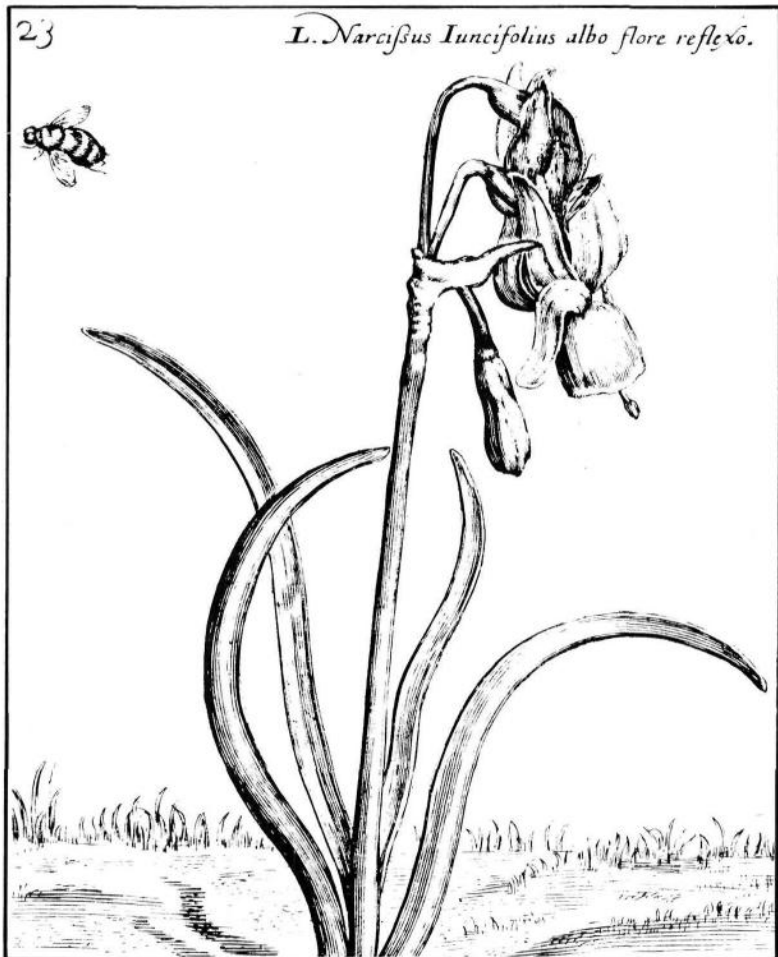


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DEADLINE FOR THE NEXT ISSUE IS APRIL 15, 1971

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PICTURED ON THE COVER

is *Narcissus triandrus*, under the name *Narcissus Iuncifolius albo flore reflexo*, from a book first published in 1614: *Hortus Floridus*, by Crispin de Passe.

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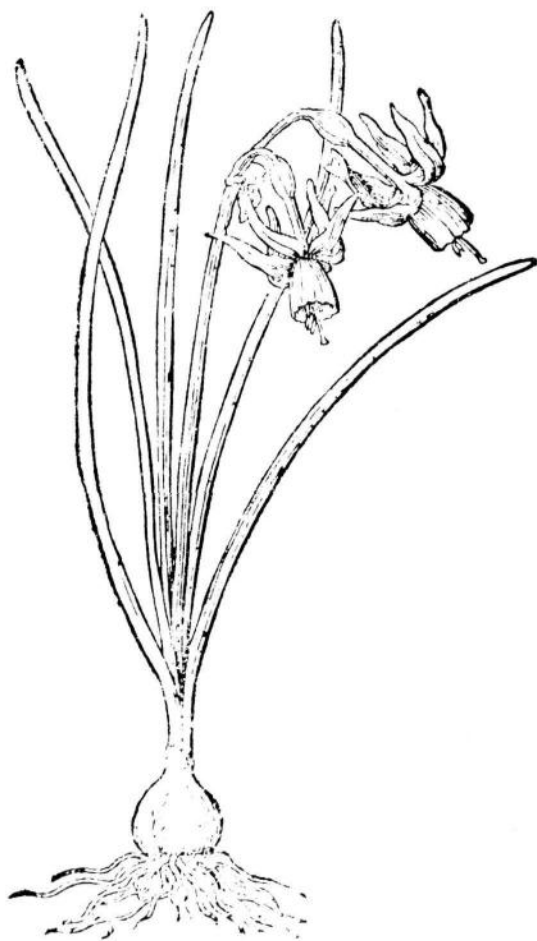
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Narcissus triandrus THROUGH THE CENTURIES

*The following compilation of material on *Narcissus triandrus* was inspired by a paper given by Mrs. Robert F. Mannfeld at a meeting of the Indiana Daffodil Society. Supplementary material has been added from various sources, as indicated in the text.*

Before 1600 most books about plants were written in Latin, and illustrations were from woodcuts, often crude. The early years of the 17th century, however, brought more works written in or translated into the vernacular, and etched or engraved metal plates began to replace the earlier woodcuts. There was great interest in plants for their beauty, rather than for whatever medicinal or herbal values had seemed more important in earlier times.

One small book published in Utrecht in 1614, but looking quite modern in comparison with others of the period, was "Hortus Floridus," by Crispin de Passe, a young member of a famous family of engravers. The oblong



Narcissus juncifolius reflexus flore albo
(From Gerarde's Herbal, 2d edition, 1633)

pages (about 7 x 10 inches) showed many of the smaller plants complete with foliage, two kinds to the page in the case of narcissus. The text accompanying the illustrations was originally published in Latin, but versions with French, English, and Dutch texts were soon issued. The engravings were reprinted in facsimile in London in 1928-29, and it is from this printing that our cover illustration was taken.

The name "*Narcissus juncifolius flore albo reflexo*" had been given to the plant by the Flemish botanist Clusius in a publication not available to us, between 1600 and 1610. According to E. A. Bowles, "The excellent woodcut block illustrating it was used again in Johnson's Gerard" (1633). This

is reproduced here. John Parkinson, in his great English garden book "Paradisus . . . The Garden of Pleasant Flowers" (1629) includes four kinds of "turning iunquilia": white, yellow, yellow with white cup, and white with yellow cup. He describes the first as follows:

Narcissus Iuncifolius flore albo reflexo

The white turning Iunquilia, or Rush Daffodil.

This turning white daffodil hath foure or five long green leaves, yet shorter and broader than the ordinary yellow Iunquilia, and fully as greene also, from among which riseth up a slender greene stalke, a foote high, bearing out of a thinne skinnie huske, three or foure, or more snow white flowers, standing upon long greene footstalkes, every flower hanging downe his head, and turning up his six narrow and long leaves, even to the very foot-stalke againe: from the middle of the flower hangeth downe a long round cuppe, as white as the leaves, within which are contained three small white chives, tipt with yellow, and a small long pointell, thrusting out beyond the brimmes of the cup: after the flowers are past, there come up in their places small three square heads, wherein is contained very small, round, and blacke shining seede: the root is small, round, and a little long withall, covered with a blackish browne coate or skin. The flower is quite without any good sent, or indeed rather none at all.

The interest in and love for flowers in the Low Countries in the first part of the 17th century led to the development of "the greatest school of flower-painting in the history of art" (Wilfrid Blunt), and many kinds of daffodils appeared in the magnificent bouquets painted by Jan ("Velvet") Breughel and others. Breughel's "Flowers in a Blue Vase" includes a white triandrus with two florets, very graceful but somewhat out of scale. A beautifully painted triandrus with white cup and yellow perianth, also out of scale, appears in a painting by Jacob van Hulsdonck. It was the practice of these artists to assemble their bouquets from sketches made at different times; this explains the presence in the same painting of flowers blooming over a long period, and would also account for some dubious sizes and stem lengths.

For various reasons the smaller daffodils, including triandrus forms, did not receive much attention between the early 1600's and the late 1700's. When Carl Linné (Linnaeus) published the first edition of his "Species Plantarum," the foundation of modern plant nomenclature, in 1753, he listed only 6 species of *Narcissus*: *poeticus*, *Pseudo-narcissus*, *Bulbocodium*, *serotinus*, *Jonquilla*, and *Tazetta*. In the second edition (1762) he increased the number to 13, and *triandrus* was one of the additions. As this name means "three-anthered" and the normal number of anthers in *Narcissus* is six, some explanation is called for beyond the usual one that Linnaeus carelessly failed to see the lower series of three stamens within the tube. His description mentions that he had seen specimens with six anthers, but it seems evident that he was not very familiar with the plant, as parts of the translated entry show. The "diagnosis" (brief description) is: "Narcissus with spathe usually one-flowered, cup bell-shaped, slightly toothed, half the length of the petals, stamens three." This is followed by the names used

earlier by Clusius, Bauhin, and Rudbeck, which may be translated as "Narcissus rush-leaved, white reflexed flower" and "Narcissus white, with oblong calix." Next comes the habitat, Pyrenees, and the symbol for perennial. Then a more detailed description: "Of the size of *N. poeticus*, but with small narrow leaves, longitudinally furrowed. Spathe (in my material) one-flowered. Flower snow-white. Petals ovate-oblong. Corona campanulate, half as long as the petals, margin straight to unequally crenulate. Stamens three (to me, as well as to Clusius) rarely six, this, however I have seen only in certain individuals. Anthers yellow, shorter than the corona."

To add to the mystery, his herbarium contained a sheet inscribed "triandrus?", said to be in his handwriting, but the plant is definitely not *N. triandrus*.¹

William Curtis wrote in 1787 in the text accompanying his plate of "Narcissus Triandrus. Reflexed Daffodil" (plate 48) in his *Botanical Magazine* that although this species "was an inhabitant of our gardens in the time of Parkinson . . . it has been a stranger for many years: it has lately been re-introduced, but is as yet very scarce." His figure was taken from a nursery at Hammersmith. He also mentions the variations in color in the species.

The nineteenth century brought considerable interest in daffodils, but unfortunately much of it was spent in devising new ways to classify and name them. During much of the century the genus was divided various ways into numerous genera given names derived chiefly from Greek mythology. Ganymedes, "cup-bearer to Jupiter," lent his name to a genus formed to include most of the triandrus forms. By this time there had been discovered on an island off the coast of Brittany a much more robust form than those known earlier from Spain and Portugal, with a larger and longer cup. Because of the longer cup this was assigned to a separate genus! This one, more recently known as *N. triandrus calathinus* or *N. triandrus Loiseleurii*, has caused much speculation as to its origin and relation to other forms.

Reports have been seen of the disappearance of this plant from the island (Drénec) where it was first discovered; other reports that plants had appeared again. A French botanist (H. des Abbayes) conducted studies in 1935 on Saint-Nicolas, another island of the Glénans group. He reported finding 300 single-flowered stems; 72 with two florets, and 2 with three florets. He also made detailed measurements to show the wide variation and relationships in lengths of styles, stamens, and coronas. He described three types: 1, with style shorter than stamens and included within tube, the stamens in two series within the corona, one series being shorter than the other; 2, with style longer than the upper series of stamens and reaching almost to the edge of the corona, the second series of stamens being included within the tube; and 3, with short style and only three stamens, the lower series being aborted. These latter, he wrote, were seldom found, and he found none on this expedition. Hybridizers have often commented on the variation in the length of style, as it affects the ease or difficulty of pollination; some have thought that the style grew longer as the bloom matured.

¹F. G. Baker wrote in 1886 "This is ordinary Jonquilla," but it looks more like *N. odoratus* to me, in the photograph in the U.S. Smithsonian Institution Library. R.C.W.



N. calathinus, by F. W. Burbidge, from his
The Narcissus, its History and Culture, 1875

Only the most fervent taxonomists would have the patience to trace all the changes in nomenclature in *Narcissus*. For most of us it is enough to keep an open mind and try to reconcile the names used by our bulb suppliers with the RHS Classified List, especially in shows. At present there are some differences between the names listed in the 1969 Classified List, based on Dr. Abilio Fernandes' publication of 1951 ("Sur la phylogénie des espèces du genre *Narcissus* L.") and those in his "Keys to the Identification of Native and Naturalized Taxa of the Genus *Narcissus* L.," published in the RHS Daffodil and Tulip Year Book for 1968. It must be noted sadly that *N. triandrus albus* has become *N. triandrus* var. *triandrus*, even in the Classified List, with "Angel's Tears" apparently equally approved as a synonym. This name was given by Peter Barr, who discovered a particularly fine form growing high on the Asturian Mountains in northern Spain, and imported many bulbs to England. The name is not intended to be descriptive, but commemorates the tears of a young Spanish boy named Angel who fell or otherwise suffered when helping Mr. Barr to gather the bulbs.

F. R. Waley has commented on the variation in both size and color of *N. triandrus* found in Spain and Portugal. Near Coruna in northwest Spain he found "plants with both bulbs and flowers as big or bigger than the plant grown in England as *N. t. loiseleurii*." The name *N. triandrus* var. *cernuus* is now applied by Dr. Fernandes to the sulfur yellow or whitish forms, including those formerly called *calathinus* or *loiseleurii*; the Classified List lists all three names. Dr. Frederick G. Meyer noted also plants with corona deeper yellow than the perianth segments, which were often cream-colored, in Spain in 1957.

The golden yellow form, called variously *concolor* or *aurantiacus*, blooms early, has slightly smaller cups, and usually one to three florets. Our illustration, from a pencil drawing by Miss L. Wrinch, appeared in the *Quarterly Bulletin of the Alpine Garden Society*, December 1935, and is reprinted by permission. This variety is limited in nature to a certain reddish soil near Coimbra in Portugal.

The form with corona paler than the perianth is now considered by Dr. Fernandes to be of hybrid origin, possibly *concolor* × *cernuus*.² He calls it *N. × pulchellus*. The Classified List still calls this form *triandrus* var. *pulchellus*.

The various forms of *N. triandrus* tend to be short-lived, depending more on prolific seed production than bulb division for increase. Gritty acid soil and sharp drainage are usually recommended.

The *triandrus* forms seed freely in nature, and wild hybrids of several types have been found. A pale yellow trumpet-*triandrus* found in northern Spain in 1888 by Peter Barr and called by him "Queen of Spain," is one of the better-known. In the March 1967 issue of *The Daffodil Journal* Dorothy S. Rowe told the story of the Cincinnati Nature Center, being developed from the former estate of Carl Krippendorf. Mr. Krippendorf, beginning in 1900, "naturalized his beech woods with daffodils now numbered in the millions. . . . Once Peter Barr sent him a few bulbs of those he discovered

²I have had similar blooms from this cross. Some botanists have thought it might be from *triandrus* × *jonquilla* crosses. R.C.W.



Narcissus aurantiacus
(Courtesy Alpine Garden Society)



Queen of Spain

(Reprinted from The Explorer, Cleveland, Ohio)

growing in the wild mountainous part of Spain. It took several trial locations before this little gem, Queen of Spain, found a spot to her liking. It turned out to be a well-drained, semi-sunny knoll in the woods, and fortunately for us she happily settled in Lob's Wood, for, like the song birds of Italy, she became a casualty of war. . . . It is no more in its native habitat, but one of our professional members is trying to build up a supply from a few Krippendorf clumps."

TRIANDRUS HYBRIDS GROWN IN A MIDWEST GARDEN

By HELEN K. LINK, *Brooklyn, Indiana*

Triandrus hybrids grow well in the Midwest Region. They are reasonably winter-hardy, and most varieties do not seem to be susceptible to basal rot. They come into bloom after midseason and thus extend the blooming period by several weeks. Most varieties do well in full sun, but a few will bloom better in partial shade. The following list of those being grown and tested in my garden is divided into three groups: (1) Older varieties dating back to 1897; (2) varieties introduced 1960-1969; (3) miniatures.

(1) OLDER VARIETIES

Variety, raiser, date registered

Comments

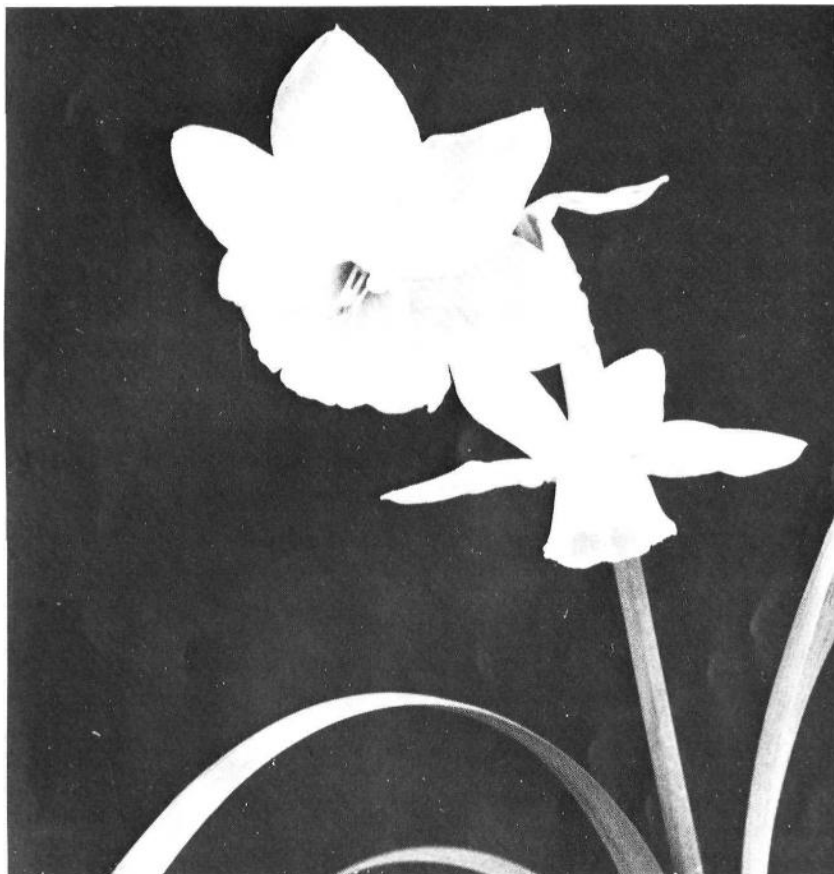
5a Auburn (A. Gray) 1951	Yellow, one bloom to stem
5a Acolyte (P. D. Will.) 1927	White, often of show caliber
5a Alope (Barr) 1923	One bloom to stem
5a Cathedral (Oreg. Bulb Farms) 1950	Good form, poor grower
5b Dawn (Engleheart) 1907	White perianth, yellow cup
5a Elizabeth F. Prentis (P. D. Will.) 1927	Similar to Thalia
5a Forty-Niner (Oreg. Bulb Farms) 1950	Excellent for garden
5a Harvest Moon (Engleheart) 1913	Yellow, quite large
5a Havilah (Powell) 1948	Clean white, good grower
5a Horn of Plenty (van Tubergen) 1947	White, very large cup
5b Ivory Gate (A. Gray) 1949	Ivory, thick substance
5a Johanna (A. Gray) not registered	Long cup, pale yellow, one bloom
5a Jehol (Barr) 1933	Large, creamy
5a Kings Sutton (Clark) not regis.	Large, yellow, good form
5a J. T. Bennett-Poë (Engleheart) 1904	Creamy yellow, short stem
5a Laurentia (British origin) 1938	Clean white, good bloomer
5a Lemon Drops (Mitsch) 1951	Soft lemon, 2-3 florets to stem
5a Lemon Heart (Barr) 1952	White perianth, pale yellow cup
5a Liberty Bells (Rijnveld) 1950	Lemon, good form
5b Merry Bells (Oreg. Bulb Farms) 1958	Exhibition, white and yellow
5a Moonshine (de Graaff) 1927	White, good naturalizer
5a Mrs. Gordon Pirie (P. D. Will.) 1927	White perianth, yellow cup
5a Niveth (H. Backhouse) 1931	White, broad perianth
5b Oconee (Powell) 1946	White perianth, flat yellow cup
5a Pearly Queen (de Graaff) 1927	Early white and yellow
5a Phyllida Garth (A. Gray) 1948	White, exhibition quality
5a Rippling Waters (Barr) 1932	Frosty white, small
5b Rosedown (A. Gray) 1949	Golden, perianth, orange-red cup
5a Shot Silk (de Graaff) 1933	Good white, strong grower
5b Sidhe (A. Gray) 1944	Lemony-sulfur, graceful
5a Snow Drop (Engleheart) 1897	White, short stems
5a Snow Flake (?) not registered	White, airy, wiry stems
5a Snowbird (Mrs. Backhouse) 1923	Creamy-white, good form
5a Stoke (P. D. Will.) 1934	Exhibition, lemony-sulfur
5a Sulphur Queen (van Waveren) 1956	Short-lived, weak grower
5a Thalia (van Waveren) 1916	Tall white, prolific
5a Thoughtful (A. Gray) 1951	Primrose, large, sturdy
5a Tresamble (P. D. Will.) 1930	Exhibition, white, tall
5a Venetia (H. Backhouse) 1910	Creamy-white, one bloom
5a White Owl (New Zealand) 1950	Striking, white, good form
5a Yellow Gem (van Tubergen) 1956	Soft yellow, large
5a Yellow Warbler (Mitsch) 1954	Light yellow, drooping blooms



Little Lass 5a (Fowlds)

(2) VARIETIES INTRODUCED 1960-1969

Varieties which have been introduced during the past 10 years have much better substance and texture than most of the older varieties. Honey Bells (1963) and Harmony Bells (1962), both 5a and raised by Fowlds, have better form than most of the yellow triandrus hybrids. Both are good bloomers. Silver Bells 5a (Mitsch, 1964) is white, floriferous, has good substance and texture, and sets seed freely. Crowns are large and flaring and perianth segments are quite flat. Waxwing 5b (Fowlds, 1967) is a seedling from Honey Bells. It has very heavy substance, is quite large, and is ivory-white with a waxy finish. A cut scape will last for a week in the house. Little Lass 5a (Fowlds, 1969) has beautifully tailored scape with two flowers to the stem. The necks droop and the perianth segments reflex in the manner of the seed parent, which was a small cyclamineus hybrid. To see it is to want it! Although the stem is rather short and sturdy the flowers are quite large. It is a good keeper. Piculet 5a (Mitsch, 1969) has one or two small



Bellringer 5b (Blanchard)

deep yellow flowers to the stem. The perianth segments are well rounded and the cup is saucer shaped. It is different from anything else in its class.

The father-son team of D. and J. W. Blanchard has also been busy breeding triandrus hybrids in England. D. Blanchard died in 1968, but the work has been carried on by J. W. Blanchard, his son. Recent introductions include the following: Butterfly 5b (1968) has a shallow sulfur-lemon cup with a white reflexed perianth similar to Dawn, but substance and texture are much better. So far it has not been a sturdy grower. Bellringer 5a (not registered) stands alone when it comes to color; it is creamy-sulfur with very smooth substance; texture is heavy. Perianth segments are slightly reflexed, and cup is large and well expanded, Arish Mell 5b (1963) has been described as "the Queen," "unbeatable," "like a piece of fine sculpture," and "a target for silk manufacturers." It is one of the whitest of all daffodils and is the only triandrus to receive an RHS FCC as a show flower. Tuesday's Child 5b (1964), a sister of Arish Mell, has creamy perianth combined with bright primrose cup. It also has fine substance and texture and is reported

to be a good grower. Both are as yet quite expensive. Tincleton 5b (1960) has a rather small flower, usually one to the stem, multiplies rapidly, and makes a fine clump in the garden. Castor and Pollux 5b (1968) described as the "Heavenly Twins" have flat cup-shaped crowns and nearly flat perianths. The flowers are snow-white. In this area the perianth segments have cupped inward which affects the form. They have not been rapid increasers.

Jefferson-Brown has introduced Whisper 5a (1960). It is a large flower with a short stem. The perianth segments are white and the trumpet is pale primrose, extremely long. Its ancestry includes *N. cyclamineus*, *N. triandrus*, and *N. poeticus*, and it has characteristics of all three evident; however, *cyclamineus* stands out at first glance and *triandrus* is evident in its drooping form and cool coloring. It has been a sturdy plant in the test garden, but looks out of place in the triandrus hybrid grouping.

(3) MINIATURES

Miniatures which have been grown in the open without any protection are as follows: Agnes Harvey 5b (Spurrell, 1902); April Tears 5b (Alec Gray, 1939); Arctic Morn 5b (Gray, 1949); Frosty Morn 5b (Gray, 1941); Hawera 5b (Dr. W. M. Thomson, 1938); Mary Plumstead 5a (Gray, 1954); and Shrimp 5a (Gray, 1955). All have been good growers, but Shrimp has been most prolific and a real charmer. Frosty Morn often looks out of place because of its large size, although the stems are short. All the miniatures require some shade for good coloring to develop. Those with yellow coloring burn easily in hot sun.

"KING ALFRED"

Lindsay Dettman, Secretary of the Australian Daffodil Society and an active daffodil hybridizer, was asked what he wanted as a hybridizer. His answer, in part, follows:

The first thing I want (and no doubt every other daffodil grower throughout the world also wants) is to dream up a name that will capture the public imagination and also supersede King Alfred in their mind's eye. How many people have you heard say at a show: "Yes, that is nice but it's not as good as King Alfred," or alternatively: "Have a look at the King Alfreds," at the same time pointing to a vase of Kingscourt, Arctic Gold, Royal Oak, Golden, Gwen Fleming, or 1000 other modern varieties that are as much like King Alfred as I am like Elizabeth Taylor. Perhaps you do not strike this problem as much in the States as we do here. I have often wondered why the public can remember only the one name of a daffodil, i.e. King Alfred. I think it could stem from the fact that our schools (junior) always taught the children the story of King Alfred and how he burnt the cakes, and children being receptive have remembered the story down through their years. Somewhere along the line they have been attracted by a yellow daffodil and on being informed that it was King Alfred (and possibly it wasn't), they have always associated King Alfred with the yellow trumpet daffodil. Perhaps they don't tell the modern kids about King Alfred and his cakes; if not, then and only then do I believe that we can get a break. Out of curiosity I must ask a friend if King Alfred and his blooming cakes are still being taught.

TAZETTA BREEDING PROGRAM AT ROSEWARNE EXPERIMENTAL HORTICULTURE STATION

CAMBORNE, CORNWALL, ENGLAND

By BARBARA FRY

In sending this article, Miss Fry added a note: "May I remind you that if any members of your Daffodil Society should be visiting Britain next spring that they would be most welcome to see our work here at Rosewarne. There would always be something to see from late February to the end of April. Camborne is about 279 miles from London and is on a main line railway. Penzance is 14 miles away and from there the Isles of Scilly can be visited by boat or helicopter."

The Isles of Scilly are situated about 20 miles off the coast of Cornwall. With an oceanic climate which is frost-free, *N. tazetta* cultivars are grown very successfully for commercial cut-flower production during the winter months.

The principal tazetta cultivar grown is Grand Soleil d'Or and in smaller quantities Newton and Scilly White. With the many virus diseases found in these tazettas, flower production and vigor have been lowered in recent years.

It was thought that it might be possible to produce a tazetta hybrid to suit the Scillonian growers, and if it proved to be hardy it would also be useful for Cornish growers. The specifications for such a hybrid are:

- a. Winter flowering, i.e. December-January.
- b. Florets with yellow perianths and orange to red coronas for preference.
- c. A tall strong stem not less than 40 cm.
- d. Prolific flower production.
- e. Good bulb increase and if possible bulbs which would split up more readily than in most tazettas.
- f. Either a large number of small florets, e.g. Soleil d'Or, or a smaller number of large florets, e.g. St. Agnes.

In 1965 we started with a few pots of Soleil d'Or in a glasshouse. The florets were emasculated before the flower opened and pollen of various orange to red large cups were used on them and also French Sol, this last being a tazetta obtained from the South of France which has a yellow perianth and corona, is rougher and not so well shaped as Soleil d'Or. Of these crosses we produced only 3 seeds from Soleil d'Or \times British Charm, 6 seeds from Soleil d'Or \times Armada, and 63 seeds from Soleil d'Or \times French Sol. After lifting the 2-year-old bulblets and replanting in a bed in open ground, the survival rate (December 1970) is 1 bulb of Soleil d'Or \times British Charm, now with 4 leaves but still not flowering, and 30 bulbs of Soleil d'Or \times French Sol. The first flower opened on 10 February 1970 (a very late season) and the same plant started flowering again on 3 December 1970. This flower is 29 cm. high and similar in color to Soleil d'Or but not so well shaped. This clone has produced a clump of bulbs with 6 units of growth so far, so it should increase well. The second flower opened on 20 November 1970, is rough with a pale yellow perianth and gold bowl-shaped corona, with only 3 florets on the 24 cm. stem. So far only one other bud is showing

on this batch and when they are lifted in the summer of 1971 we shall send these to the Isles of Scilly to grow on, so that the time of flowering and length of stem can be compared with their crop of Soleil d'Or.

In 1966 and 1967 more Soleil d'Or were grown in pots under glass and pollinated with a number of colored cups and tazetta hybrids, but no seed was produced.

By 1968 we had collected together a number of winter and early spring flowering tazettas from various sources. In addition to French Sol and Soleil d'Or we now had Autumn Sol from New Zealand (creamy perianth, pale orange corona), Grand Monarque, a yellow poetaz, and two forms of *N. tazetta aureus* (one late fall-flowering), all from L. S. Hannibal, U.S.A. We had Newton, a yellow and orange tazetta, from Tresco, Isles of Scilly, which is earlier and hardier than Soleil d'Or, but with a rough shaped flower. We also had a tazetta from Japan which when flowered appeared to be identical to Soleil d'Or, and *N. tazetta chinensis* (white and yellow), also from Japan. Two strains of Paper White from France were also used.

By using pollen stored at 35°F., we were able to make a large number of crosses but the actual number of seed produced was not very high. These were lifted as 2-year-old bulblets in summer 1970 and the survival rate with the number of seeds sown is listed below:

	Seeds Sown	Bulbs
Autumn Sol × French Sol	63	4
Grand Monarque × Newton	10	5
Newton × French Sol	133	1
Paper White II × French Sol	22	1
Soleil d'Or × Actaea	8	2
Soleil d'Or × Barrett Browning	3	1
<i>tazetta aureus</i> × Newton	41	3

Various similar crosses produced seed which did not germinate. Using tazetta pollen on various cups in 1968 produced 8 seeds from Golden Bracelet × Newton, of which 5 had survived on 2-year-old bulblets.

In 1969 we used French Sol, Soleil d'Or, Autumn Sol, Grand Monarque, *tazetta aureus*, Newton, Paper White, and *tazetta chinensis*. These are still in the seed frames and the results to date (December 1970) are:

Autumn Sol × Newton, 208 seeds sown, a good percentage germinated, and a number have 2 leaves now in their second year.

Autumn Sol × Red Idol (1968 pollen), 2 seeds sown, 1 strong plant survived.

Autumn Sol × Soleil d'Or, 1 survived out of 7 seeds sown.

French Sol × Autumn Sol, 32 seeds, most germinated, and many now 2-leaf plants.

French Sol × Newton, about half of the 65 seeds germinated and a few are now 2-leaf plants.

Newton × Autumn Sol, 127 seeds, most germinated, a few 2-leaf plants.

Newton × Soleil d'Or, 9 seeds, only a few weak-looking plants survived.

Newton × *tazetta aureus*, 124 seeds, most germinated, some 2-leaf plants.

tazetta aureus × Autumn Sol, 28 seeds, most of these germinated and half now have 2 leaves.

tazetta aureus × Newton, 72 seeds, most germinated, a few 2-leaf plants.

tazetta aureus × Red Ranger, 3 seeds, 1 plant just emerging.

tazetta aureus × Soleil d'Or, 7 seeds, half germinated but looking weak.

Using tazetta pollens on cups we had 2 successful crosses:
Actaea × Autumn Sol, 11 seeds, all germinated, some now with 2 leaves.
Bermuda × Newton, 14 seeds, 1 so far emerging.

Emergence is much later when the cup cultivar is the seed parent but when the tazetta is seed parent they usually emerge in September. Crosses which have not germinated in this batch are: Autumn Sol × Actaea, Edward Buxton, Jaguar, Red Ranger, and Spry; Newton × June Allyson; Soleil d'Or × Actaea, Crescendo, and Fortune.

In 1970 we added Early Sol (an early-flowering selection from Soleil d'Or from Alec Gray) and Bathhurst, Christmas, Thanksgiving, and Early White from Polly Anderson, U.S.A. A number of pollens were tried on Mrs. Anderson's but without success.

We used supplementary lighting this season and while we produced some seed it was difficult to know why some were more successful while the same crosses repeated were not. However, seeds were produced in 1970 with various pollens on tazettas as follows:

Autumn Sol × Actaea (7 seeds), Ballymarlow (1), June Allyson (1), Raeburn (32)

Early Sol × Raeburn (39), *tazetta aureus* (12)

Newton × Raeburn (52)

Soleil d'Or × Actaea (1), Arbar (4), Bahram (7), Carbineer (8), Matapan (7), Penquite (12), Porthilly (4), Raeburn (3), Rustom Pasha (7), Sun Chariot (6)

tazetta aureus × Actaea (9), Bahram (2), Carbineer (1), Early Sol (18), Penquite (3), Rustom Pasha (3)

Using tazetta pollen on a number of cups and poets, seeds were obtained from only four crosses:

Actaea × *tazetta aureus* (2); Dactyl × *tazetta aureus* (9); Raeburn × Early Sol (24); Raeburn × *tazetta aureus* (30).

Seeds from nearly all the 1970 lots were emerging by mid-December.

For the 1970-71 season we are using the same tazettas as in 1969-70 and have added Matador, which we shall pollinate with pollen kept from a variety of flowers in 2a, 2b, 3a, 3b, and 9 in spring 1970 and since stored at 35°F. Some of these colored cups are also potted to pollinate when ready with tazettas. We have also a few bulbs of *N. fernandesii* to try this season.

In all the hybridizing work the bulbs are grown in pots and plunged outside until ready to house in a heated greenhouse. The pots are kept under glass from pollinating until the seed is ripe.

My pollinating technique is to slit the whole length of the perianth tube with the point of a pair of tweezers just as the bud fattens up and remove the stamens. Pollen is applied thickly from a small piece of torn blotting paper dipped in the pollen which has been stored in screws of tissue paper in a desiccator.

We have been re-pollinating all the florets until the last ones have opened (up to about 6 times); also with Soleil d'Or we have tried cutting the length of the style down to half, as it was suggested that this may help the pollen to grow down more quickly. This has worked on Autumn Sol but not so far with Soleil d'Or. If I halve the length of the style I cut it off with the tip of the tweezers and apply the pollen immediately.

PHOTOGRAPHING DAFFODILS

One of our members suggested a "colloquium" on daffodil photography, and we were able to collect suggestions from several members of the Photography Committee. These suggestions follow.

You can get good color slides of daffodils with any camera that will accept 35 mm. color film. The camera may be a little Instamatic, the range-finder type (R.F.) such as the Leica, or the single lens reflex type (S.L.R.) like the fabulous Nikon, or anything in between. Most important is the person back of the camera.

For choice of color film you have Kodachrome II, Kodachrome X, Ektachrome, Anscochrome, Agfachrome, and Dynachrome. Kodak believes that Kodachrome II gives the truest color, and I agree, but try them all if you like.

1. I would recommend that you take a large number of shots this spring and keep a record of the exposure data on every shot you take. Then by referring to your record you may be able to tell just what you did right and also what you may have done wrong.

2. A view of an entire bed of daffodils can be made with any camera without much difficulty. Just be sure that you focus on the flowers in front, so that you do not get fuzzy blobs in the foreground.

3. A view of an entire clump can be made easily, remembering however, that many cameras will not focus crisply on anything less than 3½ feet from the lens. But supplementary lenses can be put in front of the regular lens, which enables you to get much closer to the plant.

4. For close-up shots, the S.L.R. camera does the best job because you can see in the ground glass exactly what you are taking and most of these cameras will focus much closer to the flower than do other types. And, if desired, supplementary lenses may be used.

For answers to specific questions write to any member of your Photography Committee, who are: Ruth Johnson (Kans.), Louise Fort Linton (Tenn.), Helen Link (Ind.), Wells Knierim (Ohio), Art Trimble (N.Y.; he is with Eastman Kodak), Willis Wheeler (Va.), and Larry Mains (Pa.), Chairman.

LARRY P. MAINS

Some additional comments from Ruth Johnson; with special reference to black-and-white photographs:

Photographing daffodils can be as personal and varied in experience as the growing of daffodils. The results are what count! Let's look at a few steps toward better results. First, are you familiar with your camera equipment to know what *it* can and cannot do; what *you* can do with it? Do you stick with one kind of all-purpose film, such as Plus X, until you can predict results? Do you use a light meter and understand how it functions? Overexposure of white daffodils is the cause of unsharpness in prints as frequently as poor focusing; underexposure results in a muddy effect. Under certain conditions filters are quite valuable, but their various purposes need to be understood.

Are you wanting an exact representation, a "record shot," or are you looking for a pictorial approach? Either one is acceptable, but why not try for both? Choose the daffodil you want to work with and keep in mind

what characteristics it has, different from others, and accentuate them if possible, by positioning and lighting. If there are flaws that are not characteristic of the variety, work on them with regular flower-show grooming practices hours ahead of time. Scotch tape is helpful. Cyclamineus, trumpets, and large cups can be turned a bit sideways so the viewer can see their form. Large, frilled flat crowns do well faced center front. Lower the camera position to look up a bit into drooping triandrus blooms. Leaves used to balance the composition should have their tips at different heights and spaced to give the illusion that they are growing out of the bulb.

Front lighting is rather lifeless compared to a higher side angle, simulating the sun. Using a flash mounted on the camera will wash out tonal separation and detail. A more pleasing result will be had by using the flash to either side of center front and at about a 1-to 2-o'clock position high. Tonal separation of subjects of like color is achieved by rim lighting such as one sees when the light source, natural or artificial, is either behind the subject or to the side. Texture of daffodil perianths is brought out by side lighting. Back and true side lighting are dramatic but need a fill-in light or reflector, from any white surface, to balance the light rate.

Focus the camera on a point one-third behind the foremost part of the flower or composition then all, from the one-third in front to two-thirds behind, will be in focus if you step down sufficiently. For close-ups, stop down as far as your lens permits, even though lenses are not at their optimum sharpness at this aperture. For those who have interchangeable-lens cameras, greater depth perception can be gained by using a shorter focal length lens (45 to 85 mm.) on bellows or extension rings than a longer one (105-135 mm.) on bellows.

The background is a matter of personal choice but the exposure for it should be at least 1 stop or 1 zone different from the flower and/or the foliage. The greater the contrast between the background and the subject, the sharper the subject *looks*.

Camera shake and shutter vibrations can be avoided by firmly positioning the camera and using a fast shutter speed, cable release, or self-timer. And lastly, film should be processed as soon as possible to prevent deterioration of image on the film. Light is energy and it doesn't just stop when you click your shutter.

And further notes from Willis Wheeler:

Acceptable results in flower photography come with good equipment and careful work. Such work can be done with an inexpensive camera (for 21 years I made my flower pictures with a \$15.00 Argus) but better results can be had more easily with a camera providing a preview of the picture to be made. Such previews are on ground glass or some other screen that enables you to focus accurately and see the exact placement of the flower in the field of view. Today there are a considerable number of such cameras. For my own purposes I have found the SLR (single lens reflex) cameras to be the most satisfactory, even though they are a little heavier and bulkier than many of the non-reflex cameras.

For accurate color rendition the photographer should have a reliable exposure meter, when he is not taking flash pictures. A meter built into the camera is of course more convenient than a separate meter, but some of those built-in meters have in the past lacked the necessary accuracy. The

buyer should have a guarantee of accuracy on that point from the seller.

For further information on this subject, see *Consumer Reports* for February, 1967 (Vol. 32, No. 2) or a resumé of that article in the Buying Guide Issues of *Consumer Reports* for 1968, 1969, or 1970. The 1971 issue of that publication carries an excellent story on the other kinds of 35-mm. cameras that in most cases cost considerably less than SLR cameras. Many of them are excellent cameras for other than close-up work. It is quite probable that the publications I have referred to can be found in your public library.

One more point: If you are going to use your pictures for lecture purposes, you will save yourself much work by photographing the name with the flower. Then the slide doesn't have to be so carefully labeled and the audience sees and understands the name regardless of how new or strange it may sound.

Narcissus poeticus IN ITS NATURAL HABITAT

By MATTHEW ZANDBERGEN, *Sassenheim, Holland*

The delightful *N. poeticus*, so rightly called a nomad of the narcissus family, can be seen in huge quantities from the Spanish Pyrenees through France, Switzerland, Austria, and the Balkans; flowering dates vary with position and altitude. In the Spanish Pyrenees *N. poeticus* thrives on slopes and pasturages near the Val d'Aran, and on the French side it grows vigorously near a small town called Mont Louis. In the vicinity is a celebrated valley called the Val d'Eyne. From here up to the Spanish border one finds not only the narcissus but all kinds of lovely Alpine flowers in bloom. In this area the flowering time of the narcissus is rather late, usually from mid- to late June.

N. poeticus varies enormously, as do all narcissus when growing wild. *N. poeticus verbanensis* appears in great quantities at 2,000 to 3,000 meters at Lautaret, a pass halfway between Grenoble and Besançon. Sometimes one finds lovely round flowers with overlapping perianth segments; others are just as starry, gappy, and windmill-like as one can imagine. A larger species may be found along the Romanche River some 600 m. lower. In Switzerland *N. poeticus* grows in profusion just north of Lake Geneva; in my early days I often took part in the Narcissus celebrations at Montreux and Lausanne and sometimes travelled in trains lavishly decorated with them. During my apprenticeship in Austria I used to explore the Alpine flora on weekends and was amazed to see the endless stretches of *N. poeticus radiiflorus* (a rather insignificant flower) which turned the slopes and pasturages white, as if with snow. I am now referring to the Ybbstal in lower Austria, places like Waidhofen, along the river Ybbs, Amstetten, Pöchlarn, and Lunz am See. I have always wished to go back again during the flowering time and take some colored slides. This opportunity arose when we decided with a small party to attend the Narzissenfest in Ausseeerland June 4-7, 1970, a 700-mile drive from Amsterdam. At Bad Aussee the festivities started with an International Dance Tournament at which the Narcissus Queen 1970 was chosen, together with a competition for the Silver Narcissus. The next day we enjoyed a procession of boats decorated with narcissus, on the lakes Grundlsee and Altsee. In Bad Aussee the following day young and



Narcissus pasture near Mitterndorf, Austria,
Grimming Mountain in background

old participated in the narcissus procession in which about 80 cars were involved. The flowers had been gathered in the valleys by some 600 school-children and made available to anyone, including guests, who wished to participate with a decorated car. Together with some other guests from various countries, Rodney Ward from the Isles of Scilly and I were asked to help with the judging. When the procession got into motion, helicopters made a peaceful and exciting gesture by dropping a rain of poeticus posies on the watching crowds.

The 1971 festival dates will be June 3-6. The floral boat procession on the Grundlsee takes place on the 5th and the floral procession of cars decorated with the wild Alpine poeticus on the 6th. Accommodation can be booked with the Kurverwaltung, Bad Aussee, Austria.

Don't miss this opportunity if you happen to be in Europe and don't forget to bring your gumboots! Happy narcissus hunting!

THE EARLY BIRDS

By VENICE BRINK, Nashville, Illinois

From Central Region Newsletter, March 1970

As winter draws to a close we eagerly await the coming of another daffodil season, and if we have planted some early birds, their blossoms will unfurl to greet us along with the crocus when the first sunny days arrive. The first to show will be some of the species in whose constitutions nature has put qualities which enable them to grow and bloom at temperatures that would ruin the later ones. A sheltered spot on south or east will allow them to give their welcome display with less chance of storm damage. They do not need much in the way of fertile soil, but like all daffodils want good drainage.

Among the early species, *N. asturiensis* comes first and is the smallest in several forms and shades of yellow; it has bloomed here in southern Illinois sometimes before the end of February. A little later are the several varieties of *N. minor*, which are also a little larger. About then too come the smaller forms of *N. pseudo-narcissus*, usually in the first part of March. They may grow from 6 to 8 inches tall with flowers about 3 inches across. One of them is commonly sold under the trade name of *N. lobularis*, which is probably no more correct than the common name of Lent Lily. The individual flowers are no great shakes, and the color varies from white to pale yellow in perianth, and from pale yellow to medium yellow in trumpet. But they thrive, multiply, and make a brave show which lasts. A selected form with a white perianth is called Bambi.

One that I have not grown but that I understand blooms about this time is the miniature trumpet, Tanagra, a cross between *N. asturiensis* and *N. obvallaris* made by Alec Gray.

N. obvallaris, the Tenby daffodil, is close on their heels and deserves to be far more grown. Not only is it tough, hardy, and extra early, but its long-lasting flowers are beautifully formed in bright yellow with stems as much as 10 inches long and flowers as much as 3 inches across.

At this stage two other forms of *N. pseudo-narcissus* are also usually opening, the first known as Trumpet Major in the eastern states where it is very widely naturalized. It does well here too and is as much as a foot high with medium yellow flowers. Here in southern Illinois, the most widely naturalized is another form, commonly called "Easter Lily," which might perhaps be *N. pseudo-narcissus* subsp. *gayi*, Princeps. It is much more prolific here than Trumpet Major and has a pale yellow perianth and a deeper yellow trumpet. Its form is nothing to brag about, but it might be termed a "blooming fool."

Also at about this time the first named cultivars of garden origin are coming into bloom. The first representatives come from Divisions 1 and 6, and it is in the latter that we find the largest number of extra-earlies, all good and easy to grow, and only a few come later than extra early. Here, the earliest and one of the very best is Jana, the first daffodil of really good form and size to bloom, and of remarkable staying power. This child of Alec Gray's has a perianth of deep yellow and a corona of deeper orange-toned yellow. Anything in Division 6 is worth growing as they are all tough and hardy; remember though that their bulbs seem to be a little thin-skinned, so watch when digging or storing.

Some of my favorites are Peeping Tom and Bartley, which are not the same here, the first being a little taller, and more recurved, and the latter a little larger; also old February Gold, Mite, March Sunshine, Little Witch, Le Beau, Cornet, Caerhays, Estrellita, Charity May, Dove Wings, and Bushtit. Grant Mitsch has some newer ones I haven't seen which add new color to this group.

In 1a are two varieties that the catalogs have forgotten and that won't do for show but that are by far the earliest here, grow like weeds, and are loaded with blooms: Winter Gold is indeed of the brightest gold, but its form is not of today's best. Its stems too are somewhat twisted, but they are wiry and tall, and the flowers are durable. The other, called The First, has better form and stem with perianth of pale yellow and trumpet somewhat deeper. Close upon their heels are a number of varieties still early enough to class as extra early. Magnificence and Goldbeater are still good; more modern and almost as early are Sun Dance, Fine Gold, and Arctic Gold.

In 1b we have Foresight and now Mitsch's new Prologue. Sometimes Chula comes with the extra earlys. In 1c, I have found no extra early, the earliest being Ada Finch and the ancient small Mrs. Thompson, both a little later.

In 2a, self-yellow, are two very good ones, the Australian Malvern Gold and Mitsch's Cibola. Of 2a's with color, Sacajawea, Rouge, and Hollywood will in some years have a few blooms in extra early, Sacajawea the largest, and Hollywood possibly the toughest.

In 2b, is Guy Wilson's Promptitude which was a poor grower for me, and one of the very few that I have lost. The Australian Make Up in white and yellow has survived but has not flourished here.

The one extra early white I have found is Guy Wilson's 2c, Shining Waters. It grows well, produces a lot of flowers of good form on slightly short stems, and is welcomed as the first good white daffodil.

Divisions 3, 5, and 7 have nothing for us in extra early, nor does 9, and the only double is our ancient friend Van Sion, which sometimes clowns for us early enough to make the grade and then again occasionally appears in faultless conventional form, in deep yellow.

That's about it; after them the deluge of flowers, from the earliest to the extra late.

WHAT'S IN A NAME?

From Middle Atlantic Region News Letter

You might be surprised. Of course the fragrance would still be there but aren't you glad that the original name *asphodel* underwent a corruption and the result became *daffodil*? In England it was called affodil, the French word was asphodile, the Latin asphodelus, and the Greek asphodelos. Just think — our favorite flower might be affectionately dubbed "dels." Alas the plight of those lovely flowers known as "mums," "glads," and — heavens to Betsy — "hems."

— Betty D. Darden

BULLETIN BOARD

FROM THE EXECUTIVE DIRECTOR

A record eight members paid for life memberships during 1970: Mrs. Charles H. Anthony of Connecticut, E. A. Conrad of Massachusetts, Mrs. Francis E. Field of North Carolina, Mrs. S. H. Keaton of Oklahoma, Elmer E. Parette of Arkansas, Mrs. Mark Shepherd, Jr., of Texas, and Dr. Tom Throckmorton of Iowa. Two were lost by death: Miss Margaret C. Lancaster, D. C., one of the three incorporators of the ADS, and Edwin J. Beinecke of Connecticut.

* * * * *

Those driving to the Hartford Convention from the south or west via the Merritt Parkway or New England Thruway will pass within a few miles of ADS headquarters. Visitors are welcome, then or any other time. Except as the business of the convention requires their presence, probably from Thursday noon to Sunday morning, the entire staff will be on hand to greet visitors. Better daffodils will be seen at the convention, but there are other attractions. The three acres surrounding the office and three-quarters of a mile of paths offer interesting collections of a number of plant families. Members who report their intention to stop by will receive a map of our local roads and a free copy of a new 32-page guide to the garden and its 1500 species and varieties of plants, including a map of the paths. The guide is being published this spring by the New Canaan Garden Center.

— GEORGE S. LEE, JR.

PROGRAM FOR THE ADS ANNUAL CONVENTION

TO BE HELD APRIL 29, 30, AND MAY 1, 1971
AT THE HOTEL SONESTA, HARTFORD, CONNECTICUT

WEDNESDAY, APRIL 28.

Registration for early arrivals in the Somerset Room, 5 - 7 p.m.

Exhibits in the Charterhouse Room. Hopefully the flowers from Ballydorn, Carncairn, and Dunlop will arrive in time to be set up this afternoon. Mrs. Richardson is planning to bring flowers. And our own Murray Evans is sending some.

APRIL 29 - 30. The Annual Daffodil Show and National Convention Show sponsored by the Connecticut Horticultural Society will be held at the Pond House, Elizabeth Park. The Carey E. Quinn Gold Medal, The Roberta C. Watrous Gold Medal, and the new Harry I. Tuggle Award will be offered. Flowers may be entered 8 - 10:30 a.m. on April 29. For Schedule write Mrs. Richard G. Willard, 199 Griswold Road, Wethersfield, Connecticut 06119.

Convention program, continued:

THURSDAY, APRIL 29.

Registration in the Somerset Room, 9 a.m. - 5 p.m.

Show judges leave for the Daffodil Show at the Pond House, Elizabeth Park at 10 a.m. and then luncheon.

A shuttle bus from the hotel to the Show for all other members will start at 1:45 p.m. (last bus will leave for the hotel at 6:15 p.m.)

Directors' Meeting, 4:00 p.m.

Social Hour with cocktails on your own, 6:30 - 7:15 p.m. followed by dinner at 7:30 p.m.

Matthew Zandbergen will show slides at 9 o'clock on South African daffodil culture plus a few on the Narcissus Festival in Austria and wild poeticus growing in the mountains.

FRIDAY, APRIL 30.

Tour of the gardens of Mr. and Mrs. John R. Larus, Mr. and Mrs. John D. Stout, Jr., and Mr. and Mrs. Charles H. Anthony will be made by bus with refreshments and lunch provided, 9 a.m. - 4 p.m.

A meeting of all ADS judges is called for 4:30 p.m.

Social Hour with cocktails on your own, 6:30 - 7:30 p.m., followed by the Annual Dinner Meeting at 7:45 p.m.

SATURDAY, MAY 1.

Two panels will run from 9 a.m. to noon. Marion Taylor will lead a panel on "Daffodils in New England" to be followed by talks with slides by Willis H. Wheeler and Dr. John S. Ahrens of the Connecticut Agricultural Experiment Station on "Disease and Weed Control."

Lunch and the afternoon are on your own.

There will be an optional bus tour to historic Wethersfield leaving at 1:30 p.m. Members may sign up when registering for a nominal charge.

Directors' Meeting, 4 p.m.

Social Hour with cocktails on your own, 6:30 - 7:30 p.m., followed by the Annual Banquet at 7:45 p.m. Mr. David Lloyd, a long-time member of the RHS Narcissus and Tulip Committee and the recipient of the Peter Barr Memorial Cup in 1970, will talk on "Growing for Commerce vs. Exhibition."

REVISION OF BYLAWS

Two amendments to the bylaws were approved by the Board of Directors, October 10, 1970, and will be submitted as recommendations to the membership for ratification at the 1971 Annual Meeting in Hartford this spring.

1. RESOLVED, that Article I, Sec. 3 of the bylaws be amended by adding under Dues, the following:

Junior, \$2.00 for each calendar year for young people through the age of 18 years.

2. RESOLVED, that Article III, Sec. 1 of the bylaws be amended to include the Executive Director as a member of the Board of Directors by the addition of the following:

h. The Executive Director, by virtue of office.

RUTH M. JOHNSON, *Secretary*

JUDGING SCHOOLS

School I, Columbus, Ohio, April 22. Mrs. Richard Bell, Chairman.

School II, Dallas, Texas, March 25. Mrs. W. D. Owen, Chairman.

School III, Nashville, Tenn.

School III, Newport News, Va., April 14. Mrs. Richard N. Darden, Jr., Chairman, would like to hear from prospective students as early as possible.

JUDGES AND STUDENT JUDGES

Additions to Accredited Judges: Mrs. Edward Bloom, Wilmington, Del.; Mrs. W. R. Mackinney, Media, Pa.; Mrs. Daniel J. McNamara, Hightstown, N. J.; Mrs. Louis A. Mylius, Mt. Vernon, Ill. Reinstated: Mrs. Virginia W. Robbins, 1820 College Ave., Conway, Ark.

New Student Judges: Mrs. P. E. Battle, Arlington, Va.; Mrs. Oscar H. Belvin, Gloucester, Va.; Mrs. Martha A. Simpkins, Princess Anne, Md.; Col. Reginald Vance, Gloucester, Va.

CONCERNING STUDENT JUDGES

A ruling was made in 1962 by the Board of Directors that student judges would be considered delinquent if three blooming seasons elapsed between attendances at judging schools. This ruling was amended in 1967 to permit student judges who are unable to complete the three schools and other qualifications to apply to the Chairman of Judges for an extension. The application for an extension must set forth the reasons for the request and the extension may be granted by the Chairman of Judges at his or her discretion.

Each year before the Fall Board Meeting I send a complete report to the President, Regional Vice Presidents, and Secretary, listing the status of each student and, after a lapse of three or four years, asking for their recommendations.

I have made contact with all students and so have the vice presidents of the various regions, who have sent me their recommendations regarding each student. Any time it has been possible to extend the time limit to a student to complete his or her work, due to circumstances beyond his or her control, we have been most happy to make the extensions. We are always reluctant to drop a student who is interested in becoming a judge. Yet it is not fair to accredited judges to have students judge with them year after year and make no effort to complete their work. We would ask the Accredited Judges, the Regional Vice Presidents, and the Directors to place special emphasis this year on making it possible for all students who need and want to complete their work to have that opportunity.

I would then like to make a request of all School Chairmen to be sure that I receive a copy of your rosters, with the names and grades of all students. A file is kept in my office, with the student's complete record, his or her schools, grades, shows exhibited, shows judged, the number of daffodils grown, and all necessary information for his or her requirements to become an accredited judge. We cannot issue a card of certification until all of the requirements are met and the information is in my hands. Judges, please send in your cards for students judging with you as soon as you complete them.

— LAURA LEE COX, *Chairman of Judges*

1971 DAFFODIL SHOW DATES

- February 27-28 — Santa Barbara, Calif. at the Museum of Natural History.
- March 15 — University, Miss. at the Continuation Study Center by the Oxford Garden Club; information, Mrs. Farris E. Dendy, 110 Leighton Road, Oxford, Miss. 38655.
- March 16-17 — Macon, Ga. at the Macon Garden Center, 730 College St., by The House and Garden Club; information: Mrs. T. D. Clay, 3145 Louise Place, Macon, Ga. 31208.
- March 17-18 — Birmingham, Ala. at Valley Christian Church, 2601 Highway 280 So.; information: Mrs. Walter Thompson, 2907 Southwood Road, Birmingham, Ala. 35223.
- March 20-21 — La Canada, Calif. — Southern California Daffodil Society show at Descanso Gardens, 1418 Descanso Drive; information: Mrs. William H. Hesse, 1400 W. Wilshire, Fullerton, Calif. 92633.
- March 21-22 — El Dorado, Ark. — Southwest Regional Show by the Arkansas Daffodil Society and El Dorado Council of Garden Clubs at Arkansas Power & Light Bldg.; information: Mr. Carl R. Amason, Route 3, Box 180, El Dorado, Ark. 71730.
- March 24 — Dallas, Texas — Texas Daffodil Society State Flower Show at the Dallas Garden Center, State Fair Park; information: Mrs. Vernon E. Autry, 4360 Livingston, Dallas, Texas 75205.
- March 27-28 — Oakland, Calif. at Lakeside Park Garden Center by the Northern California Daffodil Society; information: Mr. Jack Romine, 2065 Walnut Blvd., Walnut Creek, Calif. 94596.
- April 1-2 — Southeast Regional Show, by the Georgia Daffodil Society, the Atlanta Garden Center and affiliated clubs at Rich's Auditorium; information: Mrs. Charlotte Bates, P. O. Box 4539, Atlanta, Ga. 30302.
- April 2 — Hernando, Miss. at the DeSoto County Youth Bldg., by the Garden Study Club of Hernando; information: Mrs. Morris Lee Scott, Route 3, Box 78, Hernando, Miss. 38632.
- April 3-4 — Muskogee, Okla. at Civic Assembly Center, 425 Boston, by The Indian Nation Daffodil Society; information: Mrs. Larry F. Rooney, 7 Spring Creek Road, Muskogee, Okla. 74401.
- April 3-4 — Nashville, Tenn. at the new Botanical Hall, Cheekwood, by the Middle Tennessee Daffodil Society; information: Mrs. Phil M. Lee, 6415 Bresslyn Road, Nashville, Tenn. 37205.
- April 3-4 — Gloucester, Va., by the Garden Club of Gloucester at Gloucester High School; information: Mrs. Chandler Bates, Gloucester, Va. 23061.
- April 7-8 — Danville, Va., at Stratford College by The Garden Club of Virginia; information: Mrs. Dan Overbey, Jr., 416 Maple Lane, Danville, Va. 24541.
- April 10-11 — Chouteau, Okla. at the Community Bldg., 111 N. McCracken St., by the Chouteau Garden Club; information: Mrs. S. H. Keaton, 2427 Elgin Ave., Muskogee, Okla. 74401.
- April 10-11 — Newport News, Va. — Middle Atlantic Regional Show, by the Tidewater Virginia Daffodil Society at Nachman Community Room, Warwick Shopping Center; information: Mrs. William A. Hopkins, 541 Hallmark Drive, Newport News, Va. 23606.
- April 17-18 — Madisonville, Ky. — Kentucky State Show, by the Madisonville Garden Council and Kentucky Daffodil Society at Madisonville

- Rizpah Temple; information: Mrs. J. Craig Riddle, Jr., Country Club Lane, Madisonville, Ky. 42431.
- April 17 — Chillicothe, Ohio at Bennett Hall, Ohio University Branch, by the Adena Daffodil Society; information: Mrs. Reginald Blue, 83 East Fourth St., Chillicothe, Ohio 45601.
- April 17 — Princess Anne, Md. at The Bank of Somerset, by the Somerset County Garden Club; information: Miss Martha A. Simpkins, Route 1, Box 252, Princess Anne, Md. 21853.
- April 20 — Wilmington, Del. — Delaware Daffodil Society State Show at St. Albans Episcopal Church, 913 Wilson Road; information: Mrs. Herman P. Madsen, Rte. 2, Newark, Del. 19711.
- April 21 — Dayton, Ohio — Midwest Regional Show of the Southwestern Ohio Daffodil Society at Dayton Museum of Natural History, 2629 Ridge Ave.; information: Mrs. Fred Schuster, 4315 Strobridge Rd., Vandalia, Ohio, 45377.
- April 21-22 — Baltimore, Md., by the Maryland Daffodil Society at the Village of Cross Keys, 5100 Falls Road; information: Mrs. Alfred T. Gundry, Jr., 2 S. Wickham Rd., Baltimore, Md. 21229.
- April 23-24 — Norristown, Pa. in the Grand Court, Plymouth Meeting Hall, by the Norristown Garden Club; information: Mrs. John D. Siegfried, Township Line Road, R.D. #3, Norristown, Pa. 19403.
- April 24-25 — Washington, D. C. at the Administration Bldg., National Arboretum, 24th & R Sts., N.E., by the Washington Daffodil Society; information: Mrs. Wm. O. Ticknor, 2814 Greenway Blvd., Falls Church, Va. 22042.
- April 24-25 — Cleveland, Ohio at the Garden Center of Greater Cleveland, 11030 East Blvd., by the Western Reserve Daffodil Society; information: Mr. Wells Knierim, 31090 Providence Road, Cleveland, Ohio 44124.
- April 27-28 — Chambersburg, Pa. — Pennsylvania State Show at the Recreation Center, Third St., by the Chambersburg Garden Club; information: Mrs. Henry Kittredge, 14 N. Main St., Mercersburg, Pa. 17236.
- April 28 — Islip, N. Y. — Long Island Daffodil Show, by the South Side Garden Club at St. Mark's Parish House; information: Mrs. Frank V. Riggio, 80 South Saxon Ave., Bay Shore, N. Y. 11706.
- April 28 — Emmorton, Md. — Harford County Daffodil Show at St. Mary's Episcopal Church; information: Mrs. Charles W. Lyle, Route 2, Box 234, Havre de Grace, Md. 21078.
- April 28-29 — Downingtown, Pa., by the Garden Class of the Woman's Club of Downingtown, at the Club House, 121 Manor Ave.; information: Mrs. Leonard Mygatt, R.D. #2, Downingtown, Pa.
- April 29-30 — Hartford, Conn. — Annual Daffodil Show and National Convention Show sponsored by the Connecticut Horticultural Society, at The Pond House, Elizabeth Park, Asylum Ave.; information: Mrs. Richard G. Willard, 99 Griswold Road, Wethersfield, Conn. 06109.
- May 6-7 — Manchester, Mass. — Massachusetts State Show, by North Shore Garden Club; information: Mrs. E. A. Conrad, 454 Hale St., Pride's Crossing, Mass. 01965.

THE NEW ZEALAND DAFFODIL SEASON, 1970

By P. PHILLIPS, *Otorohanga, New Zealand*

In most districts the season was at least a fortnight early. Jack Tombleson of Gisborne was later than most growers, and he did not seem to have good color and quality, but he was able to win the Gold Cup again at the National show at The Hutt on September 17. This class of five entries was the best seen in the North Island since the cup was first presented by the British Raisers. Jim O'More was close behind Tombleson, with good color and quality, but as usual most of his best flowers had been ruined by the gales that he gets. In our exhibit we were not able to stage any trumpets because they were past their best, but we stacked the bench with plenty of Mrs. Richardson's lovely red-and-whites, to give color. The class for 12 raised by exhibitor was won by David Bell. He had the premier 2a with red crown, his *Cresalla*, which had a slightly reflexing perianth of bright gold and a $\frac{3}{4}$ length bowl-shaped crown of bright red, shading paler towards the base. Other good flowers were 2b *City Lights*, 2a *Checkmate*, and 2a *Red Mars*.

There was nothing outstanding in the trumpet groups this year but they were a fairly good lot all round. The Martin Cup for the best pink daffodil was won by Jim O'More with a seedling, 18/66 (*Moorpark* × *Fintona*) which he has named *Reg Wootton* in honor of Reg, who told him to use *Moorpark* for breeding good pinks. This lovely flower could be described as "The pink the world has been waiting for." It was a large smooth flower with a lovely white perianth and a crown slightly more open and rolled than that of *Fintona*, of a very rich pink, almost a crimson, without any other shading in it. There was no suggestion of any copper or dull pink, just the solid beautiful rich pink in the whole crown. The Champion bloom, a 1b shown by P. & G. Phillips, a seedling (12/62) raised by Len Chambers, was very smooth and of good form. It has been named *Lenz*.

The Hutt Horticultural Society treated members of the National Daffodil Society to a dinner on the first night of the show; this was a great experience and a very successful function.

On the second morning of the show several growers went to visit Jim O'More at Newlands where we inspected his plantings. Some of the things that I had sent him in March were potted and were opening in the cool greenhouse. I could not recognize some of them, they were so much better than I have ever grown them. 3b *Crimpelene* and 2a *Terrific* were lovely. Jim's patch was a mass of flowers that had been ruined the night before by the storm, but we were able to see what beautiful flowers they had been. We inspected his seedling beds and saw some fine flowers there.

On the long drive home we had Mr. and Mrs. Dave Butcher with us. Dave has visited us every year in September for some time now. The next day we had a good look over the garden. My lot were much better than last year. Dave was most interested in the new permanent shelter that I have built on the northeast side of a steep hill, where I can protect the flowers from wind and rain. I have the hillside in big terraces and have covered all with a 6-foot high frame covered with wire netting. Over this we stretch shade cloth for the flowering period and protect individual flowers with "hats." Dave was fascinated by some of our new seedlings; he liked a 2b with a fine pale pink line around the margin of a flat ruffled cup. He missed

most of the good things because of the early season and because the second-year imports had not opened. Grant Mitsch's reversed bicolor jonquils were his pets, and he wants bulbs of Pipit and T5/10A; these are good increasers and do well here.

Earlier in the season we had Max Hamilton from Utiku spend a night here, and next day Miss Verry from Te Kuiti came, and we spent the day looking and talking. Max and Mavis picked a 2c of mine as the best flower in the garden; I am naming it Fruition. Our pinks were extra good this year, and we were able to win the class of nine pinks at The Hutt with eight seedlings and Gisela. Of the new things flowering for the first time from overseas. I liked Mitsch's Cool Crystal very much; some of his spectacular things like Cloud Cap, Tangent, Holiday Fashion, and Just So with their big saucer-shaped crowns of pink tones are most striking, and Audubon and Chemawa are quite good show flowers. More power to Grant in the future!

There were some lovely flowers from Tim Jackson's bulbs. His 1c Anitra was probably my best 1c this year but was over before the shows; it is a beautiful smooth white flower. Cyros and Anytus were good 2b's and rather alike, but I preferred Cyros this year. Timindan 3a was like Dimity but had more color. It also missed the shows, but we were able to show Tim's doubles, Rose Duet and Pink Rosette. The latter has a real pink crown; the trumpet is filled with small pink petaloids with a few larger white ones protruding from the tight rosette. The neck is its downfall as it is like Golden Castle, and the bloom is too heavy to hold up well.

When Jim Radcliff came over here from Tasmania in April he brought me some of his reject pink seedlings; some of these were of good color and quite useful for breeding. If these were his rejects I would like to have had the pick of the tops. His 2b Coolah is a lovely flower of great form but lacks the bright color that could make it a sure winner. It was Jim Radcliff who gave me such a good start in the breeding of pinks; Vision, which I raised from two of his, was this year's premier 2b with pink at Launceston in Tasmania.

There were plenty of good ones in Mrs. Richardson's lot. Golden Aura is settling down well, and I think it will beat Camelot as it is smoother and has better color, although smaller. There were many fine red-and-whites, but I still think that Rockall is the leader in this color group; it is so consistent, tall, and clean. Hotspur was next best with me, then Avenger, Flaminaire, George Leak, and Orion, in that order. Jim O'More had much better color in his Orion than I had.

The doubles were superb. I had nine beautiful flowers of Gay Challenger and several of Acropolis that I later took to Christchurch. A couple of double stocks that I bought while in Ireland have improved a lot since I received them. These are from Gay Time \times George Leak and Gay Time \times Rockall. I was able to show the latter. Gay Song had elegant large double white flowers but was too late even for the South Island show at the end of September. Among the pinks, Rose Royale was not up to its usual standard, but Salmon Spray was good, with beautiful color, and so were Salome and Salmon Trout. I had some of the best flowers of Salmon Trout that I have ever seen. Romance won the class for 2b pink at Christchurch for us and a beautiful flower of Fair Prospect was best pink at the same show. Jewel Song was lovely but too late for the shows. Ulster Queen has improved considerably, but although the flowers were of good size and fine quality I

was not able to select one free from nicks that I would take to a show, confident of winning a premier with it. For those who like copper perianths, Caracas was good this year. The color is bright but sometimes the perianth is rough and ribby. We struck one of our own this year that has a very good colored perianth, a reddish copper, and a flaming red cup. We are working on these things as fast as possible but there is so little to start with.

While I was away at the Christchurch show there was very heavy rain, and a flood in our river covered my daffodil beds with a foot of water for about 10 hours. This did more good than harm as there was no scouring of the soil and the beds needed the good soaking. Further heavy rains after my return beat the flowers to pulp around the edges of the perianth segments. Everything that was out was ruined and the end came swiftly, except for a few very late things that continued into October, the very last being Steve Bisdee's 3a Oakwood, which was still going in mid-November.

OF SHOWS, EXHIBITING, AND JUDGING

STUDENT JUDGES: "Students are often uncertain how to get the judging experience called for . . . A display of eagerness is the most effective weapon and no one should regard it as unseemly. Students should familiarize themselves with nearby shows and write the chairman of judges or even show chairman asking if a place cannot be found for them on one of the judging teams."

JUDGES' LUNCHES: Sometimes judges are inconsiderate in not notifying the committee that they cannot stay to lunch.

"The feeding of judges in the style to which they have unfortunately become accustomed sometimes creates problems for hospitality chairmen."

Some judges would prefer to spend less time traveling to distant lunch sites and more time at the show; others say the thing they enjoy most about daffodil shows is "being with daffodil people."

JUDGING: "What does a judge look for? It can be summarized to: a symmetrical well-balanced flower, at the peak of perfection, free from blemishes, of excellent coloring, or in the case of white varieties, purity of white, smooth in texture, the bloom nicely poised on a stem of good proportion, and size of bloom good for the cultivar."

SOME SUGGESTIONS: "Avoid personal preferences or prejudices." "Do not make an issue of small technicalities." "Every judge should remember that the majority rules. When a judge is overruled, he should accept the decision gracefully."

SOME JUDGING PROBLEMS: Sometimes problems result from disregard of the general principles and suggestions quoted above, especially when "special rules" develop from preferences, prejudices, and a tendency to see things in terms of authority.

In the examples below, some were received accompanied by answers; others have had answers supplied. Further opinions will be welcomed.

1. Judges differ among themselves about how much staging matters. Should it not be included in point scoring? (Good staging makes a better overall appearance for the show; however, the judges are not judging how a stem is placed in a container, they are judging the stem itself against perfection. Good staging can improve some of the qualities such as pose and length of

stem. These qualities can be penalized with the use of our present scale of points.)

2. On a stem with multiple florets, do unopened florets count against an exhibit or for it, or is this immaterial? Silver Chimes, for instance, may have 15 or more florets, and some would be too old and some too young if all were open. (Faded florets would count against; buds would not, unless too conspicuous in proportion to number open.)

3. Should red and yellow ribbons be given in the Quinn and Watrous medal classes if merited? (Of course.)

4. Occasionally a judge must point score as part of the master score for a judging school. There are several moot points here:

a. If points are to be deducted for lack of uniformity, where are they to be deducted, i.e., under which item of the point score? (When judging by the point scoring method as taught in the schools, deduct up to five points for lack of uniformity from the final score. For instance, if a vase of three stems scores 90 but one bloom is noticeably smaller than the other two, deduct one or two points, depending on the amount of variation, bringing the entry score to 88 or 89. There is a range within which blooms of a variety can be considered normal for such qualities as color, size, pose, etc. The experienced exhibitor will strive to have all three blooms as nearly alike as possible in all qualities.)

b. Does the number of florets count under size or form? (The number of florets on a scape may be considered under either size or form. Many times a fault can be considered under more than one quality on the scale of points; as long as points are removed for the fault and note made thereof in the comments, a student should receive full credit. A fault should not be penalized in more than one place.)

c. In a collection, is the point scoring for the poorest flower in the collection or the average? Also in point scoring a vase of three of one variety. (The ADS rule is that each stem in a collection receiving an ADS award must score 90 points. Would not this apply even if close point scoring and averaging were necessary for other entries? No multiple entry is better than its poorest bloom, regardless of how it is judged.)

5. Tête-a-Tête grows normally with one large flower or two smaller florets and less commonly with three florets. Which is preferable? Quite often the blooms with two florets have better form and grace. (Mr. Gray has written "Tête-a-Tête means, of course, literally two heads, and Tête-a-Tête is generally double-headed." There is no official rule, however.)

6. Can a vase of three stems of one miniature variety on the official list be selected for the White Ribbon? (The rule says only that miniatures must be exhibited in classes provided for them. The winner of the Miniature Gold Ribbon is not eligible for the Gold Ribbon by definition, but there seems to be nothing to prevent a vase of three miniatures from winning the White Ribbon.)

7. Seedlings in the Rose Ribbon class are now becoming more numerous. Practices in point scoring them in ADS shows vary considerably. In some cases the score is left on the better flowers; in some cases none; in a few cases the complete score for each item in the scale is left on the flower. How far should a judge go with this? (Wouldn't this depend on the time allowed and the closeness of the competition?)

8. Seedlings may now be exhibited in regular classes. Only rarely will the judges know the seedling well enough to know its normal size. How is size considered for such exhibits? (In judging seedlings along with named varieties you have no way of knowing what is perfection for the bloom, so you have to judge it against perfection for the division in which it would be classified. It was for this reason size was removed from the scale of points for seedlings several years ago.)

9. Can a small seedling, which would probably be in the miniature category if it were a named variety, be best in show? (As the Gold Ribbon is offered for the "best standard daffodil," anything decidedly a miniature would not qualify. A seedling may be best flower in show, however.)

10. When a team of judges places a special award on the wrong entry as set out by the schedule and the mistake is not found until they have gone home, what do you do? (Although judges are taught never to rejudge or move ribbons after judges have left, in such an instance the show chairman should see that the ribbon is moved to the proper place, providing no classes need to be rejudged. Judges should always see that special awards are placed in the correct sections before leaving the show.)

11. How should judges treat misnamed blooms? The main purpose of a show is educational, for the public as well as for the exhibitors. Correctly named blooms should be a must for all shows, if all concerned are to learn and progress. One judge writes:

If it is a fine bloom and would be considered for a ribbon if it had been properly named, leave a note, so that the public and the exhibitor can understand why it did not get a ribbon. Otherwise, forget it! There is not enough time when judging to leave notes on all the misnamed varieties.

The note might say "A fine bloom, but the judges question the name." Or, if the judges are sure of the name "This looks like" or whatever its name, or "Could this be"? But please let us not name it unless we are sure! It is more of a "crime" for a judge to misname a bloom while judging than it is for the exhibitor to misname it. I have seen this happen.

No one notices a poor bloom in a particular class, whether named or unnamed. However, if time permits (and there aren't many misnamed blooms in the show) leaving a note might help that particular exhibitor. I find that for a beginner it is most difficult to realize that a bulb can be misnamed, whether bought or given by a friend.

Note to Judges (and other members):

The Editor would welcome postcards or short notes from you, with descriptive or comparative comments on one or more varieties that impress you particularly this season.

MAVERICK DAFFODILS

By WILLIAM O. TICKNOR, *Falls Church, Va.*

A maverick was an unbranded animal of the old West, occasionally of considerable value. Of value to us are a number of fine unregistered daffodils. Exhibitors and judges live by "The List" in April, and the RHS *Classified List and International Register of Daffodil Names* does, indeed, name and provide information for about 10,000 daffodils. Nevertheless "The List" does not name certain lovely daffodils that turn up in our shows and which can have a useful place in our garden and, in certain instances, in the hybridizer's stock of parents.

Not included in this article are the unnamed seedling daffodils that so many of us enjoy nor the oldtimey daffodils of the South such as Seventeen Sisters and old Silver Bell. Included are distinctive, modern, well-known beauties about each of which there is something of a mystery.

The Knave, 6a, is an attractive, forthright, bicolor cyclamineus hybrid undeserving of its name. You can see a drawing of it by B. Y. Morrison on page 29 of *The Daffodil Handbook* of the American Horticultural Society. It has good color contrast and is admired each year in my garden. I used it once in a collection of 5 cyclamineus that took a yellow ribbon at a Washington Daffodil Society show. I cannot substantiate the following but I have been told that The Knave was bred by the celebrated Cyril Coleman and, in fact, that it is a seed-pod brother of Charity May, Jenny, and Dove Wings. This is easy to believe, as The Knave is a lovely flower for show or garden.

Maverick 1c Envoy was raised by Guy Wilson and, with his approbation, it was selected by Matthew Zandbergen who developed it into a stock. Only recently has he let out bulbs of Envoy but with such a background it is likely to be a white to be reckoned with and judges should know of it as they may well see it at shows. I do not know why Matthew has not registered it, but he risks losing a good name. I suspect that Matthew Zandbergen has a bag full of goodies such as this put away for future use.

Probably best known of the maverick daffodils is Kings Sutton, a self-yellow 5a of good form and constitution. It was raised by Alistair Clark of Victoria, Australia, and Harry Tuggle referred to it in his 1965 "Accent on Novelties" as "the smoothest yellow exhibition large cup triandrus." It ranked high in its class in the "old" symposiums of 1964, 1965 and 1967. For me it has been a consistent producer of excellent blooms but a slow multiplier. I would enjoy having a sizable clump of it.

The twofold mystery of 2a Carneg lies in its perianth and as to why W. J. Dunlop never registered it. It is a large brilliant show flower with a deep yellow perianth that has a distinct orange flush. There is a continuation of the warm gradation of color into a deep solid red rim in the cup. Not as tangerine as Ambergate, it is bigger and should be an aid to Dr. Charles R. Phillips of Frederick, Maryland, in building his all-red daffodil. In the meantime it is an excellent show flower and Mr. Dunlop has referred to it as the most striking piece of color in his grounds.

6a Wanda is a mystery daffodil to me. It is a large yellow cyclamineus hybrid of good form and color with a noticeably reflexed perianth. That it is a good flower is attested to by having been one in a collection of 5 cyclamineus that won a blue ribbon at a Washington Daffodil Society Show and, another time, being the recipient of a red ribbon. It produces seed fairly readily and can be a useful tool in hybridizing. I know nothing of its origin.

2c Snowdean has charmed me for several years and I was not surprised to see it turn up a winner in two major ADS shows in 1970. It opens white, is very white, and its cup is on the style of Murray Evans' magnificent 1b Peacepipe which as a seedling was nicknamed "Stovepipe." The cup has no ruffle, no roll, and very little taper. Snowdean immigrated to this country along with other New Zealand daffodils in the winter of 1967 through the agency of a fellow in Connecticut by the name of George S. Lee, Jr. Further research tells me that Snowdean was "bred from Carnlough," a great winner and "type" daffodil of 25 years ago. Snowdean is winning ribbons in New Zealand and Australia and will likely continue to appear on our show tables.

7a Sierra Gold could be hidden gold to hybridizers who want second-generation jonquil hybrids. It is a 7a of Shah type, having one large sweet-smelling trumpet-like golden bloom. While it lacks the majestic qualities of Shah it outdid itself for me one year. In 1967 it was in a collection of 5 jonquil hybrids that won a blue ribbon at the Washington Daffodil Society Show and, a week later, a second bloom won a blue ribbon entirely on its own at the Convention show in Philadelphia. In *The Daffodil Journal*, December 1968, (p. 85) Venice Brink tells of his use of its fertile pollen — most unusual for a jonquil hybrid. It even produced fertile children for him. George Morrill of Oregon City, Oregon, tells me that it was originated years ago by Jan de Graaf.

Any readers, here or abroad, who can add to my list of mavericks or who can tell me more about the seven I list would be doing a neighborly service to me and to our judges in doing so.

HYBRIDIZERS' FORUM

Good and Bad Parents

Harry Tuggle made a list of good and bad parents just before he died. He did this after studying the results that he, I, Murray Evans, and Grant Mitsch had with probably 50,000 seedlings.

Excellent parents (in some cases checked under "seed," "pollen," or both): 1c: Empress of Ireland (p.), Vigil (s., p.), White Prince (p.); 2b: Irish Rose, Precedent, Rose Royale (p.); 2c: Arctic Doric (s., p.), Easter Moon (s.), Glendermott "outstanding" (p.), Homage, Pristine (p.); 3b: Carnmoon (s.), Caro Nome "outstanding" (s., p.), Merlin; 3c: Benediction "superb progeny" (p), Tobernaven "outstanding" (p.), Verona (p.)

Poor parents "in general progenies of these were washouts": 1b: Ballygarvey, Bonnington, Preamble, Rima; 1c: Brussels, Cantatrice, Finola, Iceberg, Moray, White Tartar; 2a: Ceylon, Home Fires, Matlock "uniform trash"; 2b: Blarney's Daughter, Farewell, Festivity "hasn't given Mitsch anything. Evans has a few good ones from it but he raised hundreds and hundreds from a single cross to get them. Bill Pannill has a couple of good ones from Bizerta \times Festivity," Foray, Gay Mood, "all Kilworth \times Arbar offspring except when mated to very white 3b's," Pink Monarch, Radiation, Rose Ribbon; 2c: Early Mist, Zero "ribbed offspring"; 3a: Ardour; 3b: Calleen; 3c: Nevoe.

He noted that even the bad ones might throw a good seedling occasionally but that the odds seem against it.

— BILL PANNILL

Androgenesis in Tazettas

Some years back I found that the *Narcissus tazetta* Grand Monarque had fertile pollen and that it would strike on poeticus forms as well as other fertile tazettas. Through the interest of D. Lee Lenz at the Santa Ana Botanical Garden we found that both Grand Monarque and Grand Primo had 34 chromosomes each in lieu of the normal 20 or 22 common to most tazettas. One cross which I have made in quantity on several occasions has been Grand Monarque on *N. tazetta aureus*, which comes in several sub-variants. A number of individuals are growing samples of this seed.

A week previous to Christmas 1970 the first seedling resulting from the above cross came into flower. Imagine my surprise when no evidence of *N. t. aureus* could be observed. The plant was strictly a small Grand Monarque with a petal span of 1¼ inches in contrast to Grand Monarque's 1¾. The cup was light citron and smaller than either parent. The absence of the yellow pigmentation of *aureus* can be explained if it is completely recessive, but features of the foliage and blossom suggest that we have a simple diploid Grand Monarque of 20 or 22 chromosomes. We have all kinds of evidence of parthenogenetic seed development in *Nerine*, *Amaryllis belladonna* and *Crinum*, and in polyploid *Crinum* I have had cases of the pollen parent only showing up in some of the seedlings. Such a condition is known as androgenesis, the self-development of pollen gametes. The female gametes are in no way involved, which in this case would be *N. t. aureus* even though that plant bore the seed.

I have often wondered if the hybrid daffodils, particularly the tetraploid forms, were subject to some of the parthenogenetic misbehavior of the other Amaryllids, particularly since Soleil d'Or, which is a polyploid, produces a few normal *N. t. aureus*. Now with the appearance of this Grand Monarque seedling we have all the more evidence suggesting such. Since I have several hundred seedlings representing the above cross we wish to examine additional blossoms when they flower during the next year or two to determine the range of variation, if any, and if the various clones are fertile. This source of seedlings may explain the numerous white petaled, citron cupped tazettas listed by Dutch nurseries a hundred years ago, as well as the identity of Minor Monarque.

L. S. HANNIBAL

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MURRAY W. EVANS

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Happiness and Hope

My greatest happiness was four fat seeds from a Wild Rose \times *N. jonquilla* seedling (from George Morrill of Oregon) \times *N. jonquilla*. I would love to have a three-quarter jonquil. I got a few seed from Waxwing \times *N. triandrus albus*, some from Bagatelle \times Little Gem (which could be a backcross since both came from Gerritsen), and a fair amount of seed from Winnipeg \times Ambergate. It is seldom that I make "large crosses," but my wife suggested the Winnipeg cross and Ambergate is always worth fooling with. One other effort has my curiosity piqued. In 1969 I bought a number of bulbs of *N. triandrus*. I deathered a number of the blooms and pollinated them with tazetta Grand Soleil d'Or and, from what I could see, every bloom set seed. However, a number of open-pollinated blooms set also. In all I collected 225 small black plump seeds. My pleasure was deflated when the seeds deflated and became small black flatish seeds. However I remembered that Harry Tuggle had the exact same story even to the same parents and the little deflated seeds germinated very well indeed for him. So I planted them and I will hope for golden trizettas.

— WILLIAM O. TICKNOR

Chemical Stimulation, Anyone?

I am interested in crosses involving jonquil hybrids which may be only partially fertile. Chemical stimulation might aid in getting better seed production with these and other difficult crosses. I should like to hear from any members who have tried auxins, especially any readily available to use in water solution.

GEORGE E. MORRILL, Oregon

FLIGHT OF THE ROBINS

By DR. GLENN DOOLEY, *Bowling Green, Ky.*

Why not start the new season by joining a Round Robin? There are several vacancies in all Robins. There are general Robins that embrace many regions of the country. There are regional Robins serving several areas. There are Robins dealing with hybridizing. There are robins in which men exchange daffodil skills. There are Robins devoted to miniature daffodils. Some members are interested in organizing a new Robin dealing with the subject of species daffodils, and hope to get more interest in this group.

A member living in the Deep South, who has an ample supply of pine needles, discussed their value as a mulch. Pine needles make an excellent mulch since their texture does not restrict the growth of daffodils. Such a mulch will offer protection from dirt brought about by rainstorms. The daffodil is a water-loving plant. Mulches will retain soil moisture and help to insulate against an increase in soil temperatures in the summer. Mulches will retard weed and grass growth and will add organic residue to the soil.

Sue Robinson of Palmer, Virginia, uses a herbicide weed killer containing 2.5% Dacthal with apparent success. She reports that there is very little weed and grass growth. She plants her daffodils in rows and mulches heavily with pine tags. Some weed- and grass-killing chemicals are quite harmful to daffodils. Use them very carefully.

Many growers plant their daffodils in beds and borders. When the blooms have faded, the leaves should be allowed to grow and make new bulbs for the coming year. Summer plants can be planted in these beds and borders. Many annual plants will make the border attractive during the summer. Also, beds and borders can be arranged so that perennials may be used. A studious gardener can provide an exciting array of bloom throughout a growing season.

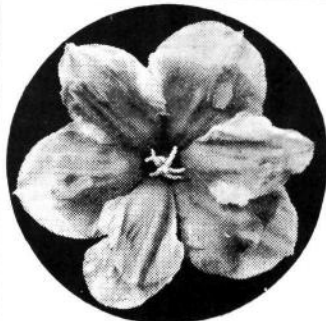
One member says that she is limited for space and grows vegetables in her daffodil beds and borders. She grows such things as zucchini squash, tomatoes, lettuce, and green onions. How about carrots and parsnips? These have attractive leaves. How about sweet and hot peppers? The fruit of these plants are attractive and colorful.

Dr. Bender, our First Vice President, told of a set of slides he has prepared, demonstrating the various aspects of daffodil culture. His slides show the adventures of the daffodil fly and diseases such as fusarium and basal rot, viruses, and the root-lesion nematode. He outlines the necessary directions for their control. Such slides can be shown at any meeting or group of daffodil growers. A word of warning should be noted. Don't show too many problems in daffodil culture to beginning growers, because they will think that daffodils are difficult. They are not!

THE DAFFODIL AND TULIP YEAR BOOK

Some of the members of the American Daffodil Society may already be aware of the decision by The Royal Horticultural Society to cease publication of its Daffodil and Tulip Year Book. The last one, No. 36, was published in October 1970, the Year Book for 1971.

In recent years three Year Books have been published regularly by the RHS, the others being the Lily Year Book and the Rhododendron and Camellia Year Book. The Daffodil Year Book has had the longest run: the first was published in 1913, and in the 35 since then there is a valuable collection of articles, now of increasing historical interest. The decision to stop publication of the Year Books was taken with great regret, but it was forced on the RHS by the increased costs of production and a static market, conditions which face many enterprises in these days.



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Now that the Daffodil Year Book is no longer to appear, the immediate question is "where is the Year Book material to be published in future?"

There are at present no plans to publish material such as the show reports, which are of interest to a relatively small group of enthusiasts. The awards to daffodils and the names of newly registered daffodils must, however, be made public. Both of these lists have been published in other RHS publications, as well as in the Year Book, so that no new arrangements need to be made.

The *International Register of Daffodil Names* is an important responsibility of the RHS. In the past it has been convenient to publish an annual supplement to the Register in the Daffodil Year Book, but there is no obligation to do this. New Registers were published in 1965 and 1969, which is a good record for an International Register.

The RHS awards to daffodils at shows in London and after trial at Wisley are recorded in the *Register*, but fuller details are also published, of the first with a description in the monthly *Journal of The Royal Horticultural Society*, and of the second group in the *Extracts from the Proceedings of The Royal Horticultural Society*. Single copies of both of these publications are for sale to those who are not Fellows of the Society.

The Royal Horticultural Society is grateful to the members of the American Daffodil Society for their interest in and support for the Year Book in the past and hopes that, even without this link, relations between the two Societies will continue to be cordial.

ELSPETH NAPIER,
Editor, Royal Horticultural Society

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THE DAFFODIL AND TULIP YEAR BOOK — 1971

Once again the Royal Horticultural Society has given us a book of real interest to the daffodil enthusiast. The editors are to be commended for its high quality in view of the difficulties we know they experience in finding new and fresh material for each annual volume. This year's book is dedicated to Patrick M. Syngé who retired in 1969 after serving as editor of RHS publications for 25 years. During that time he not only handled the Society's literary activities but also published various things of his own writing including *The Complete Guide to Bulbs*, a book of value to all serious gardeners.

The emphasis in this year's book is on the breeding of daffodils. Among the articles are: *Classic Ancestors*, by C. F. Coleman; *Double Pink Daffodils*, by Mrs. Lionel Richardson; *Breeding of Pink Double Daffodils*, by John S. B. Lea; *Narcissus Poetaz*, by Alec Gray; and *The Story of 'Quick Step'*, by Grant Mitsch.

Of particular interest to ADS members is "*American Daffodil Season — 1970*," by our own Chairman of Publications, William O. Ticknor, whose very readable style of writing gives us a report on pertinent winnings at the Dallas show and at seven shows along the middle Atlantic seaboard. Wells Knierim, another ADS writer known to all Society members, has given us "*Daffodils in New Zealand and the British Isles*." In it he tells of his travels in those countries, the people he met, and the daffodils they grow so skillfully.

The Year Book also includes the usual report on the daffodil season in the British Isles and stories on new Zealand shows and activities, written by David S. Bell and P. Phillips.

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Trial garden reports from the Wisley Gardens of the Royal Horticultural Society covered the performance of both narcissus and tulip cultivars. A careful reading of the former will give ADS members a good idea of the flowering ability of some of the newer daffodils. As an example, 25 bulbs of the 6a Larkwhistle produced 47 flowers the first year and 108 in the second season. Members of the Narcissus and Tulip Committee recommended it for a First Class Certificate as a cultivar for garden decoration and the RHS Council concurred in that award.

Three and one-half pages in the book, listing "Newly Registered Daffodil Names," have some things that should interest all ADS members. Of the 160 names appearing in the list, by my count 60 were from U. S. A. breeders as follows: W. G. Pannill, 23; G. E. Mitsch, 18; M. W. Evans, 12; M. Fowlds, 4; and V. Brink, 3.

An article of real significance in the Year Book is that by my friend A. A. Brunt, a talented young plant virologist at the Glasshouse Crops Research Institute, Littlehampton, Sussex, England. In "Virus Diseases of Narcissus" he brings together the latest information on the subject, much of it coming from his own research using the electron microscope, serological methods, and other recently developed procedures.

In concluding this review I regret the necessity of referring to a statement made in the preface to the book by O. E. P. Wyatt, Chairman of the Narcissus and Tulip Committee. According to him "these times of financial stringency" make it necessary to announce that the 1971 *Daffodil and Tulip Year Book* will be the last of its kind published by the RHS. I am sure we in the ADS will be greatly disappointed at this turn of events.

— WILLIS H. WHEELER

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FROM DAFFODIL SOCIETIES ABROAD

By WILLIAM O. TICKNOR, *Falls Church, Va.*

FIRST CONVENTION OF THE AUSTRALIAN DAFFODIL SOCIETY

The Australian Daffodil Society held its first convention in Melbourne on 31 August, 1970. The convention was preceded by the 2-day Seville-Wandin Show (suburban to Melbourne) in which special trophy classes were offered and which was participated in by exhibitors from the states of Victoria, South Australia, and Tasmania. The principal award at this show went to a flawless bloom of Royal Oak exhibited by Bill Blandin of South Australia.

At the Convention Meeting Edward Breen of Menzies Creek, Victoria, was chosen President of the Society succeeding W. Michael Spry, of The Basin, Victoria. Lt. Col. L. P. Dettman of Diamond Creek, Victoria continued in office as Secretary (and as editor of a remarkable newsletter). Tours were made of various gardens and after the Convention Dinner a paper on nematodes was delivered, followed by much discussion. Home gardens were visited on the following day and perhaps the climax of the Convention was the visit to the plantings of Mr. Spry. Mr. Spry is a professional bulb growers who does not sell cut flowers. His 6 acres were at the height of their glorious bloom. That evening a session on judging daffodils was given by Mr. Spry as part of the Victorian General Judges Training Course. The session was well attended by members of the Society.

This first convention was considered a great success. A cordial invitation was extended to Americans to attend subsequent conventions.

FROM NEW ZEALAND

The National Daffodil Society of New Zealand produces an excellent yearbook at the end of each June that tells of the winners of the last preceding major shows and gives the schedules of those forthcoming. Included also are annual reports, a list of members, advertisements, good advice, and anecdotes. The following is an example and a story well worth retelling.

"No person has done more to inculcate the love of the daffodil in N. Z. than the late Rev. W. W. Avery, a fine character, a Methodist minister whose world very largely included daffodils. He served his Church in many circuits throughout N. Z., and in all these places he left enthusiasts cultivating

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bulbs he had generously bestowed on them, and established annual spring flower shows.

"So great was his enthusiasm that he used to get very worked up and testy when exhibiting, but he was a meticulously fair competitor. In 1926 at one of these spring shows a young woman entered a bowl of 'Fleetwing' in the Decorative Section [roughly comparable to our Arrangement Section], staging her entry the night before the show. She had gone home when Mr. Avery noticed the bowl, and so taken was he with the quality of the blooms that he extracted three and entered them, in her name, as a vase in the Leedsii section. Next morning a very vexed young woman had to gather more 'Fleetwings' and re-do her bowl. She got 1st prize for her bowl in the Decorative Class, but also, she won in the daffodil section: Champion vase, Champion Leedsii, and Champion Bloom of the Show. Mr. Avery was so thrilled that he presented her with bulbs from the whole of his very valuable collection."

FREEDOM OF FLOWERING

In the December 1970 Journal of The Daffodil Society of England Brian S. Duncan of Northern Ireland told of a test as to the relative freedom of flowering of 55 show-quality daffodils. He adds the obvious caveat that growing conditions and the condition of the original bulb will influence the number of blooms. In the list below the total number of flowers produced per bulb of each variety in the fourth flowering season is shown.

"The tables show clearly that there is a tremendous difference in the freedom of flowering of varieties. Perhaps more attention should be paid to this important characteristic in breeding programmes! It is also interesting to note that only one yellow trumpet variety was able to beat the average and find its way to the top twenty. Golden Rapture ought to have a good 'garden' future as should Border Chief, Passionale, Knowehead, Balalaika, Daydream, Empress of Ireland, and Rockall. All have that little bit 'extra' by way of character, beauty of form or colour which sets them apart from their lesser brethren." The average number of flowers for the 55 varieties tested was 10. Varieties producing average or above were:

20 blooms, Border Chief, Passionale; 19, Balalaika; 18, Knowehead; 17,

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Spellbinder; 16, Mahmoud; 15, Air Marshall; 14, Daydream; 13, Empress of Ireland, Rockall; 12, Golden Rapture, Avenger, Kilworth, Vulcan; 11, Norval, Irish Charm, Doubtful, Wedding Bell, Dragoman, Aircastle, Gay Time; 10: Karamudli, Ludlow, Ormeau, Verona, Engadine.

Varieties producing fewer than 10 blooms were:

9, Viking, Woodvale, Trousseau, Glencairn, Cantatrice, Merlin; 8, Banbridge, Preamble, Rashee, Vigil, Ceylon, Craigywarren, Irish Minstrel, Aldergrove; 7, White Prince, Chungking; 6, Ave, Arbar, Tudor Minstrel, Matapan, Chinese White; 5, Arctic Gold, Kingscourt, Spanish Gold, Salmon Trout, Galway, My Love, Clogheen; 4, Double Event.

HERE AND THERE

The December issue of the Middle Atlantic Region News Letter included such diverse material as accounts of the Middle Atlantic Fall Meeting, the Fall Board Meeting, some recollections of Harry Tuggle, poems, and family and local news from Newsoms, all in the highly personal style that marks this News Letter from Betty Darden, Regional Vice President.

We have received news of the death of Charlotte (Mrs. Reuben) Sawyer of Memphis, Tenn., formerly a regional director, last October. She won the Quinn Medal while still living in Jonestown, Miss., and after moving to Memphis she continued to be an active exhibitor in the state and regional shows in Memphis and Nashville. She was also an active iris grower, and while regional vice-president for the American Iris Society started the B. Y. Morrison Research and Test Iris Garden at Mississippi State University. She kept it going and supervised it, as well as raising most of the money by the sheer force of her persuasion. At the time of her death she was also president of the Memphis-Shelby County Garden Club Council.

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The Indianapolis Star Magazine for November 8, 1970, featured an article by Lloyd B. Walton titled "Daffodil Hybridizer: Just Plant and Wait 7 Years." The subject of the article was Helen Link and her "lifetime research program" with daffodils. The cover picture and a full page of illustrations in color supplemented an unusually informative article based on an interview during the daffodil season.

The 1971 Puyallup Valley Daffodil Festival will be celebrated March 27 through April 4, with the cities of Tacoma, Puyallup, Sumner, Orting, and Fife, Wash., participating. Activities will include a junior parade, coronation of a Daffodil Queen, Grand Floral Parade, Floral Marine Parade, and 3-day Flower Show among the more than 50 festival-related events.

In addition to wholesale bulb production in this area, millions of daffodil blooms are picked in bud and shipped by air all over the United States, including Alaska and Hawaii. Other millions of blooms are utilized in decorating the floats and boats in the parades. More than 500 named daffodil varieties are expected to be displayed at the Flower Show, in addition to King Alfred, which is the favorite commercial variety.

Garden tours or visiting days are not usually planned far enough in advance to be announced in this Journal, but where they can be arranged by local societies they are greatly enjoyed, and sometimes may produce revenue. Two that we noticed in 1970 were sponsored by the Southwest Ohio Daffodil Society and the Maryland Daffodil Society, respectively.

BLOOM DATE RECORDS

Members are urged to contribute bloom date records for a project being conducted by Mrs. Daniel J. McNamara, 68 Brooktree Rd., Hightstown, N.J. 08520. Two postcards are requested: on the first, record the first five varieties to bloom in your garden, with precise dates for the first flower of each fully open. On the second, note (1) bloom dates for the following standard varieties: February Gold, Beryl, Actaea, and miniatures: asturiensis (minimus), triandrus albus, and Hawera; and (2) the names and blooming dates of the last five varieties of daffodil to bloom in your garden. All the plant societies have been asked to participate in this project.

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COMMENTS FROM CALIFORNIA

I'll make just a few notes about varieties that impressed me this year. Fleming Meteor has been rather nothing until this year when it was both very large and richly colored. Karamudli repeated its performance of turning out chiseled, well-contrasted flowers. Both Camelot and Falstaff lived up to reputation, though Falstaff was not up to size in comparison with previous blooms. For the first time Frost and Flame gave me really fine flowers. Of things new to me this year Enniskillen was a magnificently colored and beautifully finished flower. Irish Splendour from similar background was also very brilliant. Homage is one of the handsomest things I've seen so far. These last two set seed very well for me this year when generally my set was disappointing. I bought Banbridge on recommendation from Bill Roese, and it is a stunning thing if one likes a high-styled, strictly wrought flower, as I do. I am pleased with my cross of Camelot \times Banbridge and would have been even more so if any of the many flowers of Ormeau on which I used Banbridge pollen had taken. Incidentally, Pigeon, which I have always liked, was outstanding this year. It is one of the varieties I wouldn't be without, though it is seldom mentioned. Perhaps it tends to be too late for shows.

— BOB JERRELL

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— Roberta C. Watrous

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Publications in the ADS library may be borrowed by members. Incomplete list will be found in Daffodil Journal for September, 1965. p. 21. Correspondence invited on items not listed.

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