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Murray Evans' vase of his W2 seedlings, during the 1984 ADS Convention. *McKenzie Photograph* [story on pp. 172-173]

Back Cover:

Michael and Marion Brown honor visitors to their garden in Rangiora, New Zealand, by flying the flags of their guests' country on poles above their garden. *Ben Blake photograph.*



'Mrs. R.O. Backhouse' 2 W-P

Sarah Backhouse 1921
Photograph: Old House Gardens Bulbs



'Interim' 2 W-WWP

Guy Wilson 1944
Photograph: Wells Knierim



'Romance' 2 W-P

J. Lionel Richardson 1959
Photograph: Ben Blake



'Rima' 1 W-P

Grant Mitsch 1954
Photograph: Grant Mitsch



'Caro Nome' 2 W-WPP

Grant Mitsch 1954

Photograph: Becky Fox Matthews



'Accent' 2 W-P

Grant Mitsch 1960

Photograph: Kirby Fong



'Precedent' 2 W-P

Grant Mitsch 1960

Photograph: Noeline McLaren



'Trigonometry' 11a W-P

Grant Mitsch 1995

Photograph: Elise Havens

The Elusive Pink

Grant Mitsch

Canby, OR

[This article is an abbreviated version of one which appeared in the 1966 AHS Daffodil Handbook, pp. 132-136.]

The genus *Narcissus*, although possessed of many attributes which appeal to flower lovers, was limited in its color range. There are still many who think of all daffodils being yellow, and have some conception of "white narcissus." An awareness of orange or red in the coronas is less rare than it once was, but there are many to whom the thought of a "pink" daffodil is preposterous.

It is generally conceded that pink coloring in daffodils developed though the use of some of the white trumpets and the poets. It was also assumed that pink daffodils were recombinations of characteristics derived from *N. moschatus* (of Haworth), and *N. poeticus*, the former now known as *N. pseudo-narcissus alpestris*. As the yellow from some of the bicolors and orange red from the poets were involved in getting early "pinks," it may readily be seen that the colors would tend to run more to salmon and apricot shades than true pink. It could only be by a process of selection that most of the yellow would be eliminated, leaving a more nearly true pink in the cups.

Perhaps one of the first pink daffodils to appear was 'Apricot,' registered by the de Graaff Bros. of Holland. One of its progeny, 'Rosy Trumpet,' although not registered until 1952, was in commerce for many years. Although a flower of very poor form, it was quite a decided break in color.

Doubtless the first widely acclaimed daffodil with "pink" coloring was 'Mrs. R.O. Backhouse,' [p.164] named for its originator, and for many years known as "the" pink daffodil. It set a standard for judging others as it was a step forward in its class, and some of its attributes could well be emulated in modern varieties, not the least of which was its vigor and fecundity. Among its faults that are still the bane of daffodil breeders are its propensity to give good coloring only under rather ideal conditions of soil, temperature, and humidity, and the proclivity to taking several days after opening to develop optimum coloring, followed by fading while the flower is still relatively fresh looking.

As the variety 'Mrs. R.O. Backhouse' became well known, breeders everywhere began working for pink seedlings. It was soon learned that 'Mitylene' and 'White Sentinel' gave occasional pink-cupped seedlings. The Brodie of Brodie in northern Scotland raised 'Wild Rose' from the former using 'Evening,' a pure white flower, as pollen parent.

'Rose of Tralee,' raised by J.L. Richardson in Ireland from open-pollinated seed of 'White Sentinel', had less color but more substance, and it in turn from open pollinated seed gave 'Salmon Trout,' which is a flower of real show form although not too easy to grow well. In Northern Ireland, Guy L. Wilson used his little flower, 'Cushlake,' which looks much like a poet, with pollen from 'Dava.' From the resulting seedlings he selected 'Interim,' [p.164] a tall-stemmed, quite large flower with white perianth, and a pale yellow crown widely banded pink apricot. It has proven very valuable for breeding pinks. Other good pinks originated by Mr. Wilson were 'Fintona' and 'Passionale,' two very smooth flowers of exhibition caliber and very pink at their best, but somewhat unstable in coloring.

Doubtless one of the most successful varieties introduced by Mr. Richardson was 'Green Island,' not because it was pink, but aside from its being an outstanding flower in its own right, it has proved most valuable for breeding pinks and other colors. Crossed on 'Templemore,' it gave Mr. Richardson 'Rose Caprice,' a flower of good color and substance but not very vigorous; but it in turn gives many good pink seedlings including the very new 'Romance' [p. 164] which is not yet proved but is reported as being perhaps the finest pink yet introduced.

In the 20s and 30s, fanciers in Australia were working avidly at producing pink seedling daffodils. Alister Clark, of fame as a rose grower, introduced a good number of varieties. Doubtless the most successful one, and among the most popular of all pink daffodils today, was 'Mabel Taylor.' It has more color than most of the older varieties, and has a much frilled and ruffled crown which appeals to most gardeners. Added to this, it is proving a good parent.

On the island of Tasmania, keen competition developed among a group of daffodil fanciers as to who could show the best pink seedlings at their annual exhibitions. One of the first, and the most successful, breeder was C.E. Radcliff, who produced the pink trumpets 'Pink of Dawn' and 'Dawnglow.' His later introductions included 'Rosario,' 'Karanja,' and 'Pink Monarch.' 'Pink Monarch' is a very spectacular flower, but it too is a bit difficult to grow and it is prone to giving short-stemmed blooms.

Trace the path to pink

Search the family history of a modern pink-cupped daffodil back to some of its wild ancestors. A flower has many ancestors, just like you.

People make daffodil history

For generations, daffodil lovers from around the world have artfully paired daffodils in pursuit of prized offspring—new hybrids. Hybridizers select daffodil parents for their color, shape, form or for other characteristics, such as how well they grow. They mate—or cross—two flowers by transferring pollen from one flower (the pollen parent) to the stigma of the other flower (the seed parent). The cross is recorded as seed parent x pollen parent or, for example, 'Dailmanach' x 'Quasar'—the match that produced 'Assertion'.



'Assertion' 2 W-P, 1997,
Brian S. Duncan, Northern Ireland

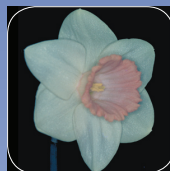
'Assertion' is a Division 2 large-cupped daffodil with white petals and a pink cup. It was registered in 1997 and hybridized by Brian S. Duncan of Northern Ireland in 1986.

Parents of 'Assertion' 'Dailmanach' x 'Quasar'

'Quasar' 2 W-PPR, 1977,
Murray W. Evans, United States



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'Dailmanach' 2 W-P, 1972,
J.S.B. Lea, England

Two grandparents of 'Assertion'

'Cordial' 2 W-P, 1970,
Murray W. Evans, United States

The parents of 'Quasar' are 'Cordial' and 'Precedent'. That makes 'Cordial' one of the four grandparents of 'Assertion'.



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'Inverpolly' 2 W-W, 1980,
J.S.B. Lea, England

'Inverpolly' is a parent of 'Dailmanach' and, therefore, another grandparent of 'Assertion'. Though the eventual goal may have been a pink flower, this hybridizer chose a white parent flower, perhaps for its smooth petals, large cup, or other desirable features.

Recurring relatives of 'Assertion'



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'Green Island' 2 W-GWY, pre1938,
J. Lionel Richardson, Ireland

'Green Island' appears twice in the ancestry of 'Assertion', once as a great-grandparent and once two generations earlier.

Registered before 1940, 'Green Island' is an historic daffodil.



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'Bernardino' 2 W-YYO, pre1907,
Philip John Worsley, England

'Bernardino' is also twice an ancestor of 'Assertion'—six and again eight generations back.



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'Will Scarlett' 2 W-G, pre1898,
Rev. G.H. Engleheart, England

'Will Scarlett' shows up three times as an ancestor of 'Assertion', in generations six, seven and eight. Hybridized from two species daffodils, *N. abscissus* x *N. radiflorus poetarum*, 'Will Scarlett' was considered so ungainly by some breeders that they refused to grow it, fearing an accidental cross pollination.



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'Madame de Graeff' 1 W-W, pre1887,
de Graaff Brothers, Holland

'Madame de Graeff' appears in several early generations of 'Assertion'. Compare early and modern hybrids and note the differences in shape or form. Modern daffodils tend to be more symmetrical than earlier daffodils, with smoother, thicker petals that overlap each other.

Holland has always been known for its daffodil bulbs, and while other breeders were turning out what they hoped would be improved pinks, Dutch breeders were also busy. Being more concerned about good garden flowers and varieties that could be propagated easily, they apparently used 'Mrs. R.O. Backhouse' along with 'Tunis' and 'Daisy Schaffer.'

In America, C.E. Bailey and the Oregon Bulb Farms pioneered with work in this section. A large population of pink seedlings was raised at Oregon Bulb Farms under the direction of Jan de Graaff, with a large series being introduced in 1950. This group included 'Roman Candle,' a large flower with salmon-pink trumpet-like crown, which is reported to color well in warmer areas. Later introductions include 'Troubadour,' pure white perianth and soft pink crown, and the very spectacular 'Carita,' a very large flower with broad white perianth, and a big saucer-shaped crown of rich apricot pink that colors well in most areas.

One of the first pinks to be introduced here at Daffodil Haven was 'Radiation,' a flower of quite good form with an apricot-pink crown, its parents being 'White Sentinel' x 'Mrs.R.O. Backhouse.' From a pale buff yellow-cupped variety, 'Shadeen,' crossed on 'Tunis,' a few hundred seedlings were raised, one of which was selected for its deep salmon-pink crown. It was named 'Interlude.' Its pollen used on 'Interim' produced 'Accent,' [p.165] a flower of exceptional substance and smooth texture, with strong rose-pink coloring that carries quite as well in the garden as the vivid orange-red-cupped varieties.

'Kenmare' x 'Dawnglow' produced 'Rima,' [p.164] one of the relatively few large trumpet varieties with pink coloring, an apricot pink with a pale lilac suffusion. At its best, 'Caro Nome' [p.165] becomes an appleblossom pink. Perhaps its main claim to fame is its value to breeders. Another good one is 'Precedent,' [p.165] a seedling from 'Green Island' x 'Mabel Taylor.' With taller, stiffer stems than usual in its class, it has a large well-rounded, overlapping white perianth, and a nearly flat, saucer-shaped crown of apricot salmon. Strangely enough, it not infrequently gives seedlings with decided lavender tones.

Vast strides must yet be made to obtain the ideal pink, and before it arrives our goals will doubtless be changed. The many thousands of seedlings being grown annually from "pink crosses" testify to the effort being expended. Hundreds of fanciers in addition to those mentioned here are involved in the search for that pervasive but always elusive color! In the quest some superb flowers are certain to appear, be they pink or not! ❀

Especially the Yellow-Pinks

Elise Havens

Hubbard, OR

What a difference 42 years makes! When my father Grant Mitsch wrote the *Daffodil Handbook* article in 1966, he conjectured that “ ‘Accent’ might make a mark on pink breeding in daffodils!” He could hardly have imagined how correct he was. It is widely grown throughout the world and here at Mitsch Daffodils, nearly all of our pink breeding includes ‘Accent’ [p.165] somewhere in the background.

Another he mentioned briefly was ‘Precedent’ [p.165] and it was the cornerstone of much of his and our breeding as well. It seems to carry pink and also broad perianth, as well as heavy substance, which are now taken for granted in well formed pinks.

Depth of color has been a special appeal for us for many years, as has taking pink into as many divisions as possible. Divisions 5, 6 and 7 have all been represented, and as always in the view of the hybridizer – “there is much yet to accomplish.”

The yellow/pink has been a long term goal. When a little buffish color appeared in the reverse bicolors many years ago, we were quite put off by them and felt that it was just not a pleasing combination. As they began to improve, they became much more appealing to us and we felt that perhaps others might agree. Before either ‘Lorikeet’ or ‘Memento’ had been named, we crossed the two and the result was one of our favorite series, yielding ‘American Heritage’, ‘American Shores’ and ultimately ‘American Dream.’ [p.221] A few years later ‘Oregon Pioneer’ [p.177] (‘Widgeon’ x ‘Pink Silk’) was selected and these have become the basis of much of our current work. Truer pink coronas have given more appealing color combinations. Some truly beautiful seedlings are in the pipeline (i.e. OH4/3 (‘Acumen’ x ‘American Dream’).

Yellow/pink doubles are elusive at best, and many crosses were made, even selecting rather large numbers, most of which were discarded. Some progress is being made, including OH7 (‘Baldock’ x ‘Convergence’) a double with deep yellow as well as deep pink. Many have a rather fleeting yellow perianth or in the case of deep yellow, the pink in the inner petaloids is fleeting. Time will tell whether this one will have the consistency required.

Yellow/pink split coronas with quality have come slowly, but ‘Trans American,’ we feel, is one of our best. Work is underway to intensify the yellow perianth. Its size and clarity of color is impressive for show and for garden. Others from ‘Lemon Sails’ x ‘Mission Impossible’ are being observed. Pink split coronas with white perianths, such as ‘Trigonometry’ [p. 165] and ‘Masada’ have become better in form and have shown much improvement in depth of color.

Probably one of the most intriguing ideas to us was the possibility of a fertile line of jonquils, so that pink could be intensified and form improved. After ‘Quickstep,’ there was a ray of hope, but still crossing it with the standards seemed to produce only sterile or nearly sterile hybrids. A number of very useful jonquils have come from open pollinated seed. For example, seedling HO11 from ‘Pink Setting’ open pollinated is much better formed than its parent or grandparent, ‘Quickstep,’ and has very pleasing pink coloration.

Finding that ‘Hillstar’ was fertile was a strong motivator toward working for varying colors and forms. Development of good pink and yellow jonquils has been much more elusive than one would think. Several generations are required, but there are some reverse bicolors which are showing some pink in the cup. Some of the progeny from ‘Quickstep’ are considerably more colorful than their parent, and these are being used with ‘Hillstar’. I-8 (‘Hillstar’ x ‘Pink Step’) has given some jonquils with varying cup colors ranging from buffish pink to buffish orange.

Breeding for intermediates with depth and/or clarity of color should be accompanied by heavy substance. One of our best is ‘Pink China.’ [p.177] A new yellow/pink we think is worthy of note is GH41/10A (‘Oregon Pioneer’ x ‘American Dream’) Surprisingly, from the preceding parents, the size has thus far been consistently intermediate.

A number of our brilliant pinks, some more salmon and some with more rosy hues, have made excellent garden flowers. The same is true for a series of yellow/pinks, from which ‘Color Magic’ was selected, which has had great garden appeal, with thick substance and unusual color. Some are worthy for show, such as ‘Magic Sunset,’ and several, such as ‘Spring Bouquet,’ [p.177] have excellent characteristics as garden flowers.

While the future only knows where color and perfection will combine, as my father ended his article for the 1966 AHS *Handbook*, “In the quest, some superb flowers are certain to appear, be they pink or not!.” We like to think that much has been accomplished in the last 42 years, both with intensity and purity of color and in another combination – the yellow/pinks. ❀

Murray Evans and His Pink Daffodils

Delia Bankhead

Hendersonville, NC

Murray Evans began growing daffodils in the 1940s in his hilltop fields near Corbett, Oregon. He registered his first flowers in 1969, and six years later he produced his first list. He was very critical of his flowers, and though he produced thousands of seedlings in thirty-odd years of hybridizing, he named only about 200 cultivars.

His great loves were very white whites and the pinks. Almost a third of his introductions have pink in the cup. I believe his only real disappointment as a hybridizer was that, though he reached his goal of truly white whites, they were not as vigorous as he wanted. No such heartburning with the pinks!

In his first list, Murray offered 'Chiquita' and 'Tillicum'. The next year he introduced 'Everpink', which set him on a path that would lead to some of the most brilliantly-colored red/pinks anywhere.

Murray's main breeding stocks were 'Everpink', 'Interim', 'Caro Nome', 'Cordial', 'Accent', and 'Quasar'. Most of his best pinks have one or more of these in their backgrounds. Others he used frequently are 'Rose City', 'Radiation', 'Chiquita', 'Wild Rose', and 'Arctic Char'. The aptly named 'Arctic Char' and 'Pipestone' have deep salmon pink cups, a departure from his usual "pink" pinks. Most of his pink daffodils are in Division 2, though he bred some nice doubles and two good ones in Division 3. The best of the named doubles is 'Replete', but the best I ever saw was his W1-1, which sadly was never named.

'Quasar' [p.180] ('Cordial' x 'Precedent', 1978) was Murray's first breakthrough in solid pink cups. (The year before, he had introduced two rimmed pinks with very deep color-'Volare' and 'Heart Throb'.) The cup on 'Quasar' is so deep he coded it W-PPR.

'Quasar' was so popular with the Japanese buyers that Murray's stocks of it were nearly depleted several years running, and I was delighted to be able to send him 29 bulbs to help rebuild his stocks only a few years after I received it. 'Quasar' is a formidable show flower, as well as a good breeder and a great, long-lasting garden flower.

'Ken's Favorite' (1978) has a deep rose cup which is very ruffled. Murray never used it in his breeding, though many others have. It is a popular favorite. A sister flower with better form is 'Parkrose' (1987), which I believe is one of his best (and most underrated) pinks. He spoke

of its potential as a parent when he sent it to me as a seedling a few years before it was named. The cup color is really remarkable and I have yet to see a photo that does it justice. It is a clear, glowing very deep rose-pink that has a hint of lavender in it.

In 1979, Murray made his cross W2, which was 'Quasar' by an 'Everpink' seedling with a pedigree involving many pinks. Visitors to his fields at the 1984 convention were overwhelmed by a 100-foot row crammed with brilliant red/pink W2 seedlings. Murray was just beginning to make his initial selections and had pulled out a few to show in his house.

I was just blown away by them, and Loyce McKenzie and I decided we simply had to return at a quieter time to study all the seedlings more closely. I had a rental car, so on Sunday morning after the convention, we drove to Corbett and had a lovely time with Murray, Stella, Barney and the flowers. Murray gave me some pollen from one of the W2 seedlings, which is a parent of my only standard registration.

Murray didn't live to name any of these seedlings. At his death in 1988, Bill Tribe took over his bulbs, and registered four of the W2s in 1992 and a fifth in 2004. They are 'Personable', 'Artful', and 'Twin Towers' [p.177] all 2 W-P, and 'Newcomer' and 'Upshot', both Division 3. 'Personable', 'Newcomer'[p.180] and 'Twin Towers' are exceptional flowers and I would not be without them. However, THE one with perfect form and a solid, deep red evenly fluted mid-length cup that so entranced me in Murray's living room is not among them.

Murray's remaining bulbs are either lost or scattered to the four winds. I feel lucky to have known him and to have Loyce's photographs of his own selections to remember Murray and his great accomplishments with pink daffodils. ❀

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Thinking Pink

Brian Duncan

Omagh, Northern Ireland

When I think of my beginnings with daffodils, I remember an evening in 1963 when Tom Bloomer brought some pink-cupped daffodils to an Omagh Gardening Society meeting at which he was the guest speaker. One of the varieties was 'Interim' 2 W-YYP, accompanied by a couple of his seedlings bred from it – 'Gem of Ulster' and 'Gem of Antrim.' I was already showing the first signs of falling under the spell of Mistress Daffodil but I suspect that these 'pinks,' which were totally new to me, may have been largely influential in confirming my future and life-long addiction to daffodils.

Thereafter I collected all the pink daffodils I could find within my price range and built up a considerable breeding stock quite quickly. Indeed, secretly, I even went far above 'my price range' and bought 'Rose Royale' when it was 35 pounds a bulb. At the same time, Betty had an allowance of 20 pounds a month to keep house! My sin lay on my conscience for at least 15 years, when I eventually confessed. Though I think I have been forgiven, my deceit has not been forgotten and it remains a bit of a family joke.

Of that early collection, which I used as seed parents in 1964, my first serious season of hybridizing, 'Interim' has been a parent of at least 115 cultivars and features somewhere in the pedigrees of many modern day quality and deep coloured pinks. It figures in the pedigree of 'Dailmanach,' 'Amadeus,' 'Dena,' and 'Magician.'

Likewise, 'Rose Caprice' 2 W-GPP has been an important breeder, with 85 children, including the commercial successes 'Rainbow,' 'Romance' and 'Salome.'

Mrs. Nell Richardson kindly gave me a few flowers for pollen on my first visit to Prospect House. So I also had the pollen from 'Rose Royale,' 'Rosedew,' 'Debutante,' and 'Salmon Trout'. I've never forgotten that generosity; that pollen seemed like gold dust to me at that enthusiastic but impecunious stage of my life. As a result, I trust that I have never refused a request for pollen.

I wanted to improve the purity, clarity, and depth of pink coloring. I have often wondered if my constant pursuit of colour, sometimes at the expense of form, made it take longer to achieve my desired result.

I have always argued that flowers are all about colour for the majority of gardeners. I remain firm in my belief that colour should at least equal form in any points evaluation. Ultimately daffodils are for gardens, not primarily for winning ego-boosting prizes.

In the doubles, siblings 'Pink Pageant' and 'Pink Paradise' (both 1976) were my first successes. Between them, they now have 20 registered children, including 'Dorchester,' [p. 180] which has uncountable Best Division 4 and Best in Show awards and which enthusiasts both love and hate!

Breeding doubles is not an easy pursuit. I think it was Harold Cross of Tasmania who reckoned he wanted doubles with stems that needed a chainsaw to cut them. Just think what can happen to those already heavy heads when filled with rainwater and subjected to searing winds – only the strongest can hack it in such conditions!

Because of my prejudices, I was a late starter in breeding split-coronas. David Sheppard from British Columbia gave me a bulb of his 'Last Chance' ('Canasta' x 'Easter Bonnet'), the best 11 W-P I had seen up to that time. Crosses with this flower mated with the very bright 'Lady Ann' and with 'Movie Star' yielded half a dozen worth naming. I'm so proud of 'Diversity' [p.180] (1999), an Award of Merit for Exhibition which graced the front cover of the RHS *Daffodil Yearbook* for 2001-02. Also from 'Lady Ann' came 'Lady Eve,' [p.175] named for that elegant and lovely lady from South Carolina who "demanded" (in the nicest possible way, of course) a bulb after seeing it as the Mitsch Trophy award trio in Pittsburgh in 1998.

I have dreamed about breeding pink into miniature daffodils, and have a few seedlings. I live in hope, especially for my 'Soprano' x *N. dubius* seedlings which have yet to flower.

These researches into DaffSeek have certainly confirmed that I have been 'Pink Mad' for over forty years, and that more than 40% of the flowers that I have registered have had pink in the corona – these include white pinks and yellow pinks, both solid coloured and rimmed, in Divisions 1-4, 6 & 11. I hope shortly to add one or two from Division 7 and perhaps Division 5. As indicated, pink miniatures are proving elusive but maybe those 'Soprano' x *N. dubius* seedlings will eventually reward me with a double whammy – both miniature and Division 8. When I mentioned the surprising 40% figure to Betty, she said, "Well, that means you should never make another pink cross." But it's not that easy. The lure of novelty and perfection is compelling, and amongst other things, I fear I will still be "thinking pink." ❀

In the Pink in New Zealand

Peter Ramsay

Hamilton, New Zealand

It was only on rare occasions that I heard my mother question Dad's decisions. However, as a young lad I well remember the discussion of the amount of money Dad had spent on a new daffodil bulb – 'Salmon Trout.' [Lionel Richardson's 2 W-P] The sum was 50 pounds – an extravagant amount according to Mum. Goodness knows what that would translate to in 2008 dollars.

Dad's defense was interesting – the bulb would form the basis of his collection, enabling him to exchange with other amateur growers and would also allow him to breed pink daffodils. The first came to fruition, and the second also looked promising for several years. Unfortunately Dad was a bit of an experimenter and in an endeavour to counter bulb fly he had his collection treated with methyl bromide. The result was disastrous, with his total collection, including seedlings, being destroyed. So the legacy of his pink seedlings disappeared.

However, his name is still associated with pinks as he donated a trophy for the South Island National Show. Some thirty years ago I decided that I would try to win this trophy with one of my own raising. Alas, that goal is still to be realized – despite making many crosses, I remain a minnow in the breeding of pink daffodils!

Four names stand out in the previous generation of New Zealand daffodil hybridizers: Brogden, Bell, O'More and Phillips. Bill Brogden was first and foremost a "form" man – the flower had to have excellent configuration for it to meet his high standards. Two of his raising, 'Aimee Joy,' and 'Good News,' both 2 W-P, have stood the test of time and appear in show results as regular winners.

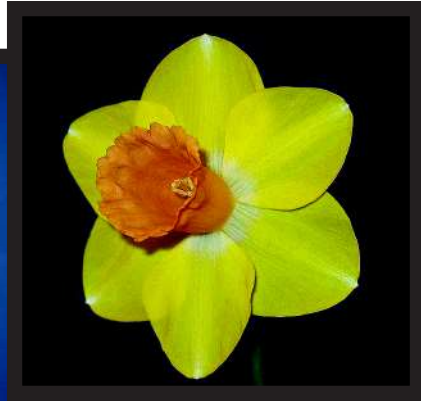
David Bell was the most prolific breeder of this group – 66 varieties with pink coronas appear in Daffseek. What is impressive is the breadth of division coverage. He was a pioneer in the field of yellow-pinks. 'Dear Love' 11a W-YPP is still winning, and has been influential in improving on the "splits." Jim O'More was the colour man. He endeavoured to increase the depth and clarity of colours. In this respect, 'Pink Era' 2 W-P was a step forward with very bright pink colours. Phil Phillips' 'Eiko' 1 W-P is still around and features strongly in the winners' list.

On to the contemporary breeders. Between 1997 and 2007, one name stood out well beyond all others – John Hunter from Nelson. Of the 14 premier 2 W-P blooms between 1997 and 2002, 12 came from the Hunter



'Pink China' 2 W-P

Richard and Elise Havens 1994
Photograph: Elise Havens



'Oregon Pioneer' 2 Y-P

Richard and Elise Havens 1995
Photograph: Elise Havens

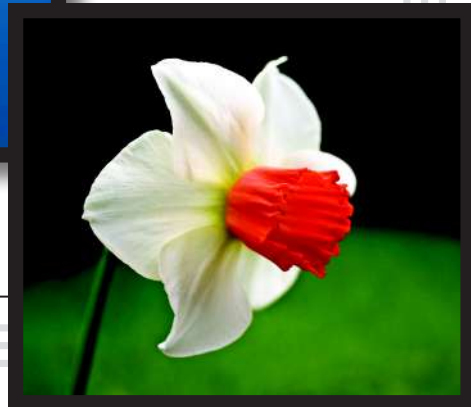


'Spring Bouquet' 2 Y-P

Elise Havens 2007
Photograph: Elise Havens

'Twin Towers' 2 W-P

Murray Evans 2004
Photograph: Ben Blake



stable. 'Polar Sky' is perfection as far as form and substance are concerned. 'Polar Glow' has the better colour. His 'Pink Topaz' is the best 1 W-P I've seen anywhere in the world! An interesting note: Hunter-raised pinks are frequently successful when shown by people other than the raiser. This is more than can be said about some other varieties which are raiser specific!

The other major contemporary contributor is Colin Crotty. He has the huge figure of 122 pink-cupped listings on DaffSeek! For many years a commercial grower, Colin's breeding programme was based on what would appeal to those not concerned with exhibiting. Bright colours were the order of the day while split coronas were another major domain with him. His red-pinks are magnificent albeit controversial.

And what of the other New Zealanders? David Adams' 'Piwakawaka' 2 W-YPP with its great form is particularly promising. Graeme Miller's 'Pirongia Pink' has a big future. Spud Brogden's 'Capree Elizabeth' 2 Y-P is his most successful. And of course we must not forget Wilf Hall's magnificent 8 W-P, 'Fencourt Jewel' – the best of its kind in the world!

This leaves the ex-Koanga team. With only four premiers at National level, our contribution hasn't been that significant. This is not for want of trying. Max Hamilton has produced 'Waihaha', which is under-rated – a lovely rimmed variety probably down-pointed because of a tendency to cup its petals. 'People's Princess' 4 W-P is a lovely double with clear pink petaloids.

As for me, hundreds of crosses have resulted in only five being named. Of these, only 'Pink Spice' ('Little Jewel' x 'Dailmanach') rates a mention, as it is the only 3 W-P to have recorded a Premier at National Level.

If I were to pick a Top Five list, it would include [p. 181]

- 'Polar Sky' 2 W-WWP (John Hunter) – magnificent show record
- 'Pink Topaz' 1 W-P (John Hunter) – easily the best pink trumpet
- 'Fencourt Jewel' 8 W-P (Wilfred Hall) – who could leave it out!
- 'Waihaha' 2 W-P (Max Hamilton) – for sheer consistency in producing show flowers
- 'Pink Spice' 3 W-P (Peter Ramsay) – it is unique so far! ❁



Tasmanian Pinks

David Jackson

Geeveston, Tasmania, Australia

Tasmania has long held the reputation of breeding quality pink daffodils. I was going to say “pink-cupped daffodils,” but where most Tasmanian breeders have an advantage is with pink trumpets, from the start that Jamie Radcliff’s grandfather C.E. Radcliff gave other Tasmanian breeders by sharing around his pink trumpet pollen.

For several years, the best Tasmanian pink trumpet has been ‘Pink Belladonna,’ [p.184] bred by the North West Coast breeder Des Tongs from a cross of ours called ‘Melancholy’ (‘Egina’ x ‘C.E. Radcliff’) with Tom Piper’s almost-trumpet with great colour called ‘Dear Me’ (Keera’ x ‘Bon Rose’). ‘Pink Belladonna’ is still winning and is a very very good flower. Get one if you can! The first time I saw it, judging at a Hobart show, I gave it the Grand Champion award in spite of its having a large visible splash of that North West Coast chocolate soil on its trumpet. Caused some controversy, but I had recently seen Northern Hemisphere shows, and it was by far the pink trumpet in the world.

Almost all of our pink large cups have some of my father’s great flower, ‘Verran’ (Bisdee’s ‘Kootara’ x ‘Egina’) in their background. ‘Verran’ [p.184] almost measures trumpet and is quite happy to improve the perianth of large cup or trumpet, and has been used very successfully overseas.

We are still having trouble in breeding a small cup with solid bright pink to the base. Tasmania has had pink small cups for some time: Bisdee’s ‘Kirstin’, and its offspring, Cross’s ‘Possum.’ But we do not have many, and we still have some way to go.

Kevin Crowe is breeding some delightful micro-mini 6 W-Ps which even I think are lovely flowers, and I read of Rod Barwick’s showing a miniature 2 W-YYP (‘Pink China’ x ‘Swagger’) in New Zealand, a new miniature colour break that Bob Spotts thought the best miniature in the show.

We are attempting to breed Y-P in all standard divisions. Divisions 1 and 2 have been relatively easy by crossing one of our white pinks onto USA reverse bicolours, with the result of many pastel-toned flowers, a few of which were fairly clearly Y-P. Then we crossed different genes of these pastel pinks to intensify the colour, which we achieved with ‘Sally Malay,’ named after a nickel mine, and bred from Dave Bell’s New Zealand ‘Koabanova’ x ‘Posia’.



'Quasar' 2 W-PPR

Murray Evans 1977

Photograph: Gordon Coombes

'Newcomer' 3 W-P

Murray Evans 1991

Photograph: Kirby Fong



'Dorchester' 4 W-P

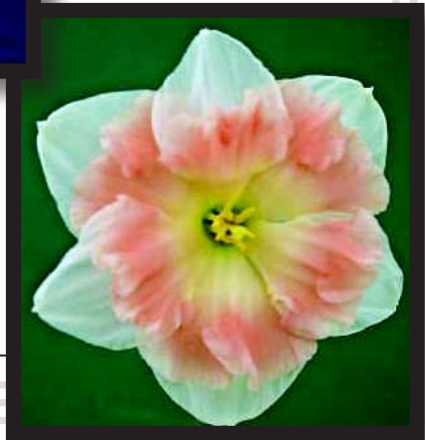
Brian Duncan 1987

Photograph: Ian Scroggy

'Diversity' 11a W-PPW

Brian Duncan 1999

Photograph: Brian Duncan



'Pink Topaz' 1 W-P

John Hunter 1999
Photograph: Ben Blake



'Pink Spice' 3 W-P

Peter Ramsay 2007
Photograph: Peter Ramsay



'Waihaha' 2 W-P

Max Hamilton 2002
Photograph: Peter Ramsay



'Polar Sky' 2 W-WWP

John Hunter 1992
Photograph: Peter Ramsay



The pink colour is different in the USA and different in the UK from the pink in Tasmania.

I was gob-smacked at my first visit to Elise Havens' field. The colour – I had never seen anything like it before. It blew me away!

We spent many years trying to get the red-pink coloured cup onto our perianths and we have only been successful with one cross, 'Refrain' x 'Quasar.' Now I am inclined to like the softer Tasmanian pink again, if only we could get our perianths as white as the pure white of USA perianths.

I always try to think of Fred Silcock's very good advice he gave me when we were looking at some of our first pastel Y-P crosses, and I proudly showed him a 2 P-P.

"Don't be silly, David."

Very good kind and true advice, but sometimes I forget. ❀

* * * * *

Sometimes an idea takes on a life of its own..

For nearly a decade, Ruth Pardue has insisted that one theme-focused *Daffodil Journal* should spotlight the pink daffodils. "And I want to write the article about judging pinks!" she always added.

Re-reading Grant Mitsch's fine article on the history of the pink daffodil in the 1966 AHS *Daffodil Handbook*, I could see the possibilities. This issue is the result of a year's work..

Every author I asked was enthusiastic and responsive. Several international writers pushed it to "the head of the queue" of their own projects. We could use only a small portion of what I hope will soon be long articles in the RHS *Yearbook* or the New Zealand *Annual*.

The available magic of Daffseek has meant that the pictures are here for us, to show the progressions and achievements in seeking the ultimate pink cultivars.

Of course nothing's ever perfect. We needed pictures of 'Salmon Trout' and 'Soprano' and 'Watercolor.' I'd have liked articles about Sid DuBose's small pink cultivars and Barbara Abel Smith's work in England with the pink 3s. Maybe a Pink Postscript someday?

But what isn't here? Anything about the judging of pink daffodils. Ruth and other long-time judges concluded, "What would you say?" They all agreed, "You judge pink daffodils, or collections of pink daffodils, exactly as you judge any others. EXCEPT beware of subconsciously giving more points to the brighter colored pinks than the paler but equally beautiful ones." ❀

An Artist Seeks Perfection in Pink Daffodils

Bill Gould

Winston-Salem, NC

Eve Robertson did it! She and husband Ben provided an educational exhibit at a small flower show in Laurens, South Carolina, some time during the late 1950s. By chance, Eve had some of her pink-cupped seedlings in that display. They were also neighbors in the area around Greenville, South Carolina, and they began sharing their knowledge of daffodils and Ben's beloved rhododendrons.

By 1965, that dear lady had me convinced that to work toward perfecting pink cups would be one of the worthwhile goals in my life. So what she "did" was get me to make my first daffodil crosses that year, and I have made at least a few every year since, often too many.

In 1966, the American Horticultural Society published the *Daffodil Handbook*, a special issue which has been an important source of daffodil information ever since. The cover was a full-color splash of Grant Mitsch's 'Accent,' a real introduction for most people to what a modern pink cup could look like. Yes, I was impressed, and I have made very, very few crosses over the years without some "possibilities" of pink in the background.

What constitutes a good pink? I have always been intrigued by the subtle variations which contribute to beauty, whether we are talking about color, form, personality, or whatever. Everyone sees a flower a bit differently. Hence, the wild happenings once in awhile on the show bench! There can be written standards to follow, but we must be thankful for the safety net of interpretation. Carry on, judges, you do a great job.

So, what has been my driving force in the daffodil patch? Initially I pollinated most everything I had. From my 1967 records, I find that I had almost 1,100 seed from 'Interim' crosses, 689 of these from 'Interim' x 'Aircastle.' Of the 689 seeds, 596 made it safely to 2-year-old bulbs.

Fast-forward to 1972, when at age 53, I picked up my family and enrolled at the University of Georgia for a Master's Degree in landscape architecture. Bulbs were "farmed out" many miles apart, not conducive to good control. Under the eaves of our apartment building in Athens, Georgia, I flowered 'Watercolor' for the first time.

Later, after 'Watercolor' spent time in the good soil and climate of Oregon, Elise Havens decided it was worth introducing. I still get a good feeling when I find it in the garden putting on a personal show for me.



'Verran' 2 W-P

William Jackson 1979

Photograph: Tony James



'Pink Belladonna' 1 W-P

Des Tongs 1992

Photograph: Kirby Fong



'Lady Eve' 11a W-GPP

Brian Duncan 2000

Photograph: Noeline McLaren

Bill Gould seedlings 2005

Rebecca Brown watercolor



In my quest for the “good one,” I don’t exactly follow the thinking of the daffodil hybridizers. I totally agree that color is the first thing which calls attention to the flower, any flower. But in combing the seedling beds year after year, I have found that I am more impressed with that leathery-substanced, smooth-textured, good-stemmed bloom with personality than I am with the one whose color is the main attribute. Of course, we want all of these things together!

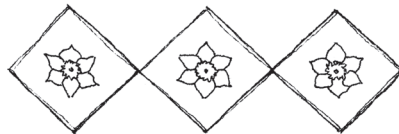
No, I am not a commercial grower, catering to the public; and I have the luxury of following any direction I want. To me, that is the pure fun of it. I can explore the subtleties of color, play with variations in form, and still hope to come up with an above-average daffodil which can thrive in the South as well as in Oregon and other suitable daffodil growing parts of the world.

I know I should be more genetically correct in my approach to this hybridizing game, but I have continued to look at it the way I do a painting or a drawing. Intuition rather than a more rigid formula.

Some crosses are, no doubt, foolish to try, but playing “by the seat of my pants” has been interesting, so far. And I will probably continue along that path.

Yes, I do like pinks – all the way from almost white to almost red!

[Editor’s note: Many ADS members knew Bill Gould only from the gorgeous paintings he contributed each year to the auction at the national convention. In 2003 and 2005, the convention date fit his North Carolina blooming schedule, and we saw his flowers winning in the Challenge classes. Pictured on page 236 is his Evans Cup winner in Saint Louis in 2005. On p. 184 is a Rebecca Brown watercolor of some of Bill’s other pink seedling daffodils.] ❁



THE DAFFODIL SOCIETY

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

The Society issues two publications each year to all members and welcomes contributions from all growers on the complete range of topics. Subscription rates, by Airmail, are; 1-yr, £18.50/\$35.00 3-year £54.00/\$102.00 Payments in US\$ to be made to the ADS Executive Director: Payment in UK £s to Keith Boxall: The Daffodil Society, 13 Astor Crescent, Ludgershall, Andover, SP11 9RG, UK.

Growing and Showing Pink Daffodils

Kathy Welsh

Oakton, VA

Everyone who exhibits daffodils has that defining moment when they became hooked. In 1994 I entered flowers in my first national show, which was held in Portland, Oregon. With only a handful to choose from, ‘Delta Queen’ 2 W-P and ‘Rose Royale’ 2 W-P were entered in the same class for pink-cupped daffodils. Unfortunately there were 75 – 80 other flowers in the class. I spent hours in the showroom smoothing the petals before placing them on the show bench. To my great surprise the entries garnered the first and second place ribbons. This experience began my love affair with daffodils as well as my love of pinks.

Are there any special challenges to growing and exhibiting pink daffodils? Well, maybe. Like whites and reverse bi-colors, pinks are susceptible to basal rot. Surrounding these cultivars with yellow-reds and other cultivars which are less susceptible to basal rot will help minimize losses. Despite the challenge of keeping pinks in your garden long term, their exquisite beauty makes the extra effort worthwhile. Knowing individual cultivars and observing how they grow can be important. Cooler weather can improve the appearance of some pinks. Most open yellow and intensify their pink color over time, while a few fade quickly when exposed to the sun and heat characteristic of Northern Virginia spring days. In my climate, those with less intense pink color often do better when picked shortly after opening. Because of this problem of fading, I generally prefer cultivars with deeper colored cups. Refrigerating pinks can help to intensify color, but a few, like ‘Chelsea Girl’, fade when refrigerated. Those with a pink flush in the perianth like ‘Rising Star’ can emerge from the refrigerator with a totally pink cast. But once a pink daffodil has been bleached by the sun, the pink coloring rarely returns, whether refrigerated or not.

Placing pink daffodils in large collections like the Quinn and Throckmorton can be tricky as well. If the cup is intensely colored it can provide a focal point for your exhibit. To my eye, pinks are much more attractive when placed next to reverse bi-colors, all white or all yellow flowers. I usually avoid placing a bright colored pink cup next to an orange or red cupped flower; this combination of colors clashes. Pale pinks, when placed near intense pinks, can look wimpy and washed out. No matter what the coloration of a flower, my selection criteria for collection classes remains consistent. Don’t compromise your standards just because you

like the beautiful color in the cup. If you feel compelled to enter a flower with poor form because you find it beautiful, place the entry in a single stem class where it can stand on its own.

Many shows have classes for a collection of five pinks. This can be a fun class to enter and encourages the use of strategy to combine pale pinks with intense pinks, red pinks with yellow pinks, as well as the form variation of different divisions. I sought the advice of several exhibitors when asked to write this article, and all agreed that the more intensely colored pink daffodils serve as excellent focal points. Centering or balancing these stems will make your entry more pleasing.

What pink daffodils have persisted in my garden and remained consistent on the show bench? 'Pink Silk' 1 W-P (when dug regularly), 'Pink China' 2W-P, 'American Heritage' 1 YYW-P, 'Pol Crocan' 2 W-P, 'Cryptic' 1 W-P, 'Declare' 2 W-P, 'Oregon Pioneer' 2 Y-P, 'Cherrygardens' 2 W-GPP, 'Rose Royale' 2 W-P, 'Chelsea Girl' 2 W-P, 'Culmination' 2 W-P, 'Acumen' 2 YYW-P, 'American Dream' 1 Y-P, 'Kaydee' 6 W-P, 'Obsession' 2 W-P, 'Rainbow' 2 W-WWP, 'Berceuse' 2 W-P, 'Rising Star' 7 W-P and 'Gracious Lady' 2 W-P. Other, less consistent flowers include 'High Society' 2 W-GWP, 'Fragrant Rose' 2 W-GPP, 'Stony Brook' 2 W-YYP, 'Savoir Faire' 2 W-GWP, 'Roberta Watrous' 7Y-GYP, 'Watercolor' 2 W-P, 'Foundling' 6 W-P, 'Freedom Rings' 2 Y-P, 'Filoli' 1 Y-YPP, 'Notre Dame' 2 W-GYP, 'Silent Pink' 2 W-P, 'Trigonometry' 11a W-P, 'Quasar' 2 W-PPR and 'Pink Charisma' 7 W-GYP. A new variety that did well last year was 'Northern Skies' 6 W-P.

Maybe this coming spring I will try to exhibit a Bozievich collection of twelve daffodils using only pink-cupped flowers. I always love a new challenge! ❀



Want to Learn more about lilies?

Join the North American Lily Society! Membership includes four full color Quarterly Bulletins and a color hard bound Yearbook loaded with information about lilies.

Dues are just \$20 per year for US members. For more information and to join, visit www.lilies.org.

NALS, Executive Secretary, PO Box W, Bonners Ferry, ID 83805

Project for Your Youth Daffodil Group

Inner Secrets Revealed

Becky Fox Matthews

Youth Chairman

Brentwood, TN

Kids of all ages like to take apart things to see how they work, flowers included! Dissect a daffodil flower and discover the inner workings of our favorite flower. You don't even have to sacrifice any great blooms. Daffodils a little past their prime work fine, so those from a fading bouquet or left over from a daffodil show are perfect. Anyone from a child to a senior citizen can enjoy discovering something new about daffodils.

Small flowers and doubles aren't as easy to dissect, so begin by choosing a large trumpet or large-cupped daffodil. Place your flower on a paper plate and grab a pair of scissors. Blunt tip scissors work fine and are safest for young children to use. First take a look at the outside of your flower's stem with its waxy protective layer called the cuticle. Cut across the stem at a diagonal and at other angles to discover the wet, sticky inside. Bundles of vascular tissues (from the Latin *vasculum* for "little vessel") include xylem and phloem tissues. Xylem moves water and minerals from the roots up the stem. Phloem transports food from the leaves where it is made by photosynthesis to all the other parts of the plant. The stem also supports the flower. If daffodils didn't have stems, we'd all have to crawl on the ground to admire their flowers!

Take a look at that unattractive brown spathe attached to the top of the stem underneath the flower. If you've entered daffodils in a show, you were probably told not to cut or tear off the spathe. It may not look very attractive, but it is a part of the flower! In fact, it encloses and helps to protect the flower bud as it opens. Look closely and you will see the spathe is striped and almost always splits length-wise along the stripes as the flower opens. The next time you have a daffodil in bud, notice how the homely spathe helps protect your beautiful flower. Since this is a daffodil dissection and not a daffodil show, you may now cut or tear off the spathe.

Look closely at the flower and count the number of petals. A daffodil flower (except for Division 4 doubles) usually has six petals. These six petals are also called the perianth. Notice there are three inner petals and three outer ones. Notice how the bottom of the petals joins together with

the bottom of the cup or corona. Cut or tear off each petal. Now slice the cup of the flower down in several places and then cut the cup away, trying not to damage the remaining parts of the flower.

What you have left attached to the stem are the parts of the daffodil that can produce daffodil seed. Look carefully and you will see that the stalk-like structures revealed by cutting away the cup are of two varieties, one usually taller center female part surrounded by several stalks with yellow fuzzy stuff (pollen) on top. The center female part is called the pistil and the surrounding parts are the male stamen. Count the number of male parts or stamen surrounding the single female pistil. A daffodil usually has six stamen. Each stamen consists of a stalk or filament with an anther or pollen sac on top. Use your scissors or fingers to pull off each stamen, trying to leave the pistil attached. Touch the top of the stamen to see if any tiny yellow pollen grains stick to your fingers. A newly opened flower's anthers are shiny and smooth with no visible pollen. As the flower matures, the anthers release pollen. As the flower ages, the pollen grains dry out and turn brown.

You may discover that the top, flattened part of the pistil, called the stigma, is sticky. The three parts of the pistil are the stigma at the end, the stalk or style supporting the stigma, and the ovary or oval-shaped enlargement at the base of the pistil. Locate the oval-shaped ovary and cut it in half to reveal the ovules or immature seeds inside. A flower is pollinated when pollen lands on the stigma. After the pollen germinates, a pollen tube grows down the style to the ovary. Each sperm that moves through a pollen tube to the ovary and fertilizes an egg cell can develop a seed.

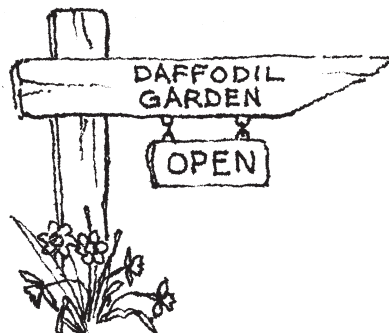
Visit the ADS References page at www.daffodilusa.org and look for **“Parts of a Daffodil – Daffodil Botany Drawing”** for a diagram to use with your daffodil dissection. For a CD containing a study guide with color pictures, email me at Bfoxmatt@united.net. ❀



Daffodil Destinations

Shaw Nature Reserve

Beth Holbrooke
Saint Louis, Missouri



Many of you remember the wonderful “field trip” to Shaw’s Nature Reserve following the 2005 ADS convention. If you missed it, imagine fields of *N.poeticus* scattered across four square miles of Ozark landscape. Or, earlier in the season, yellow trumpets and a swath of ‘Beryl’ nodding their heads across from a favorite picnic area.

Shaw Nature Reserve is part of the Missouri Botanical Garden. Purchased in 1925 as a re-location possibility in the event of coal burning pollution, it instead developed an identity of its own with wildflower gardens, rare and exotic trees and bushes, and of course its naturalized plantings of daffodils.

Thousands of daffodils circle the one-mile loop road that follows the shores of the Pinetum Lake. At least 300 named cultivars have been planted in these meadows for more than 78 years, with planting charts identifying the naturalized clumps.

More and more clumps were planted and studied, especially between 1938 and 1942. Two months of blooming daffodils became the goal, and as a result of leaving the original bulbs and adding many more, there is now a wide mixture of cultivars to be seen from March into May, with almost as many colors and divisions as there are daffodils.

The Greater St. Louis Daffodil Society will hold its annual show in the Carriage House for the first time on April 5-6. Jason Delaney, MOBOT’s Outdoor Horticulturist, is speaking on March 15. And there is a weekend “Tea in the Daffodils” in April.

For more information about this year’s bloom season, phone 636-451-3512. Or go to MOBOT’s website, www.mobot.org. Shaw Reserve is located at Hwy. 100 & I-44, Gray Summit, MO 63039. Even though St. Louis’ I-40 has been closed for reconstruction, Shaw’s Nature Reserve is untouched by the rerouting of traffic. ❁

...*From the President's Desk*

As I write this on the last Sunday of January it is difficult for me to realize that at this time in just six weeks the Texas Daffodil Society will be breaking down its 2008 show.

For those of us who reside in north central Texas, it has been a good fall and winter for daffodil enthusiasts. Temperatures have been on the cool side with more than adequate rainfall. As with many gardeners in the South, I have enjoyed a few tazettas in bloom since mid-November. I'm looking for a good daffodil season not only on the show bench, but in the landscape as well.

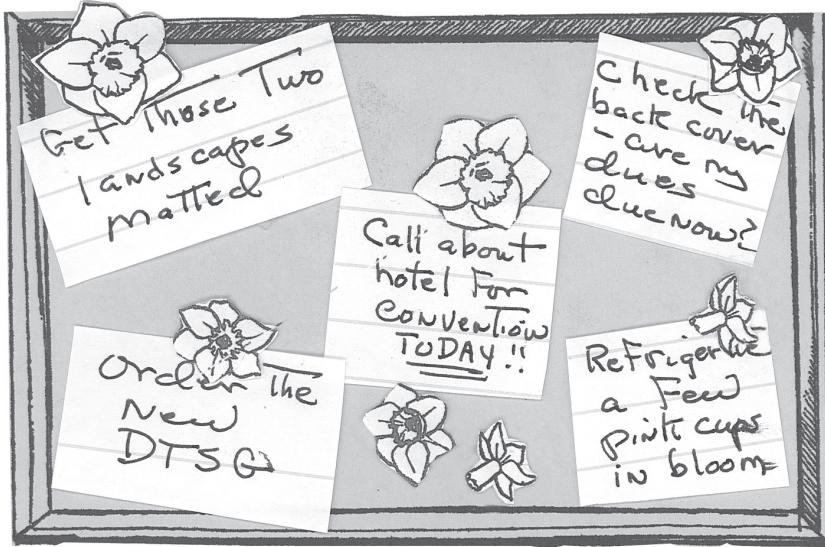
Speaking of landscapes: If there is one area to which the American Daffodil Society needs to devote more energy, it is daffodils in the landscape. I was a guest speaker at a Dallas garden club in December. After arriving I was told to limit my talk to thirty minutes, but because of the enthusiasm, it went well over an hour. The lack of daffodil knowledge among seasoned gardeners is incomprehensible. In the back yard of the home where the meeting took place was a southeastern facing embankment that sloped about ten feet to the edge of a neighborhood pond. The hostess was building a rock garden on the embankment and had not even considered daffodils for the garden. Hopefully, she took my recommendations and will include many miniature daffodils.

The ADS Display Gardens project is a good start toward information on daffodils in the landscape. More, however, needs to happen. Significant space in the *Journal* devoted to daffodils, landscapes and regular gardeners would help. The ADS tent should include all daffodil enthusiasts, not just those who love to show.

By the time you read this, my term as President of the ADS will conclude in less than six weeks. This too I find hard to believe. It's said that time flies when you're having fun and that has definitely been the case. My job was easy only because of the efforts of our Executive Director, Jaydee Ager. Without her, we could have never implemented the changes that have been made over the last two years.

I am very much looking forward to being your Past President. ❀

Rod Armstrong



June 1 is Deadline for Registering New Daffodil Cultivars

Any hybridizer who plans to register a new daffodil cultivar during the 2008 show season must send complete information to the Information Management chairman, Mary Lou Gripshover, on or before June 1. The application form can be ordered by mail from Mary Lou at 1686 Grey Fox Trail, Milford, OH 45150; 513-248-9137, or from mgripshover@cinci.rr.com. Be taking pictures and making final measurements during this bloom season. A slide or photograph (which will be returned) is helpful but not required.

Be Taking Photographs for the National Convention Competition

Robert Darling reminds all photographers around the globe to enter the Photography competition at the Richmond Convention. Photos will be accepted between 12 noon and 8 p.m. on Wednesday, April 9. You may also send your photos in advance – contact DarlingR@aol.com for specifics. The entire schedule of classes and requirements can be seen on the ADS convention website: www.washingtondaffodilsociety.org/ADS2008convention.htm or www.daffodilusa.org.

Classification change:

Do you grow bulbocodium ‘Oregon Strain?’ Walter Blom has now registered it as Oregon Petticoat Group 10 Y-Y. Please make a note of this change in both name and classification in your new DTGS.

In Memoriam

The American Daffodil Society has lost four of its outstanding exhibitors and judges, all long-time members.

Helen Haskell, of Darien, Connecticut, formerly of Greenwich, at age 77. Helen entered and judged many shows, and was a fierce competitor, often causing others to mutter, “Her discards in the staging room are better than my entries.” Helen was an ADS Director 1988-1991.

Mary Gwynn Erlandson, of Timonium, Maryland. A Life Member, Mary Gwynn was a well-known miniatures judge. She got her husband interested in daffodils, and he later served as the ADS president. She was very diligent in tracking down pictures of early ADS members for the 50th anniversary *History*.

Meg Yerger, of Princess Anne, Maryland, age 93. Meg was noted for her hybridizing of poets, registering more than 100 new ones, nearly all poets with green in both coloring and name. She was the director of the Poets Robin and kept extensive records. She is also remembered for her patient encouragement of young hybridizers. Her definitive article about poets and their hybridizers appeared in the June 1985 *Daffodil Journal*.

Marian Taylor, of Essex, Connecticut, age 97. Marian was an ADS judge, and an experienced competitor, especially in the miniature divisions.

Memorial Gifts:

Helen Haskell: Nancy Mott, Cathy Riley

Meg Yerger: Joanna Tilghman, Cathy Riley

* * * * *

Judging Schools scheduled for Spring 2008

School I—Atlanta, Georgia, March 14, 2008. Atlanta Botanical Garden.
Contact: Carolyn Hawkins, 7329 Kendel Ct., Jonesboro, GA
30236-2512. Email: *Carolyn9999@comcast.net*.

School III-ADS Convention, Richmond Virginia, April 13, 2008:
Contact: Ted Snazelle, 101 Water Oaks Drive, Clinton, MS 39056-9673,
Email: *daffyted@bellsouth.net*.

School III-Nantucket, Massachusetts, April 27, 2008: Contact: *Sally@polpis.com*.

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The Transformed American Daffodil Society

Bob Spotts

Membership Chairman

Have you noticed the growth of the ADS during the 21st Century? Not in size of membership – though our Executive Director is accomplishing some of that – but in its scope! Traditionally, the ADS has focused on services to daffodil enthusiasts within the USA. Its cornerstone has always been the Annual Convention and its outreach has been primarily through its daffodil shows. The quarterly *Daffodil Journal* was its information conduit disseminating information to its members about Society activities and all things daffodil. Specialized publications – eg, *Handbook for Growing, Exhibiting, and Judging Daffodils* and *Daffodils to Show and Grow*, – have provided guidelines for growing and showing daffodils within the nation. Judges were accredited through a series of three Schools taught by ADS-accredited instructors. Slide programs were available to members who wanted assistance in presenting daffodil information to outside groups.

Overseas members were welcomed (and avidly sought as speakers for the Annual Conventions) but practically within the ADS they were “observers.” On the governing ADS Board of Directors, overseas members were limited to filling one of the three available positions of “Director at Large.”

Global Connections and Cooperation

Now notice the current thrust of the ADS. The Society has moved toward providing service to and participation of persons around the globe! There have been subtle changes: Judges accredited by any national or regional daffodil organization worldwide are accepted as fully-accredited ADS judges, without their completion of the ADS Judging Schools. The membership category “Overseas Member” has been eliminated since ADS benefits have become mainly independent of a person’s country of residence. The World Daffodil Council was formed to facilitate communication among representatives of the major daffodil societies worldwide. ADS Convention 2000 was a World Daffodil Convention – and was attended by 60 enthusiasts from overseas.

But, without a doubt, the Internet has provided both the motivation and the means for change. Major changes began in 1996 with the ADS being one of the first plant societies to embrace the Internet. This involved

undertaking two historic actions: (1) providing an e-mail forum, DaffNet, to daffodil enthusiasts, and (2) placing an ADS presence on the worldwide web through an ADS website. DaffNet was proposed by Marilyn Howe and its implementation was facilitated by Ted Snazelle at Mississippi College. Its future capabilities were established when it was adopted by Ben Blake and moved to facilities under his control at Net Vista, Inc. in California. DaffNet now has several hundred contributors, from every continent (except Antarctica)! The ADS website was proposed, designed and implemented by Nancy Tackett (who has served as its administrator). The ADS website provides comprehensive information on daffodils and daffodil events. It serves as a source for persons worldwide who are seeking information about daffodils or daffodil societies.

DaffSeek Opens the Window For Everyone

Most significantly, the team of Ben and Nancy now has added a third element to the Internet presence of daffodils. DaffSeek, expanded from an original concept from Steve Vinisky, is an online photographic compendium of daffodils, joining and providing all known descriptive, photographic and historical data about thousands of daffodil cultivars. Its features provide useful information for all daffodil growers, whether they are casual gardeners, serious exhibitors, or dedicated hybridizers.

What were once a limited set of slide programs on daffodil topics available for loan by shipping to a user are now, through the efforts of Kirby Fong, being upgraded to include media presentations with an increase in scope and number of topics. Very soon, media presentations will be downloadable (without charge) directly from the ADS website, eliminating the cost of shipping and allowing users to build their own library of presentations for non-commercial use.

As do all national plant societies, the ADS focuses on the promotion of and education about its flower. But in its philosophy, the ADS differs significantly from most plant societies. The ADS believes that support and promotion of daffodils should not be limited to those who are able to pay for it. The ADS provides its services and most of its benefits to all persons, not just to ADS members. ADS daffodil shows are open to all gardeners. There is no password or fee required to subscribe to DaffNet or to access DaffSeek. Soon, daffodil programs can be downloaded from the website by anyone who chooses. Of ADS benefits, only *The Daffodil Journal* is restricted to members. Indeed, the annual membership dues of the ADS are tied to *Journal* publication costs and could be considered a yearly “subscription” to this outstanding quarterly.

There is risk in the ADS's approach. Since one can get the services of the ADS without joining, why should anyone join the Society? The answer is that the ADS believes that persons worthy of ADS membership would have the integrity to provide reasonable financial support (ie, join the ADS) in return for services they value. Rather than requiring persons to join the Society in order to sample its wares, it seems wiser to offer a product and enjoy the fellowship of those who value it.

Here's the bottom-line message: tell your friends – whether here or abroad - about the substantial services of the ADS. Urge them to open and peruse the ADS website and to try out DaffSeek. Show them copies of *The Daffodil Journal*. Invite (or bring) them to a daffodil show. Expose them to “yellow fever.”

Go through the list below of members joining ADS during the past quarter of the year. It is alphabetized by states, so you can easily find those in your home show's natural area of attraction. Follow up on this interest, and all of us will be the happier for it. ☘

Ann Schieding, P.O.Box 280, River Pines, CA 95675

Sally Snipes, P.O. Box 775, Julian, CA 92036-0775

Margaret Hurlock, 46 Byram Dr., Greenwich, CT 06830

Goodwood Museum and Gardens, 1600 Miccosukee Rd., Tallahassee, FL

Chris Trent-Waits, 1311 N. MLK Jr. Blvd., Tallahassee, FL 3230332312

Adam Russell, Tallahassee, FL [Youth]

Fay C. Brassie, 305 Walton St., Monroe, GA 30655, fayb@mac.com

Nancy K. Goulette, 6229 Azalea Way, Hoschton, GA 30548

Johnnie R. Hadley, 120 Crystal Green Ct, College Park, GA 30349

Jo Ann Jones, 1930 Branch Valley Dr., Roswell, GA 30076-3012,
thejones@bellsouth.net

Willie Mae McDaniel, 4189 Chapel Lake Dr, Decatur, GA 30034,
Wmcd3567@aol.com

Betty McGaughey, 2795 Bold Springs Road, Monroe, GA 30656

Carol Parsons, 3427 Heather Dr, Augusta, GA 30909-2707,
Wparsons10@comcast.net

Dorothy Rouse, 1115 Vintage Club Dr., Duluth, GA 30097,
drous@bellsouth.net

Joy W. Stuart, 2639 Howell Mill Rd, Atlanta, GA 30327-1329,
joywstuart@aol.com

Peter McAdams, 1968 Seminary Rd., Brighton, IL 62012,
pmcadams@piasanet.com

Niles Kinerk, 7602 Hyland Lane, Guiford, IN 47022,
Niles_kinerk@yahoo.com

M. Maurice Utley (Ms), 308 State St., Elizabethtown, KY 42701-2742

Spohr Gardens, c/o Hila Lyman, P.O. Bx 442, East Falmouth, MA 02536, *hilajeanne@aol.com*

Granville Garden Club, c/o Peg Betts, Treasurer, P.O. Box 198, Granville, OH 43023

Patricia Clafin, P.O.Box 1420, Nantucket, MA 02554, *clafin@sover.net*

Mia Simonsen, 49 Hunt Road, Sudbury, MA 01776

Missouri Botanical Garden, Attn: Librarian, P.O. Box 299, Saint Louis, MO 63166-0299

Sarah and Ann Pohlman, Herman, MO [Youth]

George and Emma Pratt, Saint Louis, MO [Youth]

Christopher Raymond, Ellisville, MO 63011

James Chaney, 529 Jackson Ave., McComb, MS 39648, *jimchaney@cablone.net*

Tom Isonhood, 663 Meadowbrook Road, Jackson, MS 39106

Donna Lynn Shields, 120 Pippin Rd., Zebulon, NC 27597, *msdoodlebug@aol.com*

Gwin Griesbeck, 88 Leonard St., Apt. 1114, New York, NY 10013

Malcolm, James, and Olivia Nash, Rye, NY [Youth]

Barbara A. Cookson, 86326 Lorane Hwy, Eugene, OR 97405-9486

Stephen Fenyus, 245 Rochelle St., Pittsburgh, PA 15210-2047

Anne Kellett, 227 Broughton Lane, Villanova, PA 19085, *abkellett@comcast.net*

Joan K. Harvey, 414 Rose Lane, Haverford, PA 19041, *joankharvey@comcast.net*

Laura Carlson, 18720 Heritage Hwy, P.O.Box 558, Denmark, SC 29042

Cheekwood Botanical Garden, 1200 Forrest Park Drive, Nashville, TN 37205

Tracy Erdmann, 3003 N. Thanksgiving Way, Lehi, Utah 84043

Patrick Burke, 9943 Cheatham's Rd, Amelia, VA 23002, *ballybrack@tds.net*

Robert and Erica Gilliam, 222 Randolph Square Lane, Richmond, VA 23238, *erica.gilliam@comcast.net*

Ann Mathews, 570 Greens Court, Culpepper, VA 22701-3348, *Ann_mathewdesign@msn.com*

Joyce Rice, 1367 Lakewood Dr, Roanoke, VA 24015, *Joyce.rice@hotmail.com*

Janet M. Skidmore, 715 Mt. Pleasant Dr., Locust Grove, VA 22508-5200, *Skidmorej94@aol.com*

Marilee Ahalt, 9204 SE 57th St., Mercer Island, WA 98040, *Come2ahalt@aol.com*

Bill Carter, 6800 Daffodil Terrace, Ferndale, WA 98248, *wcarter@anvilcorp.com*

Don R. Michelson, 4777 Vosen Rd., Middleton, WI 53562-4135

Richard H. Cross, 32903 71st Ave. Ct E, Eatonville, WA 98328

Darlene Newell, 1 Main St., P.O.Box 130, Lochgelly, WV 25866
Mary Jane Parker, 3177 Lakefield Rd., RR4, Peterborough, Ontario
K9J6X5, CANADA, *altwaer@nexicom.net*
Tiina Kivivuori, Kiskontie 6 B 28, Helsinki 00280, FINLAND
Tkivivuo@welho.com
Thierry Dronet, Jardin de Berchigranges, 88640 Grances Sur
Vologne, FRANCE, *jardinberchigranges@wanadoo.fr*
Bronwyn and Lachlan Keown, Pauls Rd., Rt. 3, Blenheim,
NEW ZEALAND
Graham J. Phillips, P.O. Box 12141, Chartwell, Hamilton,
Waikato, NEW ZEALAND, *phillipsgb@cldandon.co.nz*

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Sheraton Richmond West Hotel

6623 West Broad Street
Richmond, Virginia 23230 (804) 285-2000

April 10-12, 2008

(With additional activities on April 9 and April 13)

For reservations call: 1 888 627-8253

Let them know you are with the ADS convention.

To receive the group rate, use the following code: **“ADSD 08”**
Special room rate for our group is \$99 per night +13% tax. This rate is effective two days prior and two days following our convention.

***RESERVATIONS MUST BE MADE NO LATER THAN 3/11/08
12:00 NOON TO RECEIVE THE GROUP DISCOUNT.***

Rooms will be available at 3:00 PM on arrival day and reserved until 12:00 Noon on departure day. Any attendee wishing special consideration for late checkout should inquire at the front desk on the day of departure.

Reservation requests received after the cut-off date will be based on availability and at the hotel's prevailing rates.



Transportation to and from the Richmond Airport is available through Groome Transportation. Cost of a ticket is normally \$28.75 from the airport to the hotel; however, if 4 or more are going together the rate is only \$12 each. The vans will hold up to 10 passengers and their luggage. Email Chriss Rainey (triller7@verizon.net) with your plane arrival and departure times as soon as you have purchased your tickets and she will put together a shared list of travelers so that you can arrange to meet up with other ADS convention attendees at the airport and qualify for the group travel rate.

The same applies for the return trip to the airport. Arrangements for the return trip will be made to insure that several vans are available at varying times to meet travel schedules on the day of departure. Payment can be made by credit card paid to the driver at the time of your trip. ❁

**Registration ADS 2008 Convention
April 10-12, 2008**

Sheraton Richmond West Hotel
Richmond, VA

Please complete a separate form for each attendee.

Name: _____
Address: _____
City, State, Zip: _____
Telephone: _____
e-mail: _____
Name/nickname to be on name tag: _____

Please check where appropriate and enter amount:

- Registration (*national show; Friday lunch, Thursday-Sunday dinners, educational sessions*)
Postmarked on/before March 15- @ \$285.00 _____
Postmarked after March 15 or paid
at Convention @ \$325.00 _____

EXTRAS

- Buffet Dinner (Wednesday - during staging) @ \$22.00 _____
 Hybridizers' Breakfast (Friday) @ \$18.00 _____
 Minatures Breakfast (Saturday) @ \$18.00 _____
 Judges' Refresher Credit @ \$ 3.00 _____
 Judging School for Credit (Sunday) @ \$10.00 _____
 Judging School as Refresher (Sunday) @ \$3.00 _____
 All-day Tour to Brent & Becky's (Sunday) @ \$40.00 _____
 Bus Transport to Dulles for World Tour 2008 @ \$50.00 _____

TOTAL ENCLOSED: \$ _____

Please check all that apply:

- This is my first Convention. I'm willing to be a mentor.
 I plan to exhibit blooms. I plan to exhibit photos.
 I need special meals (i.e., vegetarian)

Send Registration Forms and checks payable to "**ADS 2008 Convention**" to:

**Evelyn Nock
ADS Convention Registrar
P.O. Box 335
Onley, VA 23418
757.442-3545, or email senock@dmv.com**



The men in my family are all football fans. So I'm very familiar with the expression heard for years on Monday nights during the playing season, "Are you ready for some football?" The fans always roar back, "YEAH!" and the hooting and rooting for favorites goes on from there.

Having marked off a lot of months on the calendar since Lucy and I first agreed to co-chair this marvelous event, and having lined up an exciting agenda for those who will attend, we are ready to say to all of you, "Are you ready for some daffodils?" I can hear all of you roaring back from your armchairs as you read this, "YEAH!" And that's good, because so are we. ☺

From the time you arrive on Wednesday, April 9 to the time you leave, some of you not until Sunday evening when the last event is over (optional tour to Gloucester), we promise you will stock up good memories to treasure for a long long time.

Volunteer Helpers Very Welcome

I have heard from some that their flights will arrive early in the day on Wednesday and those kind people have already offered to help with setting up the show. If you have the option of coming early, please do, so we can enjoy your company and take advantage of your talent as we lay out the benches for a "sure to be wonderful" national show. And how can I be so sure it will be wonderful, you may ask? Because if we have a late season all those great southern exhibitors will bring flowers like they did in Asheville, and if we have an early season, all those terrific growers in climates north of Richmond will have loads of blooms and a need for a place to show them as their own local show dates will not have arrived. It is a win-win situation and our show chairman, Delia Bankhead, who with

her many years of experience running shows, has masterfully edited the national show schedule for 2008 and will have the benches expertly laid out for the best advantage of all exhibitors and for the judges who will determine the winners.

Some of you may be so new to ADS that you have not yet made the decision to participate in our annual conventions as registered participants. If you are one of these people, I urge you to change your mind and jump right in. Each aspect of a convention program has something that will add to your experience as a grower and to your appreciation of the ADS and your fellow members as colleagues and friends

Something new: Dinner Opportunity with Staging

The first event we can all participate in does not require registering for the entire convention. We will begin with a cash bar in the staging room that will open about an hour before an optional buffet dinner open to anyone who wants to sign up. This dinner will provide us with the guarantee of a nice meal quickly available. You can purchase “a ticket” for this dinner simply by sending in your money to the treasurer, Sam Nock. (See the registration blank.) Choosing this buffet will be your best food option that evening and it will allow you to enjoy a meal with all your daffodil friends and get back to staging your flowers without ever leaving the show site.

When planning for your entries be sure to refer to the list of classes and awards available only at national shows. This information can be found on pages 60-62 of the *Handbook for Growing, Exhibiting, and Judging Daffodils*. It should be noted that in national shows several medals are up for grabs whereas in a local show they will fetch only a ribbon or a silver medal at best. These classes include the following: Marie Bozievich Award Gold Medal, Elise Havens Award Gold Medal, Tom Throckmorton Award Silver Medal, Carey Quinn Award Gold Medal, and the Roberta Watrous Award Gold Medal. The Matthew Fowlds Award Silver Medal and the John Van Beck Medal are available only at national shows and are not offered in local shows at all.

Elise Havens is Speaker at Hybridizers’ Breakfast

The Hybridizers’ breakfast on Friday this year will feature a program given by Elise Havens, who with her husband Dick owns Mitsch Daffodils in Hubbard, Oregon. Having taken over the breeding stock of her father, Grant Mitsch, Elise has proven that her own skills at flower selection and pollen daubing are world class. Elise’s show bench winners

are too numerous to name. Also notable is her determination to achieve improvements and innovations in many divisions. Her presentation is sure to whet the appetites of those itching to see what's just around the corner for us, with a peek at what she has in her pipeline and where she hopes to take it. Just as you don't have to play a violin to enjoy a concert, you don't have to be a hybridizer to know you will enjoy this breakfast featuring Elise's fascinating lecture.

Educational Programs

Friday morning will continue with two informative programs. Ted Snazelle has created an entirely new program, "Daffodil 101 – All You Ever Wanted to Know about Daffodils But Were Afraid to Ask." This clever new program of Ted's has been designated by Judges Credentials Chairman Dian Kessie as the judges' refresher for the convention, so if you are a judge and need to update your credentials, be sure not to miss Ted's lecture.

The alternate lecture Friday morning will be given by Kathy Welsh, exhibitor extraordinaire. Attend this talk to find out how to improve your techniques to insure that your flowers arrive at the show fit to exhibit, rather than burned, torn, wilted, and ragged beyond the point of no return. These skills will help you win more ribbons whether you are traveling by car or by plane and allow you to do it with less stress and disappointment. Kathy is the grand master at this and we are lucky that she has agreed to share her secrets with us.

Advances in Miniatures from Around the Globe

The Miniature Breakfast on Saturday will be a departure from the usual panel discussion. Instead, there will be a presentation showcasing the extensive miniature hybridizing which is occurring in many parts of the world. Newer hybridizers have joined the "regulars" and are producing remarkable advances (and some departures) in form and color. The globe has been combed for every interesting miniature seedling we could find. Don't miss this chance to view, in one showing, the best and most interesting miniatures of the future!

Container Daffodils—Both Growing and Show

We'll have a little time to relax and enjoy the show and the boutique before our lunch together with Ray Rogers who will speak to the entire group on growing and entering containers in shows. Ray has a real knack for this and his lecture will have us all wanting to give it a try. He will also have available signed copies of his books published by Timber Press.

And of course, the Bulb Auction!

The bulb auction on Friday afternoon is an opportunity to acquire many rare and different seedlings and cultivars that are quite often not available through commercial sources. It is also another opportunity to support the ADS with our generosity and get a nice tax deduction at the same time. Haven't got the "big bucks" for this stuff, you say? Well, consider this: team up with a friend to bid on an item and share the cost and the stock when it has multiplied. Lucy Rhame and I did this last year in Portland and landed a cute little Division six that we have been allowed to name 'Nock Nock' in honor of our dear friends Evelyn and Sam Nock. We both hope it is a good "doer" and that we'll have more of it to share in the future. The bar is always open at these auctions as yellow fever seems to take over those who attend. I'm encouraging everyone to attend the auction this year because our VP, George Dorner, has promised me that he is knocking on all doors for the best bulbs he can acquire for this very important convention event. Photos of nearly every bulb on the list will be shown so you know what wonderful things you are getting. No, we don't accept Green Stamps, but your word is as good as your reputation if you bid more than you brought and we've got your address and know where to find you when it comes time to collect the money. ☺ I've never known anyone who attended the auction that didn't go away saying what fun it was. And you never know – you may lay eyes on something your heart won't let you resist.

Please, refer to the December *Journal* article for more details of our dinners on Thursday, Friday and Saturday nights as well as information about our guest speaker, Frank Robinson, director of Lewis Ginter Botanical Garden and garden descriptions of the properties we will tour on Saturday when we will lunch at the home of Ross and Betty Hotchkiss. Every full day of the convention promises something to look forward to and also includes enough leisure time to enjoy the show and spend visiting with good friends or making new ones. Saturday night we will officially end the convention with a after-dinner dance that is going to be loads of fun for all.

Sunday's Optional Tour to Brent and Becky's Bulbs

An optional tour planned by Kathy Welsh will be available to those interested in staying on for an extra day. Kathy tells us all about it: "For those coming to the convention in Richmond, you won't want to miss the tour to Brent and Becky Heath's on Sunday. It should be a fantastic day!

The bus will depart the hotel at 8:30AM. Travel time is approximately 1 hour and 15 minutes. The morning will be spent seeing their warehouse, visiting the catalog showroom, gift shop and hearing a talk. We will then enjoy a lunch at their home. This will be followed by two hours in the gardens before returning to the hotel. We should return no later than 5:30PM, but probably a bit sooner. A minimum of 25 people are needed for us to get the bus, and Brent and Becky are unable to accommodate more than 50 in a classroom. If we have fewer than 25 sign up for the trip, I will do my best to get enough cars so that everyone signed up can go. Other questions, please give me a call (703 242-9783) or email me at: Kathywelsh01@aol.com.

Judging School III Set for Sunday

Also in the works for Sunday for those who are interested is Judging School III organized by Ted Snazelle, Chairman of Judging Schools. You do not have to be registered at the convention to be able to attend this school. The first session, which includes 3½ hours of instruction, will start at 8:30AM and will run until 12:00 noon. Lunch is on your own. The afternoon session will consist of exams and will commence at 1:30PM and end at 4:30PM. Students can register for School III when they register for the convention. There is a place on the convention registration form to register for School III. The registration fee for the school is \$10.00. If a student is not attending the convention, they should still use the convention registration form to sign up for School III. Students should bring their *Handbook for Growing, Exhibiting, and Judging Daffodils, 5th edition*, with them to the school.

Required reading in the *Handbook* includes Ch. 3 - Hybridizing and Care of Seedlings, p. 21 - 24; Ch. 7 - Staging Flowers to Look Their Best, Exhibiting Seedlings, Ethics and Etiquette for Exhibitors, p. 72-75; Ch. 9 - Judging Collections, Judging Intermediate Daffodils, p. 98 - 99; Judging Daffodils in the Historic Section, Judging Container-Grown Daffodils, Judging Seedlings, p. 103 - 106;; Judging Multi-floreted Daffodils, p. 92 last paragraph, p. 93 last paragraph, p. 94 top of page; Judging Doubles, p. 94 first paragraph; and Appendix A, p. 117 - 119. The three instructors for School III are Loyce McKenzie (3A), Scott Bally (3B), and Ted Snazelle (3C).

Shuttles and Busses Available

And remember, a bus will be available (see registration form) to take those of you who are flying from Dulles Airport after the convention to England for the World Tour which begins in London.

It will benefit all of you who are flying to and from Richmond, or traveling on the bus to Dulles, to please email me with your airline arrival and departure times. I am keeping track of these times in an effort to get you together with others who are arriving and leaving at the same time, so you can get the best rate on the airport shuttle and so we can make arrangements for the most economical bus to Dulles. As soon as you have made these arrangements, please let me know at *triller7@verizon.net*. Shuttle service is available without reservation at the Richmond airport but the rate is better if four or more are traveling together. The fee drops from \$28.75 to \$12 per person in a group of four. Payment for the service can be made by cash or credit card paid to the driver at the time of your trip.

If you should have any difficulty making your hotel reservations, particularly if you are booking a room for the days before or after the convention ends and you are told that there are no rooms available at the convention rate, you may contact our hotel liaison, Karisa Vinegra, who can be reached at (804) 281-5970. Or if you prefer, I will be happy to contact her for you. Only small room blocks have been set up for the days before April 9 and after April 12, but this does not mean they cannot be added where necessary until our booking deadline which is 12 noon, March 11.

From the four points of the compass – getting there!

And now let me tell you how to get to the Sheraton Richmond West Hotel. A Mapquest search is a good idea for most travelers who do not have GPS on board, but I'll spell out a few tips for you anyway. Richmond is intersected by I-95 which runs north and south, and by Route 64 which runs east and west. The hotel is located just south of Route 64 on the west side of I-95.

From I-95 North or South take exit 79 onto Route 64 West (**do not take bypass Rt. 295**), then take exit 183B Broad St. East. Turn left at the first light into the Brookfield complex. From Route 64 take exit 183 to Route 250 East, Broad Street. Turn left at the first light into the Brookfield complex. From Richmond International Airport take Route 64 West, then follow above directions. (20-minute drive from airport.)

We'll look forward to seeing all of you in Richmond with as many flowers as you can bring for the show. It is going to be a wonderful convention, one you won't want to miss. ☘

www.washingtondaffodilsociety.org/ADS2008convention.htm
www.daffodilusa.org

2008 ADS DAFFODIL SHOWS

Eileen L. Whitney
Awards Chairman

The American Daffodil Society will have a busy schedule for 2008. Even with the number of shows postponed until 2009, there are forty-two shows! Try to visit the new shows in Jeffersonville, IN, and Seattle, WA, as well as those in your area. With all the stormy weather most of us have experienced across the country, a daffodil show is just the ticket to lift one's spirits. Enjoy!

But don't drive a long distance to a show without checking first, because one never knows, especially about the weather. And if your show should be cancelled, notify the Awards chairman quickly. ☘

March 08-09, 2008, Dallas, Texas: Texas Daffodil Society at Dallas Arboretum, 8617 Garland Road, Dallas, TX. Contact: Rod Armstrong, 7520 England Drive, Plano, TX 75025; (972) 517-2218; rla1944@verizon.net

March 08-09, 2008, Livermore, California: Northern California Daffodil Society at Alden Lane Nursery, 981 Alden Lane. Contact: Kirby Fong, 790 Carmel Avenue, Livermore, CA 94550, (925) 443-3888, kfong@alumni.caltech.edu

March 15, 2008: Southern Regional Daffodil Show, Clinton, Mississippi: Central Mississippi Daffodil Society at Alumni Hall gymnasium, Mississippi College, Clinton, MS 39056. Contact: Loyce McKenzie, 249 Ingleside Drive, Madison, MS 39110, (601) 856-5462. Lmckdaffodils@aol.com

March 15, 2008, Oswego, Oregon: Oregon Daffodil Society at the Oswego Heritage House (downtown Lake Oswego), 398 Tenth Street, Lake Oswego, OR 97035. Contact: Kirsten Vollan, 1984 Wembley Park Road, Lake Oswego, OR 97034, (503) 753-8574, Kirstenvollan@gmail.com

March 15-16, 2008, Atlanta, Georgia: Georgia Daffodil Society and North Georgia Council of Flower Show Judges at the Atlanta Botanical Garden, Day Hall, 1345 Piedmont Ave, NE, Atlanta, GA 30309. Contact: Bonnie Campbell, 590 Sandy Creek Road, Fayetteville, GA 30214, (770) 461-7066, SHADE007@bellsouth.net

March 15-16, 2008, Murphys, California: Northern California Daffodil Society at Kautz Ironstone Vineyards. Contact: Bob Spotts, 409 Hazelnut Drive, Oakley, CA 94561, (925) 625-5526, *Rspotts@netvista.net*

March 22, 2008, Barco, Currituck County, North Carolina: The Northeastern North Carolina Daffodil Society at the North Carolina Agriculture Cooperative Extension Facility, Rt 158 Barco, North Carolina. Contact: Clay Higgins P.O. Box 369, Harbinger, NC 27941, (301) 814-4206 (nights 240-632-0002); *chiggins@comcast.net*

March 22-23, 2008, Albany, Oregon: Oregon Daffodil Society at Heritage Mall, 1895 East 14th Street, S.E., Albany, OR 97321. Contact: Peggy Tigner, 27861 Pine View Road, Brownsville, OR 97327, (541) 466-3429, *tigner@centurytel.net*.

March 22-23, 2008, Pacific Regional Show, Fortuna, California: Fortuna Garden Club at River Lodge Conference Center, 1800 Riverwalk Drive, Fortuna, CA. Contact: Dian Keesee, 1000 Angel Heights Avenue, Fortuna, CA 95540, (707)725-2281, *diankeesee@sbcglobal.net*

March 29, 2008, Conway, Arkansas: Arkansas Daffodil Society, Library of Faulkner County, 1900 Tyler Street, Conway, Arkansas. Contact: Kay Mayes, 7 Deerwood Drive, Conway, AR 72034-6112, (501) 329-8201, *mkcalvert@earthlink.net*

March 29, 2008, Jeffersonville, Indiana: Indiana Growers South/Leota Barn at St. Paul's Episcopal Church, corner of Walnut Street and Market Street, Jeffersonville, IN. Contact: Sue Bartle, 107 Nashua Drive, Clarksville, IN 47129, (812) 945-8219, *suebartle@att.net*

March 29-30, 2008 Nashville, Tennessee: Middle Tennessee Daffodil Society at Cheekwood Botanic Gardens, 1200 Forrest Park Drive, Nashville, TN 37205. Contact: Ann McKinney, 5134 Remington Drive, Brentwood, TN 37027, (615) 377-6848, *ateamTN@aol.com*

March 29-30, 2008, Knoxville, Tennessee: East Tennessee Daffodil Society at the University of Tennessee Agriculture Campus, Ellington Plant Science Auditorium, Knoxville, TN. Contact: Lynn Ladd, 1701 Westcliff Drive, Maryville, TN 37893-6301, (865) 984-6688, *lladd1701@bellsouth.net*

March 29-30, 2008, Gloucester, Virginia: Garden Club of Gloucester at Page Middle School, Route 17 South, Gloucester, VA. Contact: Sue Zima, 1784 Sawgrass Pointe Drive, Hayes, VA 23072, (804) 642-5270, *sueannz@aol.com*

April 02-03, 2008, White Stone, Virginia: The Garden Club of Virginia's 74th Annual Daffodil Show at White Stone Church of the Nazarene, 57 Whisk Drive, White Stone, VA. Contact: Candy Carden

(Mrs. William T.), P.O. Box 310, Kinsale, VA 22488, (804) 472-3508, cancarden@aol.com or Suzanne LaPrade (Mrs. Carter), 45 Pinewood Court, Lancaster, VA 22503, (804) 435-7088, laprade@cabelfirst.net
April 5, 2008, Seattle, Washington: Seattle Garden Club Daffodil Show at the Graham Visitors Center, 2300 Arboretum Drive East, Seattle, WA 98112. Contact: Marilee Ahalt, 9204 SE 57th Street, Mercer Island, WA 98040, (206) 230-9854, Come2ahalt@aol.com

April 05-06, 2008, Amity, Oregon: Oregon Daffodil Society at Amity Elementary School gymnasium, 302 Rice Lane, Amity, OR. Contact: Nancy Ellis, 16501 S.E.Fairview, Dayton, OR 97114-8620, (503) 868-7507, Ellis16501@cs.com

April 05-06, 2008, Cincinnati, Ohio: Southwestern Ohio Daffodil Society (SWODS) at Cincinnati Zoo and Botanical Garden, Treetops Room, 3240 Vine Street, Cincinnati, OH 45220. Contact: Linda Wallpe, 1940 Gregory Lane, Cincinnati, OH 45206, 513-221-4140, Lwallpe@cinci.rr.com

April 05-06, 2008, Princess Anne, Maryland: Somerset County Garden Club at the Teackle Mansion, Princess Anne, MD 21853. Contact: Kathy Green, 31150 Dublin Road, Princess Anne, MD 21853, (410) 651-0556, fultonacres@aol.com or Gail Simpkins, 13285 Renshaw Road, Princess Anne, MD 21853, (410) 651-0208, gailonthehill@aol.com

April 05-06, 2008, Grey Summit, MO: St. Louis Daffodil Society, Shaw Nature Reserve, Carriage House, Grey Summit, MO 63039. Contact: Beth Holbrooke, 1538 Ross Avenue. St. Louis, MO 63146, (314) 434-6152, BethHolbrooke@aol.com

April 05-06, 2008, Wheaton, Maryland: Washington Daffodil Society at Brookside Gardens, 1800 Glenallan Avenue, Wheaton, MD 20902. Contact: Dorothy Sensibaugh, 7550 Wigley Avenue, Jessup, MD 20794, (41) 799-9193, mysunnydot@aol.com; Tom Taylor, 8192 Bright Meadows Lane, Dunn Loring, VA 22027, (703) 698-8636, tom1938@msn.com.

April 08, 2008, Upperville, Virginia: Upperville Garden Club Daffodil Show at Buchanan Hall, 8649 John S. Mosby Highway, Upperville, VA 20184. Contact: Pam Covington, P.O. Box 431, Upperville, VA 20184, (504) 592-3886, pcovington@rstartmail.com, Alex Woodson, 35653 Millville Road, Middleburg, VA 20117, (540) 687-6510; alexwoodson@aol.com

April 10-11, 2008, Richmond, Virginia. ADS National Show, the Sheraton Richmond West Hotel, 6624 West Broad Street,

Richmond, VA 23230. Contact: Delia Bankhead, 118 Chickadee Circle, Hendersonville, NC 28792, (828) 697-8122, *Bankhead@bellsouth.net*

April 11-12, 2008, Edgewater, Maryland: District II, Federated Garden Clubs of Maryland at Historic London Town House and Gardens, Edgewater, MD. Contact: Marie Coulter, 342 Prestonfield La., Sevena Park, MD 21146-1512, (410) 647-8971, *Frankandmarie@verizon.net*, or Lissa Williamson, 403 St. Ives Drive, Severna Park, MD 21146, (410) 987-9661, *ERW510@aol.com*

April 11-12, 2008, Lehi, Utah: Thanksgiving Point Daffodil Show, 3003 North Thanksgiving Way, Lehi, UT 84043. Contact: Mary B. Durtschi, P.O.Box 88, 1295 Grant, Stockton, UT 84071, (843-1422, *Marybdurtschi@msn.com*

April 12-13, 2008, Salt Lake City, Utah: Red Butte Garden Daffodil Show, University of Utah, 300 Wakara Way, Salt Lake City, UT 84108. Contact: Mary B. Durtschi, P.O.Box 88, 1295 Grant, Stockton, UT 84071, (435) 843-1422, *Marybdurtschi@msn.com*

April 12-13, 2008, Wichita, Kansas: Wichita Daffodil Society at Botanica, the Wichita Gardens, 701 North Amidon, Wichita, KS. Contact: Margie Roehr, 594 North Broadmoor, Wichita, KS 67206, (316) 683-9158

April 14, 2008: Washington, Pennsylvania: Daffodil and Hosta Society of Western Pennsylvania at the Washington Crown Center Mall, 1500 West Chestnut Street, 1-70- and US 40, Washington, PA 15301. Contact: Suzanne Powers, 167 Markham Drive, Mt. Lebanon, PA 15228, (412) 355-8499, *powers_scup.edu*

April 15, 2008, Rye, New York: Little Garden Club of Rye at The Osborn Retirement Community, 101 Theall Road, Rye, NY 10580. Contact: Robin Russell, Two Flagler Drive, Rye, NY 10580, (914) 967-8044, *rdhr@mindspring.com*, Karen O'Brien, 53 Crawford Road, Harrison, NY 10528, (918) 921-0507

April 15-16, 2008, Chillicothe, Ohio: Adena Daffodil Society Show at the Trinity Methodist Church, 82 East Main Street, Chillicothe, OH. Contact: Mary Ellen Sheridan, 83 East Fourth St, Chillicothe, OH 45601, (740) 775-7595, no e-mail, or Karen Berry, 469 Happy Hollow Road, Chillicothe, OH 45601, (740) 775-5664, *DaffodilMom@hotmail.com*

April 17-18, 2008, Indianapolis, Indiana: Indiana Daffodil Society at Holliday Park Nature Center, 6333 Springmill Road, Indianapolis, IN. Contact: Suzy Wert, 7350 North Illinois Street, Indianapolis, IN 46260, (317) 259-0060, *limequilla@aol.com*

April 19-20, 2008, Columbus, Ohio: Central Ohio Daffodil Society at Franklin Park Conservatory, 1770 East Broad Street, Columbus OH. Contact: Phyllis L. Hess, 3670 East Powell Road, Lewis Center, OH 43035-9530, (614) 882-5720, dafflyphyll@hotmail.com

April 19-20, 2008, Kennett Square, Pennsylvania: Delaware Valley Daffodil Society at Longwood Gardens, 1001 Longwood Road, Kennett Square, PA 19348. Contact: Anne Howe, 7 Surrey Lane, Downingtown, PA 19335-1507, (610) 458-5291, wahowe@verizon.net

April 22-23, 2008, Middle Atlantic Regional Show, Towson, Maryland: Maryland Daffodil Society at The Shops at Kenilworth Mall, 802 Kenilworth Drive, Towson, MD 21204. Contact: Meredith McDonagh, 710 Hampton Lane, Towson, MD 21286, (410) 583-5509, meredy@comcast.net, Jane Lynn, 2104 Chapelwood Court, Lutherville, MD 21093, (410) 252-2575, JRL0408@comcast.net

April 23-24, 2008, Greenwich, Connecticut: Greenwich Daffodil Society at The Boys and Girls Club of Greenwich, 4 Horseneck Lane, Greenwich, CT. Contact: Lyn Hurlock, 46 Byram Drive, Greenwich, CT 06830, (203) 661-5592, hurloma@aol.com

April 26-27, 2008, Glencoe, Illinois: Midwest Daffodil Society at the Chicago Botanical Garden, 1000 Lake Cook Road, Glencoe, IL 60022. Contact: George Dorner, 20753 Buffalo Run, Kildeer, IL 60047, (847) 438-5309, george@dorners.net

April 26-27, 2008 Nantucket, Massachusetts: Nantucket Garden Club at the Coffin School, 4 Winter Street, Nantucket, MA. Contact: Mary Malavase, P.O. Box 1183, Nantucket, MA 02554, (508) 228-4097, mmalavase@comcast.net

April 26-27, 2008, Youngstown, Ohio: Fellows Riverside Gardens Daffodil Show at Fellows Riverside Gardens Mill Creek MetroParks, 123 McKinley Avenue, Youngstown, OH 44509. Contact: Keith Kaiser, 123 McKinley Avenue, Youngstown, Ohio 44509, (330) 740-7116, kkaiser@cboss.com

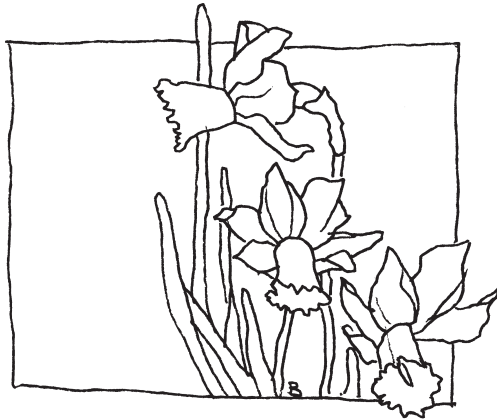
April 26-27, 2008, Northeast Regional Show, Chambersburg, Pennsylvania: Chambersburg Garden Club and Tuscarora Daffodil Group at First Lutheran Church, 43 West Washington Street, Chambersburg PA 17201. Contact: Richard Ezell, 334 Baltimore Street, Gettysburg, PA 17325, (717) 334-2304, brownezell@earthlink.net

April 30, 2008, Shelter Island, NY: Garden Club of Shelter Island, St. Mary's Parish Hall, St. Mary's Episcopal Church, 26 St. Mary's Road, Shelter Island Heights, NY. Contact: Patricia Shillingsburg, P.O. Box 3032, Shelter Island, NY 11964, (631) 749-2616, pat@takus.com

May 03-04, 2008, West Boylston, Massachusetts: Seven States Daffodil Society at Tower Hill, West Boylston, MA. Contact: Dianne Mrak, 72 Bay View Road, Dover, NH 03820, (603)343-5267, Diannemrak@aol.com

May 3-4, 2008, Minneapolis, Minnesota: Daffodil Society of Minnesota and Bachman's at Bachman's Heritage Room, 6010 Lyndale Avenue South, Minneapolis, Minnesota 55419. Contact: Michael Berrigan, 2149 Hallmark Avenue North, Oakdale, MN 55128, (651) 779-6372, mrberriagan@mmm.com

May 03-04, 2008, Reston, Virginia: Washington Daffodil Society's Third Annual American Pie Eater's Show at St. John Neumann Catholic Church, 11900 Lawyers Road, Reston, VA 20191. Contact: Chriss Rainey, 2037 Beacon Place, Reston, VA 20191-4842, (703) 391-2073, triller7@verizon.net



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Before the Sun Burns It, Bag It

Richard Ezell
Gettysburg, PA

I intend to make some of the promising looking daffodil umbrellas delineated by Harold Koopowitz on pages 114 and 115 of the December issue of the *Daffodil Journal*.

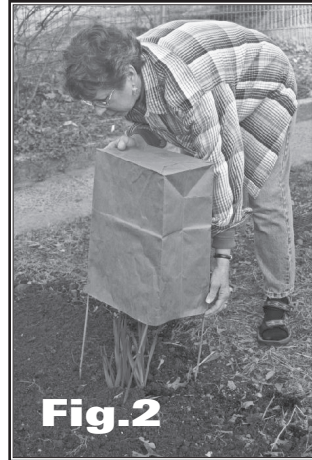
Some of you might also like to try an even quicker and easier approach that I've used successfully for many years, since being shown how by the late Phil Phillips of New Zealand. All you need to shelter a bloom (two or three if close together) is a supermarket paper bag and four slender sticks two to three feet long. For years I cut young branches of ailanthus trees growing in a wicked thicket near my home. Now, having lost my proximity to weedy trees, I use bamboo stakes about 28 inches long, which can be bought in packets at most garden centers and Home Depots.

Sun-sensitive reds or pinks retain color beautifully under these supermarket pup tents, and trumpets will expand and smooth out for several days thus shielded.

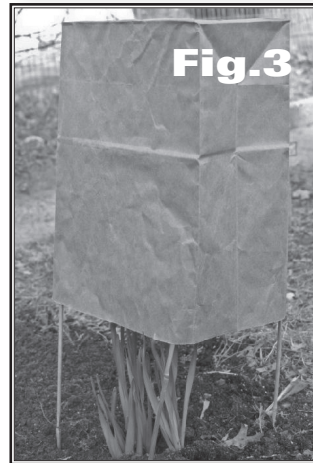
You simply thrust 4 stakes into the soil in a rectangle around the daffodil (Fig.1) It is important that the stakes be embedded just the right distance apart (blooms should not touch the bags) and with a slight outward and upward slant as to put a bit of tension on the bags. This will cause them to stay in place in light to moderate winds.



Then slip the bag down over them. (Fig. 2) If rain is expected, double-bagging will stand up to any downpour.



Depending on the temperature, your whim, or the lengths of your stakes, you may push the bag all the way to the ground or just enough to shade the bloom. (Fig. 3) ❁



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What is White Balance, and Why Does It Matter?

John I. Castor

Livermore, CA

Daffodilians love to exchange photos; it is how we learn about the new cultivars. And one of the most important aspects of a flower photo is the fidelity of the color. After all, color is one of the hybridizer's main goals. When we look at the color photo we are critically examining the color as part of deciding how much we like the cultivar, and we expect the color reproduction to be as faithful as possible to the original. For a picture of a scene that includes daffodils this is perhaps not too important, but it is an issue for the portraits of individual blooms, as in a show.

Why is getting the right color hard?

The problem is that the color "red", for instance, means different things to a receptor in our eye and to a sensor in a digital camera. There is a range of wavelengths that we call red, and different sensors respond with varying efficiency to them. The firmware in the camera, and our computer software, try to do the math to take the different efficiencies into account, with fair to good success.

What is white balance?

It gets worse when the light falling on the object is unusual, that is, unlike daylight. The math I mentioned is based on knowledge or a guess of what kind of light it is. Taking this into account is called applying "white balance." The camera most often does "Auto" white balance, which is to say to itself, "The average color in this picture should be white," and compensate accordingly. In a picture with reds and greens and yellows and not very much white, this often looks terrible. It is almost always possible to set the camera to "Daylight" or "Tungsten" or "Flash" white balance before taking the picture. This will work better than "Auto." But you have to remember to set it back. Auto white balance does work fairly well with flash pictures, but the drawback of flash is that the lighting appears harsh and flat unless diffusers or indirect flash are used, which is another story.

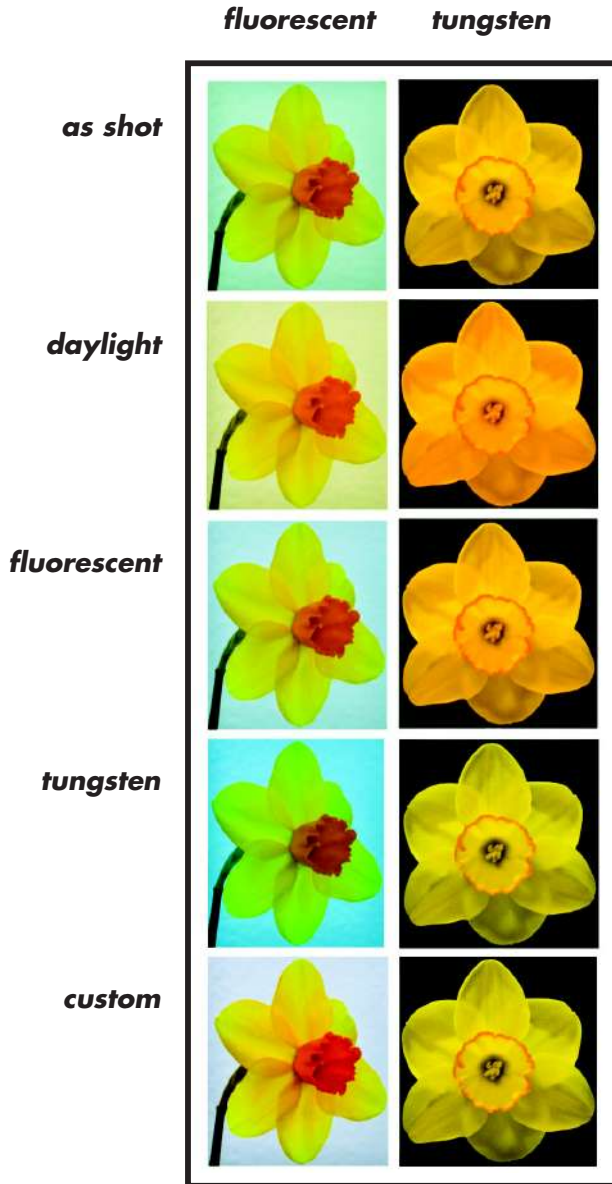


Figure 1. Appearance of two images converted from a RAW file with different white balance settings, as indicated down the left. The left image was shot with fluorescent light; the one on the right with tungsten (incandescent) light.

Can I shoot first and fix the white balance later?

Yes, if you shoot RAW. What is that? In the RAW format the value sensed in each pixel is recorded as-is, without converting to RGB values in a standard color space (see below). In many digital single-lens reflex cameras, as well as some point-and-shoot cameras, there is an option to record the image as RAW instead of, or in addition to, the usual RGB JPEG file. A very useful ancillary benefit is that more bits may be used per pixel in the RAW file than the 24 bits in a JPEG file; this means more exposure latitude – you can underexpose by two or three stops and still have a decent picture. The software from the camera manufacturer that you use to download the images to your computer most likely knows about RAW files and will open a dialog when it encounters one. This will let you try different white balance settings and preview the result before saving the image to disk. If you use Photoshop CS or Photoshop Elements then Adobe Camera RAW will open up with your RAW file. This gives quite a few options for adjusting the image before the main program goes to work on it. The important ones are Temperature and Tint. Temperature, expressed in degrees Kelvin, goes from 2000 (very red light) to more than 6000 (blue light). If your picture looks too red, select a low number; if it's too blue use a high one. But sometimes the red-blue balance is OK but the picture looks green (when taken under fluorescents, for example). Then you should put in a positive Tint value, and adjust until the green goes away. If there is a patch that should be white in the picture, Adobe Camera RAW has an eyedropper tool that you can use. Click the patch with the eyedropper, which adjusts both Temperature and Tint to make the feature white.

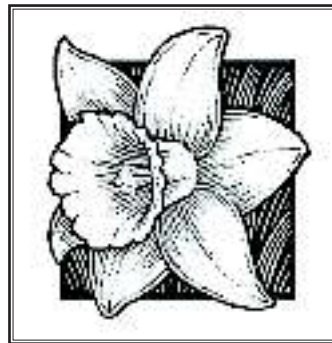
Figure 1 shows the effect of varying the white balance settings with the same RAW file. Similar differences would arise from changing the white balance setting in the camera when the picture is taken. The left-hand column of images shows different versions from one photo shot under fluorescent lights. The “as-shot” white balance is very close to “fluorescent”, as perhaps it should be. But this seems a little too cool. The daylight conversion is too warm, and tungsten is biliously green. Taking the fluorescent conversion as a starting point then raising the temperature a bit, and sliding the tint in the + direction to reduce the green tinge, gave the custom result on the bottom, which I think is the best. The photo in the right column was taken under incandescent lights (tungsten). For this one, “as-shot” looks a lot like fluorescent, not tungsten, and both it and daylight and fluorescent are much too orange. Using the “tungsten” white balance gives a reasonable result. With just a little more warmth it becomes the final image at the bottom.

What is a color profile and why do I want one?

Every image file has an implicit statement, “What I really mean by ‘red’ is this . . . ,” connecting the RGB values in the file to a standard system. Profiles also exist for computer monitors and printers, and have been in use on Macintosh and Windows 2000 and XP computers for several years. The standard system I referred to is called a color space. Some of the common color spaces are sRGB, agreed upon by printer manufacturers and some camera makers, Adobe RGB, and Apple RGB. Some color spaces, like sRGB, constrict the range of colors more than others. A really bright green, or a dark, purplish red, may be impossible to represent in the sRGB space, but may be possible in Adobe RGB. You probably get to select the color space your camera will use, and the camera will record the profile information in the JPEG or RAW file. The consistent use of color profiles in the camera, editing software, monitor and printer should ensure that the color you see on the screen and in the print matches the original. This whole system sometimes works well, and you get the color you want. Even when there are flaws, it leaves only small things for you to fix.

What is my best shot at getting good colors?

Use RAW if your camera allows it. Tweak the white balance settings for each image in your photo editing software. If it is convenient, use good, white artificial light like 5000 Kelvin floodlights. (The white balance operation may spoil some colors when the corrections are quite large.) A useful trick is to make sure that there is a small area of white or neutral gray in the image that can be used to make color adjustments with the eyedropper tool; it can be edited out later. Use color profiles if you can, and use the Adobe RGB color space, not sRGB. If parts of the image are still not right, use the abundance of selecting and color-correcting tools in Photoshop or Elements. Good luck! ❁

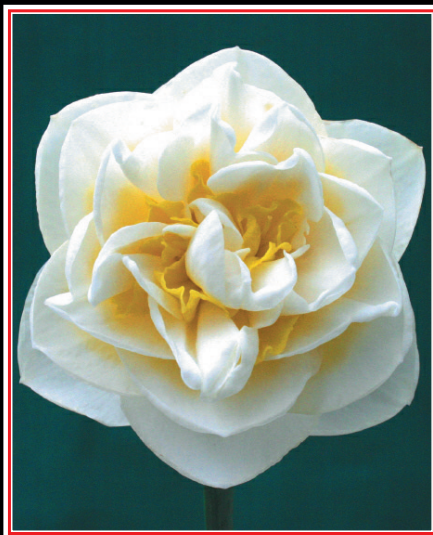


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Beguiled by the Upper Divisions: Exploring The Havens Award

Ray Rogers

North Brunswick, NJ

It's a wonderful daffodil world we live in, with all of those colorful and precisely formed trumpets, large cups, and small cups to display in the garden, in vases, and perhaps on the show tables. There are so many pleasures to be savored and ribbons to be won. . . now wait a minute! There are other mighty toothsome *Narcissus* out there besides the Big Boys of Divisions 1 through 3, such as the doubles (Div 4), the split-cups (Div. 11), the misfits (by which of course I mean the miscellaneous daffodils of Div. 12), and the species (Div. 13), not to mention those intriguing miniatures and historic.

And then there are the highly diverse daffodils belonging to the so-called "Upper Divisions," namely Divisions 5 through 10. Who among us chooses to exclude from our gardens the dancing triandrus (Div. 5), the animated, birdlike cyclamineus (Div. 6), the predominantly gregarious (multi-floreted, that is) and often dreamily fragrant jonquillas and tazettas, (Divs. 7 and 8), and the sparkling and bright-eyed poeticus (Div. 9)? Admittedly, not many of us grow more than one or two members of Div. 10, the standard bulbocodiums, ('Hen's Teeth' would make a fitting cultivar name). But as a whole, Divisions 5 to 10 contain an embarrassment of riches.

Daffodil enthusiasts in other times and lands have understandably embraced the Big Boys and the doubles almost as *sine qua nons*, to the near exclusion of other divisions. However, plenty of people in the daffodil world have also realized the charm (and ribbon-winning potential) of the Upper Divisions. One American hybridizer who took to them in a big way was Grant Mitsch, who inspired his daughter, the generous and indefatigable Elise Havens, to pick up and carry the standard. In recognition of their enthusiasm and efforts, in 1973 the ADS created the Havens Award (indicated on the ribbon as the "Elise Havens Species Hybrid Collection"), given to the best collection of 12 standard daffodils drawn from at least three divisions from Divs. 5 to 10.

I for one am glad this award was created, because the Havens was the first big collection award I checked off on my ADS award "life list" in 2007. Twice, to be more exact, I'm pleased to relate. It seems other

exhibitors have been embracing the Havens recently as well, because the award was presented to 23 entries in shows across the country in 2007, a number roughly double than in each of the previous three years. Why the spike in popularity? It's hard to say, but I – and apparently others – hope the trend continues.

The Upper Divisions hold appeal for me because of their appealingly obvious deviations from the norms applied to the Lower Divisions, and because of their potential to win an ADS collection award. I admit it: my perception that the big competitors avoid the Havens in favor of the Bozievich, Throckmorton, and the Quinn led me to try my relatively untested hand at a Havens entry at the Greenwich, Connecticut Show in 2007. To my small surprise and greater pleasure (mixed with nervous anticipation), at the beginning of judging my entry stood alone in its class, and soon I was celebrating winning the blue ribbon and in turn the red Havens ribbon. About a week later, another Havens ribbon joined its brother on my ribbon wall, that one won at the Seven States show in Massachusetts. Was it beginners' luck or savvy selection and staging? No doubt some of the former played a part – they were my first two entries, after all – but I like to think that studying the efforts of the masters at previous shows and in the *ADS Journal* paid off, too.

From other exhibitors' collections I've observed superb illustrations of balanced flower sizes and color placement, two elements that without question help create a pleasing display and catch the judges' eyes. But since I'm a newbie and a bit of an iconoclast, in 2007 I decided to try out a couple of features I thought would appeal to the judges and show visitors. Instead of placing the flowers in two almost perfectly parallel rows, at Greenwich I formed the upper row into a gentle arch, and the Seven States entry was composed of two parallel arches. See the photos of both entries on page 224.

Here are some suggestions for staging a Havens entry: If a triandrus or jonquilla cultivar (such as 'Sunday Chimes' 5W-W or 'Pipit' 7YYW-W) ideally produces more than one flower to a stem, try to include multi-floreted examples instead of ones with a single flower, but avoid freakishly populated and bunched-up ones. For the tazettas, study which cultivars normally produce a few flowers per stem (such as 'Bright Spot' 8W-R) versus a whole head of them (consider 'Avalanche' 8W-Y), then include typical examples. Cyclamineus and poeticus are acceptably shown with only one flower per stem, so choose your finest blue-ribbon examples from among them. Include one or two that break the typical mold for the

Havens Award winners in a pair of 2007 ADS shows



Ray Rogers – Greenwich, Connecticut

Back row: 'Pipit' 7 YYW-W, 'Aspasia' 8 W-Y, 'Gold Chain' 7 Y-Y,
'Limequilla' 7 W-W, 'Falconet' 8 Y-R, 'Russian Chimes' 5 W-W

Front Row: 'Dainty Miss' 7W-GWW, 'The Alliance' 6 Y-Y, 'Mission Bells' 5 W-W,
'Intrigue' 7 Y-W, 'Sunday Chimes' 5 W-W, 'Rapture' 6 Y-Y

Photograph: Ray Rogers



Ray Rogers – Seven States Show, Tower Hill, Massachusetts

Back row: 'Gold Chain' 7 Y-Y, 'Pipit' 7 YYW-W, 'Stratosphere' 7 Y-O.
'Aspasia' 8 W-Y, 'Falconet' 8 Y-R, 'Sunday Chimes' 5 W-W

Front Row: 'Petrel' 5 W-W, 'Puppet' 5 Y-O, 'Campion' 9 W-GYR,
'Elizabeth Ann' 6 Y-GWP, 'The Alliance' 6 Y-Y, 'Ringing Bells' 5 W-W

Photograph: Ray Rogers

division, such as ‘Stony Brook’ 6W-YYP or ‘Vienna Woods’ 9W-R. No matter the division or cultivar, make sure every flower and floret has six well-formed perianth segments and neatly formed cups, and check that there are no duplicates! Remember also that the entry must be drawn from standard cultivars from Divisions 5 through 10: absent-mindedly including larger-flowered miniatures or attractive and compatible-looking examples from excluded divisions (such as ‘Bittern’ 12Y-O or *N. poeticus* var. *recurvus*, which is in Div. 13, not Div. 9) will deep-six your chances for legally winning any ribbon.

Which other sorts of Havens entries might be composed at future shows? I look forward to creating a Loyce McKenzie-style Havens entry with ten widely diverse jonquillas and one each from two other divisions (during midseason or later). Maybe I’ll be able to do one with ten variously colored cyclamineus and two others. That would most likely happen in the earlier part of a season, although my refrigerator has done yeoman service in holding generally earlier Division 6 blooms for later shows. A late-season entry almost certainly would be composed mostly of normally late poeticus, with perhaps a later triandrus, jonquilla, or few-flowered tazetta, such as ‘Highfield Beauty’ 8Y-YYO.

Others that I’d like to offer up include all-white, all-yellow, and all reverse-bicolor groupings, perhaps one with nothing but pink cups (I can dream, can’t I?), and maybe some made up of all multi-floreted or single-flowered stems.

Here’s to many of us making lots of Havens entries in 2008 and beyond! ❁



A Journey of Discovery Deep Into Division 10

Jon Kawaguchi
Alameda, California

I live in Alameda, California, on an island on the east bay of the San Francisco Bay Area in Northern California. Alameda is about 10 miles east of San Francisco. The climate zone is 10 with a Mediterranean climate. Winters are sunny and mild and summers are cool and foggy. Average rainfall is 22 inches/year, from October to April/May. I can grow the Hoop Petticoats outdoors without protection.

I like the *Bulbocodium/Cantabricus/Romieuxii* groups for a number of reasons. 1.) I've always thought the shape of the flower with its insignificant perianth segments and prominent corona was so different from what people think is the typical daffodil. 2.) They come in different shapes and sizes. 3.) They are easy to grow in my area. 4.) Most are miniature in size and are perfect for growing in pots. I can grow many more of these miniatures than standards in my small backyard. 5.) The blooming season begins in November and ends in April/May. 6.) There aren't as many people that grow the Division 10 cultivars as those who specialize in other divisions.

My Division 10 collection began in the fall of 2003. My first cultivars were from Nancy Wilson: 'Julia Jane,' 'Kholmes,' 'Nylon Clone,' 'Smarple,' and 'Sporiot.' The only Division 10 that bloomed that year was 'Nylon Clone.' A year later, I acquired a few more cultivars from Nancy Wilson: Walter Blom's 'Chinese Ivory,' 'Peppermint,' and 'Silver Palace.' I joined the ADS and NCDS and went to the NCDS Fall Bulb Raffle in November of 2004. Bob Spotts was very helpful in steering me to the miniatures and the Division 10 Cultivars. I was able to get 3 more Division 10 cultivars: 'Eye Spy,' 'Little Soldier,' and 'Orclus.' I didn't know anything about them. The only reason I got them was they were classified as Division 10.

When I got home, I tried to find information by searching the Internet and didn't find much information or photographs. I had James Wells' book but he only discussed a small number of them. Shortly, thereafter, Bob Spotts informed me about Daffnet and I joined. I asked a few questions about *Bulbocodiums* and received some information about these cultivars. This was the beginning of my journey into finding all the Division 10 cultivars which existed.

Beginning in 2005, I used the ADS Miniature List as my first guide and found there were 20 Division 10s listed. I also discovered that the

RHS was responsible for registering daffodil cultivars and emailed Sally Kington asking if there was a list of Division 10 cultivars. A few days later, she sent me a listing of known Division 10 cultivars.

With my list of known Division 10 cultivars, I began my search. I began to write to growers and asked for their catalogs, searched the Internet for other growers, and asked people known to grow *bulbocodiums*. Daffodil catalogs began to arrive and daffodil growers' web sites had their catalogs listed. I located a number of sources: Nancy Wilson, Cascade Daffodils, Cherry Creek Daffodils, Glenbrook Bulb Farms, Hill View Rare Plants, Potterton Nursery, Bramcote Bulbs, etc. After looking at catalogs, *ADS Journals*, and *RHS Yearbooks*, I came up with 75 named cultivars. This included registered, non-registered, newly released cultivars, and some that people were thinking of releasing and registering.

Up to this point, I had 11 cultivars in my collection. Also during this period of finding information and sources for available cultivars, I was still searching for good photos of the cultivars but not finding many. (DaffSeek didn't yet exist.). Whenever someone sent a picture of a Hoop Petticoat to Daffnet, I would write to them about it. This is how I began to correspond with Brian Duncan, Mary Lou Gripshover, Dave Karnstedt, and others. When Mary Lou posted some photos of 'Muslin' on Daffnet, I asked her where she had found it and she said that she would send me some of her surplus bulbs. Was I happy!. 'Muslin' is rather scarce.

During the summer, I was able to order 25 more Division 10s. Many of them are readily available but there were a few uncommon ones. I was able to get from various sources Douglas Blanchard's Fabric Group: 'Jessamy,' 'Muslin,' 'Poplin,' 'Taffeta,' 'Tarlatan,' and 'Tiffany.' I ordered a number of the 'Nylon Group' from various sources and as expected when they bloomed all were slightly different; I was also able to get some of Glenbrook's releases: 'Fyno,' 'Gadget,' 'Galligaskins,' 'Mitimoto,' 'Olumbo,' and 'Glenbrook Ta-Julia Group.' I obtained cultivars from Nancy Wilson: 'Atlas Gold,' 'Cornish Cream,' 'Floral Feast,' 'Fresh Season,' 'Trimon Yellow,' and 'Wiyot.' Cultivars received from other sources: 'Golden Bells Group,' 'Joy Bishop,' 'Kenellis,' and 'Treble Chance.' I got an additional cultivar from Nancy Wilson that she is evaluating and thinking of registering and naming it 'Jim Wells.' At the 2005 NCDS Fall Raffle, Kirby Fong surprised me with 'Elfhorn,' an uncommon older cultivar from Alec Gray. As of the fall of 2005, my collection had grown to 36 cultivars.

In the winter of 2006, I decided to order from Down-Under, from two sources: Glenbrook Bulb Farm and Hillview Rareplants, both of Tasmania, Australia. This was a new experience trying to turn around bulbs from the Southern Hemisphere to our Northern Hemisphere. From Marcus Harvey of Hillview, I ordered one cultivar: ‘Camoro.’ I had ordered 4 cultivars from Glenbrook Bulb Farm but the package was lost in transit.

There were still many that I was having difficulty finding. I persisted with growers, asking them if they had any of the cultivars that I was looking for. Nancy Wilson had some of them. But one she had but recently lost was ‘Yellow Pet.’ She had lost it when a rat rearranged the contents of the pot. I asked a few times about various cultivars that I was searching for via Daffnet but no luck. I began to correspond with people from the U.K. and from Down-Under, asking if they had any idea where to find some of these hard to find cultivars. I got some leads but didn’t lead to anything.

So what do I do next? I thought, “Why don’t I try to contact some of the originators/registrants of the ones that I am still searching for?” I used the RHS *Yearbooks* and ADS *Journals* to find a couple of addresses, and asked a couple of growers if they had addresses of specific registrants. It took some time finding some of their addresses/email. I sent out mail to many of the registrants and got replies from a good number. I got replies from John Blanchard about ‘Brocade;’ Harold Koopowitz about: ‘Fanflare;’ Robert Potterton about ‘Nettleton Circle;’ Wim de Goede about ‘Diamond Ring;’ Ian Young about ‘Craigton Gem’ and ‘Don Stead;’ Ray Cobb about: ‘Yellow Pet;’ Rannveig Wallis about ‘Connie Greenfield’ and ‘Prolific;’ and Walter Blom about ‘Little Laine.’ All of these people were very helpful and informative.

I discovered that some of these named cultivars were lost, including ‘Fanflare’ and ‘Nettleton Circle.’ John Blanchard wrote that he didn’t have ‘Brocade’ and didn’t know of anyone who had it. A couple of other people mentioned that ‘Brocade’ could still exist in someone’s collection. Good news! Some of these growers had some of the cultivars that I was searching for.

During 2006, a couple of growers and registrants decided to release named cultivars. Ray Cobb was going to release ‘December Gold,’ Ian Young had released 2 additional cultivars naming them ‘Craigton Clanger’ and ‘Craigton Clumper,’ and Robert Potterton released ‘Nylon Yellow.’ All were available. Along with the growers that I had ordered in previous years, I was able to obtain an additional 19 cultivars for my fall 2006 orders. Ones that I received were: Nancy Wilson: ‘Trimon White,’ and

Walter Blom's 'Apollo Gold,' 'Classic Gold,' 'New Charm,' 'Wedding Morn.' United Kingdom: 'Connie Greenfield,' 'Connie #1,' 'Connie #2,' 'Craigton Clanger,' 'Craigton Clumper,' 'Craigton Gem,' 'December Gold,' 'Don Stead,' 'Hat,' 'Lee Martin,' 'Montserrat,' 'Nylon Yellow,' and 'Yellow Pet.' Netherlands: 'Diamond Ring;' Tasmania: 'Camoro.' Larry Force felt sorry for me when he heard that my Glenbrook order was lost and he sent me 7 Glenbrook Ta-Julia numbered seedlings and Dave Karnstedt sent me another one. By 2006, I had in my collection 55 Division 10 cultivars.

Since I couldn't find much information about or photographs of these cultivars, I decided to take photos and compile information (which included flower and plant descriptions, blooming season, parentage, and notes), about them beginning in the fall of 2005. Another reason I began to assemble a collection of photographs for the Division 10 cultivars was the difficulty for me in distinguishing between similar Division 10 cultivars.

As my Division 10 Collection began to increase, I was able to take photographs of them. In the beginning, my photographing collection was composed of three photographs of close ups from a full face, side, and profile aspect of the cultivars. I realized that three photographs weren't enough for me in distinguishing between similar cultivars. So, my photograph collection has evolved toward taking various photographs at different blooming stages from first opening to mature flowers, as well as, photographs of the entire plant when they are in bloom.

As I began to create these picture profiles of the Division 10 cultivars in my collection, I gained a better understanding of the cultivars' growth habit, blooming period, flower size and color, etc. and was beginning to tell similar cultivars apart. These 'Picture Profiles' have enabled me to use them as a guide to determine if I have the correct cultivars, especially when I received a specific cultivar from more than one source.

Some of my favorites now are 'Camoro,' 'Connie Greenfield,' 'Craigton Clumper,' 'December Gold,' 'Diamond Ring,' 'Eye Spy,' 'Muslin,' 'Nylon Yellow,' 'Treble Chance,' 'Trimon Group' White Form, and 'Yellow Pet.'

'Camoro' (10 W-W) was bred by Henry Taylor of Great Britain. Its name was a combination of its parents: *N. cantabricus* ssp. *monophyllus*. *N. romieuxii*. It has very showy creamy-white flowers blooming from mid November to early January. Flower stems are on the taller side for the Division 10 growing to 3-4 inches. When happy, it flowers heavily and multiples well.

‘Connie Greenfield’ is a nice small early spring flowering *bulbocodium*, blooming from March to early April. The blooms are a bright yellow facing slightly upward. This nice selection was named for a well-known Alpine Garden Society (AGS) grower and exhibitor of daffodils.

‘Craigton Clumper’ (10 W-W) was selected from *N. romieuxii* by Ian Young, well known grower of small bulbs, who writes the Bulblog on the SRGS web site, and registered ‘Craigton Gem’ and ‘Don Stead.’ This cultivar was given to a few growers in 2006. This is a fall flowering Hoop Petticoat with pale yellow blooms with a bowl-shaped corona. Ian picked the name because it is a fast increaser.

‘December Gold’ (10 Y-Y) was selected by Ray Cobb, originator of ‘Yellow Pet.’ Ray selected this cultivar many years ago from a mixed lot of bulbs given to him by the late Stuart Piggins, a well known Nottingham horticulturalist and major benefactor of the Alpine Garden Society. The golden yellow blooms usually flower in December. Hence, its name. There aren’t many yellow blooming hoop petticoats blooming during December. Flower stems are strong and the bright yellow flower color remains throughout the life of the flower.

‘Diamond Ring’ (10 Y-Y) has recently become available from specialty growers. This selection was originated by Wim de Goede of the Netherlands. This is a prolific early spring bloomer with balloon-shaped bright golden-yellow flowers on short stems with prostrate foliage. These characteristics make it ideal for growing in pots, as well as in the garden.

‘Eye Spy’ (10 W-W) is one of the cultivars of the Detective Series from Rod Barwick of Glenbrook Bulb Farm, and is one of the best of the winter-blooming Division 10s. It is very much like *N. cantabricus* ssp. *cantabricus* var. *petunioides*, and it is much easier to grow. The blooms are a bright white with a green eye with flatten disc-shaped corona on stems that elongate as the flower matures.

‘Muslin’ (10 W-W) is one of the least known of Douglas Blanchard’s Fabric Group. Flowers begin to open in mid November and depending on the climate can continue blooming off and on till mid-February. The blooms are a creamy white and have fairly tall flower stems growing to 3-4 inches.

‘Nylon Yellow’ (10 Y-Y) is a winter-flowering hoop petticoat from Potterton Nursery in the United Kingdom and was first offered in 2006. The flowers are similar to the blooms from the ‘Nylon Group’ but its flower color is a bright yellow. The flower stems can grow to 5 inches and can have 2-3 blooms per bulb.

‘Treble Chance’ (10 Y-Y) is one of Potterton Nursery’s registered releases. It is a selection from Jim Archibald’s famous *N. romieuxii* JCA #805 group. This cultivar resembles ‘Yellow Pet.’ In the mid 70s, this pale cream to pale greenish-yellow flared cultivar with exserted stamens was selected from a single bulb and was designated Seedling #XXX. It took Potterton Nursery 15 years to stock several hundreds bulbs. They named it ‘Treble Chance’ after the markings on soccer coupons.

‘Trimon Group’ White Form (10 W-W) is a cross between *Narcissus cantabricus* ssp. *monophyllus* x *Narcissus triandrus* var. *triandrus*. This form was selected for its white blooms. This cultivar is a late winter bloomer and is one of the oldest Division 10 cultivars recorded (Pre-1899). ‘Trimon Group’ would not be equivalent to *N. x susannae* as *N. susannae* covers all hybrids between *N. cantabricus* and *N. triandrus*, but, ‘Trimon Group’ is a subset of this group.

‘Yellow Pet’ (10 Y-Y) was one of the cultivars that I had difficulty finding. I didn’t find any sources in the United States. This is one of the cultivars for which I had contacted the registrant, Ray Cobb. He describes this cultivar as a pale primrose yellow with the shape of *N. cantabricus* ssp. *cantabricus* var. *petunioides*; hence the name. Ray selected it from a batch of *N. romieuxii* bulbs collected by Jim Archibald.

In the winter of 2007, I placed an order with Glenbrook Bulb Farm of Tasmania for 5 additional cultivars that I didn’t have: ‘Mondieu’, ‘Kojak’, ‘Twenty Fiver’, ‘Iannon’, ‘Ben’bler’ (2007 release) another addition to Glenbrook’s Detective Series and named after Detectives Benson and Stabler in the TV Series: *Law and Order SVU*, and 10 numbered seedlings of Glenbrook Ta-Julia Group. I received the Glenbrook order in March 2007. Also, in March 2007, I received a new cultivar called ‘Pilgrim Clay’ from Graham Fleming of Keira Bulbs from Australia. ‘Pilgrim Clay’ is described as a large 2- inch white bowl-shaped flower.

For the fall of 2007, Nancy Wilson sent me ‘Silver Rains’ and ‘Julia Jane Minor.’ She said that she had gotten ‘Julia Jane Minor’ from James Wells but that it has never bloomed. She thought that I may have some luck in getting it to bloom this coming spring.

A couple of years ago, Nancy sent me a bulb labeled ‘Jim Wells,’ which she is thinking of registering in the future. From the United Kingdom, I received ‘Prolific’ and ‘Anne’(renamed ‘Tochwich Anne’). When the December *Journal* was sent out with the new cultivar registrations, Harold Koopowitz had registered ‘*Microcodium* Group.’ In the fall of 2006 he gave bulbs (previously labeled ‘*Micro-Bulbocodium*’) to interested people

at the Fall Board Meeting and the Pacific Regional Meeting. The bulbs are very small and look like one-year-old seedling bulbs; the blooms are 12mm wide (1/2 inch).

Most of the Division 10 cultivars that I have had in my collection since 2006 have bloomed. Some of the bulbs from Glenbrook Bulb Farm in 2007 and acclimating to California bloomed in early summer ('Mondieu,' 'Kojak,' and 'Iannon'.) Also, 'Prolific' bloomed in early December 2007.

For the 2008 season and beyond, I hope to obtain another four Division 10 cultivars. From Nancy Wilson, 'Little Laine,' and 2 new 2007 registrations from Walter Blom, 'China Gold' and 'Oxford Gold,' and from Keira Bulbs, 'Clay's Gold.' I may have found sources for 'Midwinter' and 'Curvaceous.' I have found sources for 73 Division 10 cultivars of the 81 on my list.

The majority of the Division 10 cultivars in my collection were from the original grower/registrant or from reliable sources that can trace their inventory to the original source. Some of the older ones, I tried to get from as many different sources I can find. I believe that most of these older ones are correctly named. 'Julia Jane' has come from a few sources, and I have difficulty verifying what is the correct one.

I like to collect all of the Division 10 cultivars which are known to exist. I know of 2 that are extinct. Harold Koopowitz lost 'Fanflare' and Robert Potterton had lost 'Nettleton Circle' before it was released. There are 6 other cultivars that I'm still searching for: 'Netia,' 'Bayonne,' 'Corbel,' 'Brocade,' 'Sombrero,' and 'Full Circle.' Except for 'Brocade,' all of the other originators/registrants are deceased. So, my search continues for the 6 remaining cultivars. These cultivars may still exist in someone's collection. If anyone has them, please contact me: mogoura@aol.com. ❀



**Jon Kawaguchi's pictures of a few
of his bulbocodium favorites**



'Connie Greenfield' 10 Y-Y



'Muslin' 10 W-W



'Eye Spy' 10 W-W



'December Gold' 10 Y-Y



'Yellow Pet' 10 Y-Y

The First Ten ADS Display Gardens

Florida

Goodwood Museum and Gardens, Tallahassee; focus: historic daffodils found on-site (prior to 1925). Web site: www.goodwoodmuseum.org

Van Beck Garden, Tallahassee; focus: Florida Daffodil Society test garden – daffodils suitable for Florida and the coastal South. Open first weekend in March; or by appointment (850) 878.9753

Georgia

Smith-Gilbert Arboretum, Kennesaw; focus: American and Grant Mitsch cultivars. Web site: <http://www.kennesaw-ga.gov/index.asp>

State Botanical Garden of Georgia – Heritage Garden, Athens; focus: daffodils grown in Georgia prior to 1900. Web site: www.uga.edu/~botgarden/heritage.html

Illinois

Chicago Botanic Garden, Chicago; focus – daffodils suitable for the region and Division 1 trumpets. Web site: www.chicagobotanic.org

Missouri

Missouri Botanical Garden, St. Louis; focus – garden and show daffodils suitable for the region. Web site: www.mobot.org

Tennessee

Historic Carnton Plantation, Franklin; focus – historic daffodils in the region prior to 1864. Web site: www.carnton.org

Cheekwood Art and Gardens, Nashville; focus – garden and show daffodils suitable for the region. Web site: www.cheekwood.org

Utah

Durtschi Garden, Stockton; focus – garden and show daffodils suitable for Utah. Open most afternoons but only by appointment (435) 843-1422

Thanksgiving Point Gardens, Lehi; focus: daffodils suitable for Utah: www.thanksgivingpoint.com/gardens/index.html

The requirements for an ADS Display Garden appear on the ADS website. For further information, please contact program chair Sara L. Van Beck at s.vanbeck@gmail.com or (404).815.0175.

...From the Executive Director's Computer

In an effort to reduce the cost of dues renewal notifications, we are requesting all members to adapt to paying their dues without being prompted, by checking the back cover of your *Journal*, which will show the date you are paid to. Please send your dues renewal right away, if you are due, or overdue to renew. Reference the inside cover of this *Journal* for dues info. Inquiries about dues are welcome. E-mail me at jager@dishmail.net, phone me at: 478/783-2153, or snail-mail me at the address shown inside the cover. You can also renew dues and purchase supplies on the ADS webstore. That address is: www.daffodilusastore.org.

The 07-08 *RHS Yearbook and Check List Supplement* is available, and priced at \$36. The most current version of our DataBank is currently available for \$35. With our wonderful DaffSeek, we may find that a DataBank is no longer an essential reference. International orders must include the cost of postage. Please check with me so we can determine the cost of sending, before placing your order. ADS show personnel, please order your entry cards **NOW!** I suggest you make sure you have plenty on hand. Last minute rush orders can be problematic, and are costly for you.

At this time, ADS is pleased to announce, we will not institute a postal surcharge for our international members. Optional airmail will still be available, but we hope it won't be necessary. We are using DHL Global for our international bound Journals, and we hope the delivery will be quick enough to negate the need for optional airmail. International members that I had advised to hold off renewing your dues until we had the delivery problem resolved... please send in your dues now. If you paid a delivery surcharge in recent months, I will extend your membership accordingly. An easy method of dues payment for international members is to utilize your credit card at the ADS webstore. If you encounter any difficulties, please e-mail me, as I have a few helpful tips.

As your daffodil concierge, I wish you a splendid spring, and am reminded of this passage from *Gone With the Wind*, by Margaret Mitchell: "Through the window Scarlett could see the bright riot of the twin lanes of daffodils bordering the graveled driveway and the golden masses of yellow jessamine spreading flowery spangles modestly to the earth like crinolines." ❀

Your daffodil concierge,
Jaydee Atkins Ager



'Wyong' 2 W-Y



'Bionic' 2 Y-R

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are available from*

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***'Wyong' 2 W-Y photograph by Kirby Fong; 'Bionic' 2 Y-O photograph by David Jackson
'Bionic' was the Popularity Poll winner.***



***Bill Gould's Evans Cup Winners
2005 ADS National Convention, St. Louis, Missouri***

Photograph: Tom Stettner



Attention ADS Convention Attendees

On Sunday, April 13, 2008 the members of the American Daffodil Society are invited to visit the home, farm, gardens and business of Brent and Becky Heath, formerly The Daffodil Mart, in Gloucester VA. The day will begin with a tour of the farm and home gardens of Brent and Becky Heath where many thousands of daffodils are planted in combination with lots of other types of bulbs and perennials. Then you'll have lunch at Brent and Becky's house, which sits on the edge of Back Creek, a tributary to the Chesapeake Bay. After lunch, there will be a seminar given by Brent, 'Undaunted Daffodils' an overview of the genus and its uses for landscaping, garden, and show. There will also be an opportunity to tour their new facility, the Bulb Shoppe, Catalogue Garden and Tropical Greenhouse.

*For more info, see your registration pack
or contact Kathy Welsh:
(703) 242-9783 / kathywelsh01@aol.com*

...*From the Editor's Worktable*

I'd like to suggest, not a new season's resolution but perhaps a suggestion. Daffodil growers deep down know that the new year does really come in March, so maybe this is a timely reminder.

Say "Thank you." Often, and specifically, and perceptively.

We're quick to take pen or mouse or cell phone in hand to object or criticize or take issue. Let us resolve, for one spring at least, to be just as quickly approving or appreciative.

People often email me, usually in connection with something else on their minds, about how much they enjoyed a particular article or a photograph in the latest *Journal*, or how much they profited from a an idea or suggestion. I try always to respond with contact information and the suggestion that they let the author or photographer or experimenter know directly, which would mean so much more.

And say thank you specifically, "Great *Journal!*" is good, but even better is "I especially liked that particular article," or the page format on the cover, or the how-to about hybridizing. And I am always amazed, when I get six such letters, how they usually target six different articles or types of features. Which is what I'd hoped the *Journal* might be – something to appeal to all the different interests of 1,400 members.

Say "Thank you" for the small things – volunteer hands in a show set-up, guidance in staging, a particularly attractive background.

Even "living legends," whom we'd assume have received much praise through the years, would appreciate another "Thank-you", or "I really liked that," or "I appreciate what you've done." They don't know they're legends. They just think they are ordinary daffodil folks who long ago found a niche and kept working away at some interest, with varying degrees of success.

I was so in awe of Dr. Throckmorton I never dared speak to him. I wish now I'd told him how much I appreciated the clarity and organization that his color coding brought to the daffodils.

Working on this issue, I have reason very specifically to be thankful to the creators of DaffSeek. Without their painstaking and organized work, the pictures for the "Pink Daffodils" section would simply not have been available, and we'd be the poorer for it.

It's a big world, this global and diverse daffodil community of ours. It can be brought closer if, the next time you feel a "thank you" bubbling up within you, you simply pass it on. ❀

Loyce McKenzie

Services and Supplies

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Rental for sets is \$20.00 for ADS members, \$25 for non-members. Please reserve sets and confirm dates at least 4 weeks in advance. Sets must be returned promptly after use, **in their original condition**. PDF programs may be downloaded free from the ADS website or purchased for \$10 on compact disc. Make checks payable to the ADS and mail with your shipping address and phone number to: Kirby Fong, 790 Carmel Avenue, Livermore, CA 94550, 925-443-3888, FAX 925-422-4205, Work 925-422-1930, kfong@alumni.caltech.edu.

The American Daffodil Society: The First Fifty Years	\$10.00 (10 or more, \$9.00 each)
Miniature Daffodil Cultivars: A Guide to Identification Illustrated in Color	20.00
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Handbook for Growing, Exhibiting and Judging Daffodils (without binder)	8.50
Daffodil Data Bank	35.00
Miniature List	on ADS website
List of Judges	order from diankeesee@sbcglobal.net
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RHS Yearbook (2007-2008 available)	36.00

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Correspondence is invited concerning out-of-print publications on daffodils.
Copies of these are sometimes available or names will be placed on want list.

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