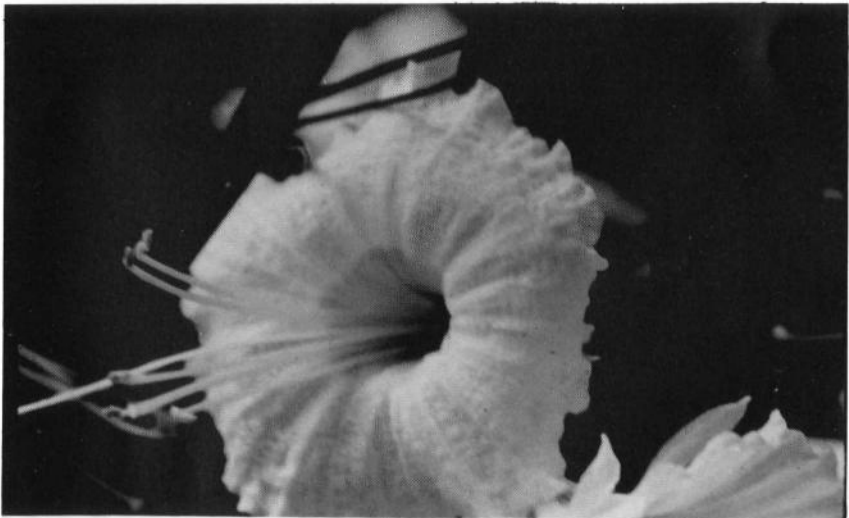
Very close to it is another form of *cantabricus* given to me by John Blanchard. It is supposed to have flowers slightly smaller than *petunioides*, but seeing it in flower now as I write, the difference is extremely small. Perhaps it is slightly smaller, but the form is almost identical to *petunioides*, and the flower is again of such a crisp sparkling white as to be almost startling. It is an excellent form.

We must now move over to Africa and consider *N.b. romieuxii*.

The basic form—the type—of *N.b.romieuxii* is a pale lemon yellow, fading perhaps as the flowers grow older to a paler color, deep cream, and sometimes

almost to an off white. The foliage is thin, yet produced in abundance, and the flowers appear in late December and January on short stems, three to four inches long. The flowers are always widely flaring with a wavy edge, on the order of *petunioides*, but not quite so flat and reflexed. The corona, while being widely spread, still retains a cup shape. The flower substance is good, and the bulbs, once established in a pan, are amazingly floriferous. It is an excellent bulb.

Quite a number of selections of different forms have been made in the wild, many with individual qualities which make them outstanding. One I received from John Blanchard is similar to the basic type but has extremely crenulated and frilled edges to the corona. Then there are three forms collected by Jim Archibald all of which are well worth growing. The first is a bulb flowering pale cream, and remaining that color while in flower. It is an extremely vigorous grower, producing strong tufts of fine foliage from each bulb, followed by several flowers on short three to four inch stems. Each flower is a wide open cup with slightly frilled edges and of good substance. From the same area in Morocco, Jim Archibald made two further selections. The second is essentially the same as the first, except that the flowers are almost a buttercup yellow. The color is stronger than a deep cream, yet is not so bright as, say, *N.bulbocodium conspicuus*. Flowers are large, with wide coronas, and the effect is first class. The third selection, made from the same source in the wild was one bulb, a slightly paler yellow, with large flowers reflexed in a similar manner as *petunioides*. The flowers are as large and the corona is spread quite flat to produce the "petunia" effect. Jim Archibald named this selection Julia Jane, and as it has presumably been propagated from the one wild bulb it has to be a clone. It is most attractive, but the flowers do not have quite the substance of *petunioides*, and therefore tend to wilt slightly when fully open at midday. They come back in the evening, but they do not have quite the sturdy form of the others. However it is a very beautiful bulb and well worth growing.



Julia Jane

I have bulbs of an alleged spring flowering form of *romieuxii*, but see no value in them, but another labelled "good form" is just that. *N.b. romieuxii mesatlanticus* appears to be just another selection, made in the wild from *romieuxii*. It is a pleasant bulb, a good grower, and free from disease. Slightly taller in stem than the

type, the flowers are a clear light yellow, but good. The flowers are not as large as the *romieuxii* type, and it is supposed to flower much later. With me it flowers at the same time. *N.b. romieuxii rifanus* is again very similar to the type, and I believe it has achieved its name solely because the bulbs were collected from the Riff mountains. It does flower early, late November or early December. The corona is longer and not so expanded, in fact almost goblet shaped.

I have had five different lots of *N. cantabricus tananicus*, and only one appears to be true. This came from John Blanchard. The flower is quite small compared with the forms of *romieuxii*, clear white on short stems not more than three inches tall, appearing in early February. It is reputed to hold its flowers vertically. This is true for some flowers but not for all. The *cantabricus* variety E.G. Raynes appears to be exactly the same as the *tananicus* which I have.

N.b. romieuxii albidus, at least the bulbs which I have, are not truly white as the name might suggest. Some years ago I obtained a bulb from Brent Heath which, when in bloom, agreed with published descriptions. The foliage is extremely sparse, only one or two leaves, rather thin and prostrate. (Here is a bulb which might justify the name *monophyllus*.) But the flower, when it appears in early January, is a most elegant bloom. The corona is long and fairly large, in fact a well defined trumpet, clear light yellow, with green stripes down the outside. It is quite an exceptional flower and I can hardly wait to develop a full pan. But it's going to take a long time, for the bulb is very slow to increase.

Two other forms of *romieuxii albidus*, collected by Jim Archibald under number, have not yet flowered, but another which I also obtained from John Blanchard did for the first time this year. It has the rather formidable name of *N.b. romieuxii albidus zaianicus lutescens* and has been variously described as "white to greenish yellow" and "pale self yellow." My flower was a light clear yellow, with again a fairly pronounced corona, although not so long or large as the *albidus* form already mentioned. They are clearly two different bulbs, both most pleasing. I am wondering, however, if the term "albidus" should be correctly applied to these bulbs.

We now come to the hybrids, most of which have been produced by Douglas Blanchard, John Blanchard's father. These originated from a cross between a good form of *N.b. romieuxii* and *N. cantabricus foliosus*. The result was a group of bulbs, all with some considerable degree of hybrid vigor, with in general quite large flowers of a pale cream fading to white. The first lot were named after types of cloth, i.e. Nylon, Poplin, Muslin, and Taffeta. Of these I have only been able to obtain Nylon and Taffeta, but my four lots of Nylon are all slightly different so I am not yet certain which is the correct bulb. A second generation of seedlings was also produced, and I have two of these, Tarlatan and Tiffany. Both are first class. Tarlatan has a fine large white flower with a wide open cup; but by far the best is Tiffany, which I obtained from John Blanchard. It flowers rather early—December/January—and has a vigorous tuft of healthy foliage, from the center of which can arise two, three, and even four strong stems four to five inches high, each topped with a large flower of deep cream. Two pans in full bloom were a delight at Christmastime.

As I remarked at the end of my article on yellow forms of *bulbocodium*, there is here a wide difference between strains, forms, and, quite often, sources of ostensibly the same bulb. A fine example is *N. Jessamy*, another of the Blanchard hybrids which I forgot to mention earlier. As always I obtained stocks of this from as many places as possible, and have four pots, all supposedly the same. One pot, being a bulb which I received from a friend, is clearly superior in every way, although, looking at them all in flower, one can see the general similarity. It is therefore, this superior form which I shall continue to grow, and use the others to plant in the garden, where they will almost certainly disappear in time.

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SPREADING THE IMAGE

PETER FENN, *Surrey, England*

For the spring of 1984, as part of the Daffodil Society [Britain] efforts to spread the image of show daffodils and narcissus, I undertook to organize an exhibition of cut blooms in a variety of different settings. This was done to make a change from the usual competitive scene.

I was able to "acquire" a local hall (Farnham in Surrey) for a few days, and decided to put on the show for two evenings, plus the afternoon of the second day. Dates set were April 24th and 25th. Tongue in cheek, I advertised it as having 1000 blooms from 150 cultivars.

Fortunately, I had six months to plan and organize it, and, as the time drew near, some willing hands to help stage it.

The bulk of the blooms were to come from my own beds and those of a local friend, Ian Wood. The remaining blooms were very generously supplied by the specialist trade who really "done us proud" and it looked quite impressive with the various traders side by side on the tiered staging. Unfortunately, due to the difficult season and the problems of keeping blooms some were lost, but nevertheless it proved that some eight worldwide known names can have their flowers collected and shown together.

About 50% of the blooms were staged in ones, threes, and fives, as for competition on tiered staging. The remainder were "arranged" more informally in a variety of containers and settings under the headings of "Eastern Promise," "Green and Gold," "Crystal Clear," and "Spring Garden." There were also about thirty pots of growing flowers, seedlings, a feature on judging and a table of information, catalogues, etc.

In all we managed to put up some 1350 cut blooms from 200 cultivars, and every vase was labeled.

Some 700 people came to view the exhibition and their comments and praise for such a venture were very rewarding. Even more encouraging was the serious interest being shown; and the continuous questioning on all aspects of growing, showing, and breeding kept both Ian and me busy all the time.

Surely this must promise well for the future; only time will tell. This response certainly made all the worry and hard work worthwhile and proved a very successful and satisfying exercise.

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