

ANNUAL NUMBER

The Camellia Bulletin

Volume 14, Number 2

February, 1961



Camellia Japonica TOMORROW'S DAWN

SOUVENIR PROGRAM **16th Annual Camellia Show**

NORTHERN CALIFORNIA CAMELLIA SOCIETY, INC.

ARMORY HALL
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WALNUT CREEK, CALIFORNIA

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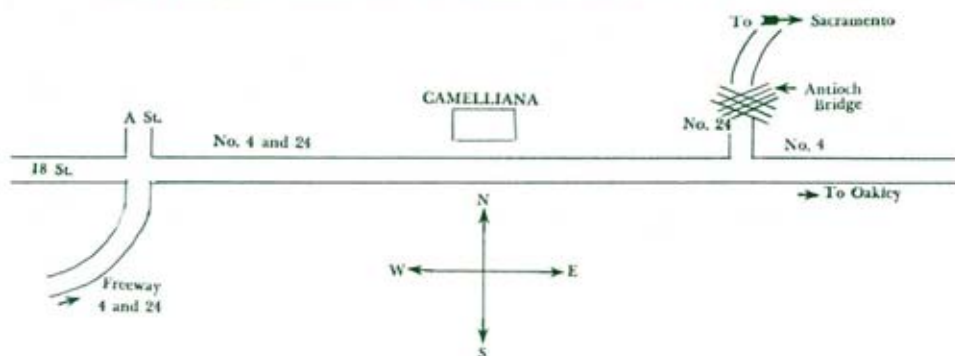
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The *Camellia Bulletin*, in keeping with the fundamental concept of the amateur organizations it serves, is a non-profit enterprise published quarterly (Nov., Feb., May and Aug.) by the Northern California Camellia Society, Inc. Its principal objects and purposes are furtherance of the enjoyment and benefits derived from the culture of camellias and the dissemination of knowledge related thereto. By special arrangement with, and through the co-operation of, the Pacific Camellia Society, The Camellia Society of Sacramento and the Los Angeles Camellia Society, this Bulletin is also available in conjunction with membership, which is open to the general public upon application to the Secretary of any of the societies mentioned, at the respective addresses shown above. For full membership in the Northern California Camellia Society, Inc., and with respect to all persons resident in the counties of Alameda, Contra Costa, Marin, San Francisco and San Mateo, the annual dues are \$5.00—outside that area, limited membership privileges, including the right to all Society publications, are \$3.00 per year. MEETINGS are held on the first Monday of each month November through May, at 8 p.m. in the Claremont Junior High School Auditorium, Oakland, and include an informal flower display and refreshments. All matter regarding the content of the Bulletin should be addressed to the Editor. CHANGE OF ADDRESS should be reported promptly to your Secretary, as the Post Office will not forward periodicals. Remit dues to Treasurer.

Northern California Camellia Society, Inc.

16th ANNUAL CAMELLIA SHOW

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Hostess Chairmen	{ Mrs. Fred E. Heitman CL 4-2177
	{ Mrs. Lloyd F. Smith AC 8-4445
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Clerks	Mr. & Mrs. Clarence Foster, OL 5-4124
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Publicity	Jack Osegueda, OL 2-4010
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Registration, Bloom Display	Ernest M. Parmiani, AC 8-6425
Staging	
Display Illumination	L. M. Preston, OL 3-1851
Show Design	Robert Graves, YE 5-0769
Signs	Arthur S. Susini, AC 8-5405
Ticket Sales	
Advance Tickets	George Neilsen, MU 5-4266
Door Sales	S. Robert Juch, OL 5-1181
Transportation	Roy W. Tess, CL 4-3645
Trophies	Haig Ashuckian, AT 3-2688
Ribbons	Wallace H. Brown, OL 2-5404



Awards for Horticultural Exhibits

by NORTHERN CALIFORNIA CAMELLIA SOCIETY

1. **SWEEPSTAKES—NORTHERN CALIFORNIA CAMELLIA SOCIETY, Inc., Trophy**
Awarded the amateur exhibitor who accumulates the highest number of first place points in Divisions 1 and 2 of the show. In event of a tie, the exhibitor with the greatest number of second place awards wins.
2. **BEST FLOWER OF SHOW, C. japonica—H. L. PAIGE Trophy**
Awarded for the best flower in Division 1, classes 1 and 2.
3. **BEST FLOWER OF SHOW, C. reticulata—MARY-ELIZABETH PURCELL BROWN Trophy**
Awarded for the best flower in Division 2, classes 1 and 2.
4. **BEST SEEDLING FLOWER OF SHOW—D. L. FEATHERS Trophy**
Awarded for the best flower in Division 5.
5. **BEST GROUP OF THREE FLOWERS, C. japonica—BARLOW W. S. HOLLINGSHEAD Trophy**
Awarded for the best exhibit in Division 1, class 2.
6. **BEST GROUP OF SEVEN FLOWERS, C. japonica—CLIFTON W. LATTIN Trophy**
Awarded for the best exhibit in Division 1, class 3.
7. **BEST GROUP OF TWELVE—DR. G. MYRON GRISMORE MEMORIAL Trophy**
Awarded for the best exhibit of twelve C. japonica blossoms of one variety in Division 1, class 4.
8. **BEST GROUP OF TWELVE DIFFERENT—DR. FRED E. HEITMAN Trophy**
Awarded for the best exhibit of twelve C. Japonica flowers all different varieties in Division 1, class 5.
9. **MOST OUTSTANDING CONTAINER-GROWN C. japonica PLANT—SYLVIA WELLS Trophy**
Awarded best potted or boxed japonica plant in Division 1, class 6.
10. **BEST CONTAINER-GROWN SMALL PLANT—DR. AND MRS. JOHN D. LAWSON Annual Award**
Awarded most outstanding container-grown plant under 36" high in Division 6.
11. **SPECIAL GOLD RIBBON—**
Given to those flowers which are selected for final judging in determining the best flower in the Show.
12. **BLUE, RED, or WHITE RIBBONS—**
Are given for each award-winning flower or exhibit in that order. If more than ten awards are won a certificate certifying the number of awards is given in lieu of eleven or more ribbons.

by AMERICAN CAMELLIA SOCIETY

1. **GOLD CERTIFICATE—** This award is made to the sweepstakes winner in horticultural classes. The certificate will be awarded on a basis of the greatest number of blue ribbons. Red ribbons will be counted only in case of a tie.
2. **SILVER CERTIFICATE—** This is awarded on the same basis as the Gold Certificate, except that it is presented to the runner-up to the sweepstakes winner.
3. **HIGHLY COMMENDED CERTIFICATE—** This is awarded to a seedling when three accredited judges consider such a seedling as clearly distinct from and notably superior to any variety now in commerce. It is the first step toward the nationally awarded Illges Medal.
4. **Outstanding Bloom Certificates (Best Bloom of its species)** will be given for the best Japonica, Reticulata and Hybrid.

Regulations for Exhibitors

Registration and exhibit entry

1. Registration opens at 7:00 A.M. Saturday, March 18, 1961, and closes at 10:00 A.M. *All exhibits and bloom arranging must be completed for judging by 11:00 A.M.* All exhibitors are excluded during judging—11:00 to 2:00 P.M. (Bring your exhibits early and avoid the deadline rush.)

Entry cards

2. Entry cards must be filled out completely and placed with each entry so that the exhibitor's name is not visible or the entry will be disqualified. Entry forms are furnished by the Registration chairman or may be obtained from any officer. (Get yours in advance and fill them out before Saturday morning.)

3. Entry cards must be typed or written in pencil. *Do Not Use Ink:* it blurs if water spotted.

Regulations pertaining to classes

4. Entries made in one class will not be considered in another class.

5. An exhibit entered in the wrong class may be subject to disqualification.

6. The correct name of the variety must be on the entry card and the card folded so only this shows. The name as listed in "The Camellia—Its Culture and Nomenclature," 1960 edition, will be official.

7. *No stems nor leaves will be allowed in classes 1, 2, 3, 4 and 5.*

8. In classes 1, 2, 3 and 4 the exhibitor is limited to *one entry of each variety.* Please note that the flowers in classes 1 and 2 are entered and judged by varieties and placed in alphabetical order on the tables.

9. Uniform containers for classes 1 and 2 will be provided by the management.

10. Trays or containers for classes 3, 4 and 5 are supplied by the exhibitor and should be labeled on the bottom with the owner's name and address.

Judging and awards

11. Exhibits will be judged according to the following scales:

<i>For Blooms</i>	<i>For Plants</i>
Size for variety entered.....20	Form of Plant30
Color and Markings20	Condition of foliage30
Form20	No. and quality of blooms30
Texture and Substance20	Suitability of container10
Condition and Distinctiveness20	

12. Decision of the judges will be final.

13. The *Sweepstakes Award* shall go to the exhibitor who is awarded the greatest number of firsts in classes 1 to 5 of both divisions 1 and 2.

14. All award ribbons, certificates and trophies must remain with the exhibits until removed by the show management. Ribbons and certificates will be mailed to the winners. Trophies will be presented at the first membership meeting following the show.

Management rules

15. After the judging, exhibitors may refresh their exhibits with new flowers. Exhibitors are urged to refresh their exhibits and thus maintain their good appearance.

16. The management reserves the right to exclude any unsuitable entry, to remove unattractive flowers, and to make any disposition of individual blooms after the show as it may see fit.

17. The management assumes no responsibility for loss or damage to any exhibit or property. Every effort will be taken, however, to provide reasonable protection.

18. No exhibit may be removed or dismantled until the show closes—6:00 P.M. Sunday, March 19, 1961.

Schedule of Horticultural Exhibits



AMATEUR - COMPETITIVE

Division 1—*Japonica*

- ★Class 1—One blossom of a variety.
- ★Class 2—Three blossoms of a variety.
- ★★Class 3—Seven blossoms of a variety.
- ★★Class 4—Twelve blossoms of a variety.
- ★★Class 5—One blossom each of twelve different varieties, each individually identified by name (small tag or label).
- Class 6—One camellia plant in container.

Division 2—*Reticulata*

- ★Class 1—One blossom of a variety.
- ★Class 2—Three blossoms of a variety.
- ★★Class 3—Seven blossoms of a variety.
- ★★Class 4—Twelve blossoms of a variety.
- ★★Class 5—One blossom each of twelve different varieties, each individually identified by name (small tag or label).
- Class 6—One camellia plant in container.

Division 3—*Hybrids*

Division 4—*Species*

Division 5—*Seedlings* (Exhibitor's own)

Division 6—*Small container-grown Camellia* (under 36")

Seedlings: A seedling flower is defined as being a bloom of a plant that has not been disseminated commercially, *i.e.* offered for sale or sold either by the originator or by others. After a seedling plant has become disseminated, flowers from that plant must compete in the regular classes provided in any show.

Amateur: An amateur is one who does not engage in the sale of plants or flowers for any part of his livelihood, and/or who does not accept pay as a gardener, garden consultant or landscape architect, or charge admission to his garden for personal gain.

★Not more than one entry permitted for each variety. Failure to observe this disqualifies the exhibitor.

★★Blossoms to be displayed in any type of low container SUPPLIED BY EXHIBITOR.

SUGGESTED COLLECTION OF 12 CAMELLIAS

(A Symposium)

What follows is primarily an attempt to develop the ideal selection of camellias to constitute a collection limited to 12 varieties, for the two major growing areas of California. To this end, fourteen acknowledged authorities, evenly divided between amateur and professional growers, were asked to express their views. As this is primarily a California survey, 11 California opinions were sought, the remaining three being drawn from three different Southern States, largely for comparative purposes.

The contributors were asked to submit their views as to:

"... the 12 best camellias for your area, regardless of species . . . , for a small, representative planting . . . limited to varieties that are readily available commercially . . . the list should embrace a relatively wide range of form, color and blooming season . . ."

It was realized that this would impose great restraint upon the contributors—the same limitation that would confront the person with a small garden.

Not only is this survey heavily weighted in favor of California opinion—in view of the fact eight of the lists are from Northern California and only three from Southern California, the "consensus" results should be qualified accordingly.

It is not possible in a matter of this kind to get a completely objective response; however, on the whole the concurrence was fairly substantial. Out of a grand total of 168 selections, 72 different camellias were named (including "camellia families") and a total of 41 varieties received only 1 vote each. Thus something less than half the total number of camellias chosen received confirmation from another source. Once again the 1958 Illges Award winner, **GUILIO NUCCIO**, came through with flying colors,



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receiving the highest number of total votes (11), or recommendation by about 80% of the contributors. The consensus choice of 12 and the names of the runners-up, together with the total votes received by each, follows according to the areas shown.

ALL AREAS (14 OPINIONS)

Variety	No. Votes
GUILIO NUCCIO	11
DEBUTANTE	9
MATHOTIANA SUPREME/ SULTANA	7
VILLE DE NANTES/LADY K	7
CORONATION	6
REG RAGLAND	6
TOMORROW	6
GLEN 40 (COQUETTI)	5
ELEGANS - ELEGANS Family	5
ADOLPHE AUDUSSON	5
DAIKAGURA Family	5
R. L. WHEELER	5

Honorable Mention (4 votes each):

ALBA PLENA, BETTY SHEFFIELD,
C. M. WILSON.

FAVORED 12 — SOUTHERN CALIFORNIA

The following varieties each received 2 out of a possible 3 votes—all others (20 varieties) received one vote each:

ADOLPHE AUDUSSON
CORONATION
DEBUTANTE
GUILIO NUCCIO
MRS. D. W. DAVIS
REG RAGLAND
SPRING SONNET
DAIKAGURA (Family)

CALIFORNIA ONLY (11 OPINIONS)

Variety	No. Votes
GUILIO NUCCIO	9
DEBUTANTE	8
CORONATION	6
MATHOTIANA SUPREME	5
VILLE DE NANTES/LADY K	5
REG RAGLAND	5
GLEN 40 (COQUETTI)	5
ELEGANS - ELEGANS Family	5
C. M. WILSON	4
ADOLPHE AUDUSSON	4
TOMORROW	4
R. L. WHEELER	4

Honorable mention (3 votes each):

*HERME, MRS. D. W. DAVIS,
SPRING SONNET. *Family.

NORTHERN CALIFORNIA (8 OPINIONS)

Variety	No. Votes
GUILIO NUCCIO	7
DEBUTANTE	6
CORONATION	4
C. M. WILSON	4
MATHOTIANA SUPREME	4
R. L. WHEELER	4
VILLE DE NANTES/LADY K	4
ELEGANS/ELEGANS Family	4
REG RAGLAND	3
TOMORROW	3

TIE: between following 8 varieties having 2 votes each:

ADOLPHE AUDUSSON, BETTY SHEFFIELD, DR. TINSLEY, FLAME, KUMASAKA, MRS. FREEMAN WEISS, DAIKAGURA (Family).

The individual selections and accompanying commentary where any was received follow in alphabetical order grouped by areas:

NORTHERN CALIFORNIA

Caesar Breschini, San Jose, California

ELEGANS Family (including C. M. WILSON, SHIRO CHAN, SNOW CHAN); FINLANDIA Family (including WHITE, VAR., MONTE CARLO, KING LEAR, BLUSH); R. L. WHEELER; REG RAGLAND; GUILIO NUCCIO; MATHOTIANA SUPREME; MRS. FREEMAN WEISS; COQUETTI (GLEN 40); MRS. CHAS. COBB; DEBUTANTE; ROSEA PLENA.

The above varieties are good, dependable performers for me, good growers, suitable for landscaping purposes, some early, some midseason, and some late bloomers; an assortment of colors and forms and available at reasonable prices.

(Continued on page 10)

Ben Colombo, Franklin Canyon Nursery, Martinez, California

In response to your request for a collection of 12 camellias for a beginner's representative collection, I submit the following list:

C. M. WILSON; TOMORROW; VICTORY WHITE; SHIRO CHAN; MAGNOLIAFLORA; EMMET PFINGSTL; GUILIO NUCCIO; MATHOTIANA; VILLE DE NANTES; DEBUTANTE; HERME (JORDON'S PRIDE); SPRING SONNET.

This list was made up by using the camellias most asked for by our customers, excluding the collector.

Toichi Domoto (Nursery), Hayward, California

ALBA PLENA; CORONATION; DAIKAGURA*; DEBUTANTE; ENGLISH DONCKELARI; FLAME; GLEN 40*; GUILIO NUCCIO*; HERME*; KUMASAKA; MRS. C. M. WILSON*; SASANQUA SHISHIGASHIRA.

*Denotes sports of the variety, as well — selection by individual preference.

Woodford F. Harrison, Berkeley, California

For many years I have been growing camellias on a western slope in north Berkeley. It is well recognized that the cool winds in this area, especially in the hills, prevent sufficiently warm conditions to develop the very best camellia blooms for many varieties. The camellias that I grew first, twenty-seven years ago, seemed nice enough to us then, when there were few camellias grown in the Bay region. In later years, comparison of our camellia blooms with those produced east of the hills, where the summer temperatures are considerably higher, made evident the poor quality of Berkeley-grown camellia flowers. It then became a challenge to determine what varieties do best in Berkeley, and whether it is possible so to locate the plants as to provide enough heat to produce satisfactory blossoms.

(Continued on page 12)

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Favorable results were achieved in both phases of the project. It is now demonstrable that there are many varieties of camellia that will do quite well and produce splendid blooms in Berkeley. Furthermore, it has been found possible, by placing the plants in an area protected from the wind, to grow with satisfaction varieties that otherwise would be discouraging.

This short list contains only camellias that can be enthusiastically recommended for Berkeley gardens. These varieties have been chosen from the standpoint of plant vigor and growth habit, length of blooming season, freedom from characteristics detrimental to flower production, resistance to rapid weather changes, and finally, most important, the general good quality of flowers. Obviously many fine varieties have been ruled out because in Berkeley they fail to produce the finest blooms.

FLAME—The semi-double, cone-shaped flower of deep flame red is most pleasing, especially because the plant usually covers itself with bloom during the last half of December when red flowers, both in the garden and in the house are preferred for Christmas decoration.

KRAMER'S SUPREME—Many of the peony-form camellias will not develop to full size and form in Berkeley. **KRAMER'S SUPREME** is an exception. The heavy, well-developed, deep red flowers, of mixed petals and petaloids, have extraordinary keeping qualities both on the bush and in the house.

R. L. WHEELER—This rose pink camellia is listed as "very large, semi-double anemone form, with heavy outer petals and a solid circle of stamens" in climates warmer than Berkeley, but here the solid circle of stamens seldom appears. Instead, the center is filled with a rosette of petaloids, similar to **ELEGANS (CHANDLER)**, but larger. This is a "must" for Berkeley camellia growers.

SUNSET GLORY—This variety is another example of the flower's having a different form in Berkeley. In warmer climates, it is inclined to be strictly anemone form. Here this large rose-pink camellia has few stamens, they being replaced by rabbit-ear petals and petaloids.

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ELEANOR HAGOOD—A medium-sized formal double. One of the desirable features is the delicate pink coloring, deepening toward the outside. For those who don't mind picking up petals, AVE MARIA might be preferred as its plant habit is better. AVE MARIA comes usually as a formal double, but occasionally rose form.

DR. TINSLEY—A very pale pink, shading from light to a deeper pink on the outer edges of the petals. Semi-double, wild rose form. A good example of the very pleasing coloring of the picotee type found in a very few camellias.

HANA-FUKI—A shell-pink, sometimes lightly variegated, large, semi-double. The cup form is particularly attractive. The plant comes into bloom in late December or January. In Berkeley it is often finished blooming by late March.

PAX—A medium-sized formal double white, very pleasing because of the pointed petals. It has fewer petals than many formal doubles. The well-known ALBA PLENA does well in Berkeley but I have a personal preference for PAX. Others may not agree.

CORONATION—A very large, semi-double white. This variety is preferable to the well-known Lotus, which is similar in form, because CORONATION has flowers of much better substance and keeping quality.

FROSTY MORN—Another very large white, of anemone form when grown in warm climates, but in Berkeley having the stamens replaced by high-growing petals in the center of the flower, making a very beautiful informal double. The flower is of exceptionally good substance.

DONATION—A collection of twelve camellias should certainly include one of the hybrids. DONATION is among the best of those available. The flower is deep orchid-pink, fairly large, and semi-double. This hybrid is a cross between *c. Saluenensis* and the DONCKELARII variety of *c. Japonica*. It is rated highly because it can be planted in full sun in the open ground if you choose, and, as I have it, on a western slope.

(Continued on page 20)

COVER FLOWER

TOMORROW'S DAWN is a sport of "Tomorrow," the very popular Tick Tock Camellia Nursery introduction of a few years ago, which sport, like so many others, had a very interesting origin. In the winter of 1956, Mr. William Ruffin and Mr. R. E. Allums, of Ellisville, Mississippi, obtained a scion of "Tomorrow" from Mrs. Ross H. Hayes, of Tick Tock, when it was first introduced. Each made a graft from this same scion and when both grafts bloomed during the 1958-59 season, the flowers were of the same basically pink color, form and size. Mr. Allums' flower was entered in the Slidell, Louisiana, camellia show in 1959 where it won a Special Award ribbon.

Because the scions came from Mr. Ruffin's plant, the new sport was registered by him under date of January 26, 1960, and granted Registration No. 463, which contains the following description:

"Plant growth is same as parent plant—rapid, open, slightly pendulous. Leaves—medium green, oval, coarsely serrate. The soft pink, incomplete double flowers, 5¼ to 6 inches in diameter, have 20 to 22 petals with large petaloids, same as 'Tomorrow.' The color of the flower varies from a deep soft pink to light pink in heart of flower shading out to a snow white border. Flowering season, early, midseason to late."

Mrs. Hayes adds that the blooms are from 3 to 3½ inches deep and that there is an occasional dash of the "Tomorrow" red on most flowers. As will be noted from the announcement subjoined below, this new introduction will be released in the Fall of 1961 by Tick Tock Camellia Nurseries and Powell Nurseries, of Thomasville, Georgia, in a joint undertaking, to whom we are indebted for their courtesy in supplying the color plates for our cover.

TOMORROW'S DAWN

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SCHEDULE FOR THE FLOWER ARRANGEMENT DIVISION A STANDARD SHOW

(Camellias must be used in all arrangements)

THEME: "THE LANGUAGE OF CAMELLIAS"

A Japanese poem expresses the above theme of the American Camellia Society:

"When I face a flower
The flower quietly speaks to me
The flower laughs
The flower sings"

DIVISION A—OPEN TO ALL (Classes 1 to 4 include teachers, lecturers and judges who may wish to enter.) Blue ribbon winners in all 8 classes to compete in a National Contest of the American Camellia Society.

Class 1—IN A HYMN OF PRAISE—A. A symmetrical arrangement in an urn suitable for a church, featuring one or more camellias. Other flowers and foliage allowed; or, B. A pair of asymmetrical arrangements in identical containers suitable for a church, featuring one or more camellias. Other flowers and foliage allowed.

Class 2—IN FRIENDLY GESTURES—A lei or garland of camellias dramatized with other foliage using a boat shaped container.

Class 3—A TRIBUTE TO ART—One or more camellias featured with a piece of sculpture or a replica. Other foliage and driftwood allowed.

Class 4—IN GRACIOUS HOSPITALITY—One or more camellias featured in an arrangement suitable for an informal luncheon, dessert course, using a dessert plate and crystal stemware as accessories. No flat silver to be used.

(Note: Class 5 to 8 are OPEN TO ALL but judges. Those who are actively engaged as teachers and lecturers may not enter these classes.)

Class 5—IN A PATRIOTIC DECLARATION—A composition in hues of red, white, and blue dramatizing one or more camellias. Other flowers, a minimum of foliage, and accessories allowed.

Class 6—IN A LOVE SONG OR POEM—A sentimental interpretation featuring one or more camellias. Other flowers and foliage and accessories allowed.

CLASS 7—FROM THE GARDEN PATH—One or more camellias arranged in a simple manner with any plant material from the home garden.

Class 8—IN QUIET REFLECTIONS—One or more camellias to suggest natural growth, in a shallow container in which expanse of water adds interest. Other plant material and accessories from nature, such as rocks, allowed.

DIVISION B—Open to those who have never entered in a flower show before.

Class 9—SIMPLY BEAUTIFUL—Keep it simple . . . with camellias dominant.

Class 10—CAMELLIAS SAY "IT'S SPRING!"—An arrangement featuring camellias with your own choice of materials.

DIVISION C—Open to those who have never won a blue ribbon in any standard show.

Class 11—NATURE'S HANDIWORK—Camellias and a wood form of your own choice, but follow the line of the wood.

Class 12—TALL BEAUTY—Camellias with tall line material which may be fresh, treated or dry.

DIVISION D—THE MASCULINE APPROACH

Class 13—MAN OF THE HOUSE—An arrangement of camellias by the Man of the House using his favorite camellia in his favorite way.

Class 14—DAD MAKES ARRANGEMENTS!—An arrangement featuring camellias suitable for a buffet or hall table. Wood form or rock and fresh plant material suggested.

DIVISION E—THE BEAUTY OF THE ORIENT. Camellias arranged in the true Japanese manner. (An authority on Japanese arrangements will be on the panel of judges for this division.)

Class 15—NAGEIRE.

Class 16—MORIBANA.

DIVISION F—THE YOUTHFUL APPROACH.

Class 17—CAMELLIAS FOR MY TEACHER'S DESK. Age 6 to 10 years.

Class 18—CAMELLIAS FOR MY OWN ROOM. Age 11 to 14. Use your favorite camellias in a color which you like in your room.

Class 19—ENTERTAINING AT HOME. Age 15 to 18 years. An arrangement of camellias suitable for the buffet or a hall table.

Rules of the Flower Arrangement Division

1—The schedule is the law of the show, all entries must conform to the schedule.

2—Judges shall award 1st, 2nd, 3rd places in each class according to merit, and if without merit no awards shall be made. Decision of the judges is final. Judges shall write constructive comments.

3—The management is not responsible for accidents nor loss that may occur. However, reasonable precaution shall be maintained.

4—If arrangement becomes unsightly, management may remove same if not in best interest of the show. All containers must be marked with name and phone number.

5—Management will maintain water in arrangements and replace camellias when needed.

6—Material used need not have been grown by exhibitor.

7—Camellias must be used in all arrangements.

8—No artificially colored flowers permitted. Natural plant foliage that has been painted, sprayed or treated with preservatives will not be considered artificial.

9—No artificial blooms, foliage, fruits or vegetables are to be used, unless stated in the schedule.

10—Extraneous foliage permitted in all arrangements. Succulents are classed as foliage.

11—Accessories are permitted in all classes. Sprayed wood or branches are considered accessories. Bases are considered a part of the design.

12—Backgrounds shall be plain. No draping allowed.

13—Stands, bases or mats, or fabrics used as such, allowed in all classes.

14—Exhibitors shall be limited to one entry in each class.

15—All arrangements, including those in Youthful Approach Division, must be made by the exhibitor. Exhibitors must not be assisted by teachers at the show.

16—Arrangements will be received from 8:00 A.M. on March 18 and must be ready for judging by 11:00 A.M. Arrangements must be removed by 6 P.M. on March 19.

17—Please send in entry blanks by Saturday, March 11, so that space can be saved for your arrangement. Entry blanks must be received in advance.

18—Exhibitors are encouraged to supply their own camellias. However, if requested, camellia blooms will be furnished.

SCALE OF POINTS TO BE USED BY JUDGES

Design	35
Interpretation	20
Textural Values and Color	20
Distinction	15
Relationship of all materials	10

100

ENTRY BLANKS for this division may be obtained from the Chairman of the Flower Arrangements Division: MRS. MILTON R. BELL, 12 Oak Court, Walnut Creek, Calif. Phone YE 4-6046.

AWARDS

A camellia plant will be given to the best arrangement in each division. Ribbons will be awarded in all classes.

AMERICAN CAMELLIA SOCIETY AWARDS

The American Camellia Society will provide a Certificate to be awarded the arrangement "Judged the Most Outstanding Arrangement in the Show." This award does not necessarily have to be won in the named classes (1 to 8) of the American Camellia Society Arrangement Contest.

The American Camellia Society will furnish the following awards to winners in the National Contest. (Blue ribbon winners in Classes 1 to 8 are eligible. Photographs will be taken and sent to the National Judging Committee.)

Most Outstanding Arrangement in the Contest—A Silver Trophy to be retained by the winner.

Second Best in the Contest—A Silver Trophy to be retained by the winner.

First in each Class—American Camellia Society Membership for one year.

Second in each Class—Current American Camellia Yearbook.

Third in each Class—Current American Camellia Yearbook.

WHY ARRANGE CAMELLIAS?

By Mrs. Milton R. Bell,* Walnut Creek, California

We might ask ourselves: "Why arrange camellias?" We might say: "Why not just grow camellias and enjoy the whole plant, with glorious, shiny leaves and handsome flowers? Just enjoy the newest variety, the biggest bloom, the most beautiful color as it is seen in the garden or in a flower show!"

True, this is rewarding enough for any camellia fancier. But in order to have the fullest experience one must be surrounded with beauty at all times. Ever since the first flowers were brought inside for enjoyment, thought has been given to arranging them.

There are as many arrangement possibilities as there are varieties of camellias. In the growing and propagation of camellias there are many methods but certain ones bring the best results. No one method suits everyone but certain growers win consistently in shows because they observe basic fundamentals of horticulture.

Flower arrangers don't all think alike either, but those who win the coveted ribbons observe art principles.

Before we arrange camellias let's discuss their characteristics. They are round in form and have smooth petals. Some are single, others double. Some have loosely arranged inner petals; others with imbricated or tiered petals are more formal. Some are large, others small; and some keep better than others. There are those with colored stamens and those with variegated petals. The design value of each of these floral characteristics must be considered. It goes without saying that any camellia arrangement should feature camellia blooms as the dominant element.

What are the essentials of a good arrangement?

Unity is of first importance. Every part of an arrangement must contribute to the total harmonious effect. All too often arrangements are a hodgepodge of materials without any real unifying influence.

*Chairman, Founders' Group, Judges' Council, California Garden Clubs, Inc.

How can we unify? By using materials which have something in common. Textures, colors and theme must be harmonious. But we also need a little variety to put life into our arrangements and avoid the monotony that would make them uninteresting.

The arrangement must be well-balanced. Are you going to have equal balance by using identical placements on each side of the vertical axis (that imaginary line running up the center of the arrangement)? Or would you prefer to have unequal, but visually satisfying, balance by using non-identical materials on each side? Good balance, so essential to the viewer, can be achieved with discriminating use of color, line, form and texture.

Good proportion is a basic requirement. How often beautiful camellias are used only to have their aesthetic beauty made commonplace because too many large camellias are used in too small a container. This does not create beauty but makes the viewer yearn for a larger container.

Scale is the size relationship of one design material to another. I would not combine a *sasanqua* with a *reticulata*. Each has a beauty of its own; the smaller flower would be overpowered by the larger. When fruit blossoms are used with camellias they are best used high in the arrangement. Even though the individual blossoms are small, there are enough of them on a branch to be in scale with the larger camellias. Branches need space—don't jam them in or break off little branches to use low in the container. Another related material would be better.

Decide on your line material and then let one line dominate. Arrange camellias and any other materials used to conform to this basic line. Many arrangements lack distinction because additional lines are added which, by placement, detract rather than supplement the one important line which should be kept dominant. Why not place them so they'll supplement and enhance this basic line?

Camellias combine well with most textures. They have smooth petals and can be used with their own or other interesting and attractive foliage, or with wood forms, pottery, silver or glass. The main concern is to let one texture dominate. For example, if you are using a rough textured ceramic container, then you would not choose silver or glass in combination with it. If you are using beautiful, clear glass as a container, then don't combine it with natural driftwood.

Most camellia colors range from red to deep pink and lightest pink. Neutral pure white, creamy white and variegated varieties complete the color cycle. Single varieties and some doubles and incomplete doubles have yellow stamens. These are in contrast to the flowers and must be considered in the total color picture. An example of complete harmony would be ornamental quince and a semi-double variety camellia in the same pink, with yellow stamens; or white with yellow stamens and tall forsythia branches.

When using variegated blooms let one of the colors in them dominate in the arrangement. Keep the foliage, accessories and container plain to avoid too much contrast which adds up to confusion. One sad mistake is to have a beautiful variegated bloom and then detract from it by adding contrasting variegated foliage. This adds up to too many attention points. The eye cannot take in too many different things. A solid colored camellia, preferably without stamens showing, is a good choice with variegated foliage.

Since camellias are dominant in form, smooth in texture, and radiate warm bright colors, they naturally are best used as the center of interest. Because they are important in themselves one variety in an arrangement is usually sufficient. It adds interest and avoids monotony, however, if different sizes of one variety are used. When an arranger asks a grower for five to seven camellias from large to small and including a bud or two she has rhythm in mind. Size transition is what she's thinking of as well as motion in the arrangement.

(Continued on page 30)

CRIMSON ROBE—A collection of twelve should also include one of the familiar *Reticulatas*. The flower of **CRIMSON ROBE** is no better than several others, but the plant habit is a little more pleasing. As is characteristic of all *reticulatas*, it is sparsely branched and foliaged, but it is better in this regard than most. The flower is a very large semi-double with wavy, crinkled, crepe-textured petals, usually a beautiful crimson in color.

C. W. Lattin, Santa Cruz, California

In reply to your letter of November 19 and complying with your wish I am detailing below my selection of the 12 camellias which do best for me. I have to the best of my ability taken into consideration form, color and blooming season.

ELEGANS; **R. L. WHEELER (V-S)**; **KUMASAKA**; **GUILIO NUCCIO (V-S)**; **C. M. WILSON**; **LADY KAY**; **GUEST OF HONOR**; **MRS. D.W. DAVIS**; **ONETIA HOLLAND**; **CORONATION**; **TOMORROW (V-S)**; **VULCAN**.

VS = variegated and/or self-colored.

Dr. John D. Lawson, 'Camelliana,' Antioch, California

It is a real job to select twelve camellias for the novice to start with.

In order that all of the various forms may be represented as well as species and hybrids, it takes a lot of culling out and eliminations of good blooms which one would like to include. However, Nora and I worked out on this and ended up with the following list. They are not named in order of preference. **CORONATION**, **FIMBRIATA**, **DEBUTANTE**, **GUILIO NUCCIO**, **BETTY SHEFFIELD**, **GLEN 40**, **MARJORIE MAGNIFICENT**, **MRS. LYMAN CLARKE**, **PURITY**, **TOMORROW**, **DONATION** (hybrid) and **SHOWA NO SAKAE** (*c. Sasanqua*).

We have not only tried to represent the various forms, but also the colors and the blooming season, so that from this selection one may have blooms from August until May. We won't be mad if somebody disagrees with us.



Camellias Need

lots of humus
fast drainage
plenty of water

or, to put it
another way,
they need

Sunshine
PURE CANADIAN SPHAGNUM
PEAT MOSS

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My preference would be:

EDELWEISS; CARTER'S CARDINAL; GLEN 40; DEBUTANTE; MATHOTIANA SUPREME; C. M. WILSON; GUILIO NUCCIO; CARTER'S SUNBURST; DRAMA GIRL; REG RAGLAND; ADOLPHE AUDUSSON.

There may be some dismay with my choice of EDELWEISS. However, I place it first of the whites, principally because its floescence is not as tender to inclement weather as the other whites of this type.

CARTER'S CARDINAL is proposed because of its versatility. That is, there are at least three distinct varieties which are produced ranging from KRAMER'S SUPREME, MATHOTIANA SUPREME and TOMORROW. At least, I can find blooms typical of these varieties on my Cardinal.

GLEN 40 as the best red formal.

DEBUTANTE as the best garden pink.

MATHOTIANA SUPREME for extravagant splendor.

No comment needed for C. M. WILSON.

Ditto ELEGANS.

GUILIO NUCCIO, CARTER'S SUNBURST and REG RAGLAND for provocativeness.

AUDUSSON for durability when other varieties make one irascible.

DRAMA GIRL for size—and bragging.

Milo E. Rowell, Fresno, California

A listing of a limited number of outstanding camellias can be made to serve several purposes. Camellias are outstanding plants, as they provide beautiful garden shrubs, flowers for house decorations, corsages and show exhibition quality flowers. Some plants are outstanding in certain of these uses, while others can be considered general purpose clones.

If landscaping purposes were primarily in mind, it would be desirable to include *C. sasanqua* varieties, because of their easier growth, resistance to sun, more varied form, fall blooming characteristic and ease to espalier. They are not as satisfactory for home decoration, corsages or exhibition. Also some of the new hybrids are outstanding as landscaping shrubs, because of their floriferousness. Few clones of either of these groups can be considered competition in all facets of the qualities of camellias, so both have been eliminated from this list.

C. reticulata produces some of the most spectacular of all flowers, but it is a scraggy grower and too tender for the colder locations, so this group also has been eliminated. No doubt soon, hybrids of all species including *reticulatas*, *sasanquas* as well as *japonicas*, will meet all the qualities of a general purpose camellia even better than those now available, but that day is not yet here. Therefore, this listing is confined to *C. japonica*.

There is an old cliché amongst camellia fanciers that your favorite camellia is the one you are looking at. There is much truth in this saying for at least several hundred of the several thousand now available, so to limit one's selection to less than 100, eliminates some outstanding favorites. The newer camellias appear in many cases to outshine the older ones, but many of the most dramatic have not been observed long enough in varied locations to be assured a permanent place in the Hall of Fame.

This list includes old standbys and newer clones in about equal proportion, with some minor reservations on the newer group until they have been grown 20 years or more to prove their permanent desirability.

So far no clone [variety] of *C. japonica* can compete with the old standby DAI KAGURA, in the early blooming class. It must be included. The grower has his choice of a solid deep pink (DAI KAGURA RED), the deep pink variegated white (DAI KAGURA), the blush pink fading to white (HIGH HAT), or the pure white (CONRAD HILTON). One or more of this group should be in every collection and all are desirable.

Another selection with a wide color range is ELEGANS. Solid pink, pink variegated white, blush pink in BARBARA WOODROOF, light pink in C. M. WILSON and white in SHIRO CHAN, are all equal beauties of anemone form.

The third oldtimer chosen has not yet sported, so variety of color is not available, but the original color form, growth and blooming habits of DEBUTANTE are so outstanding, it should always be included.

VILLE DE NANTES has sports, but excels them all. It is a slow grower, but compensates in blooming while quite small and young. Year after year in competition with all old or new show stoppers, VILLE gets more awards as best in show than any other. For constant and brilliant performance, it has no equal.

ADOLPHE AUDUSSON and its highly variegated form called "special" is the fifth and last of the oldtimers on this list. The plant is somewhat open, but in all other respects it is an outstanding camellia.

Among the midterm camellias, MRS. FREEMAN WEISS is a jewel without price. The plant has average growth, good form and foliage, and the large many petaled semi-double flowers are true beauties.

One of the older camellias is MATHOTIANA. It has produced many sports, but of them all the recent MATHOTIANA SUPREME is indeed supreme.

A recent introduction of an extreme sporting habit is BETTY SHEFFIELD. Originally, white with pink dashes and stripes, it is now pink, pink variegated white, silver pink, blush pink and white edged pink. All are outstanding and the chances are that with any one plant of any selected color, in due course you will have at least three of its six color-breaks, if not more.

The newest of all is a rapid riser to stardom, which performs beautifully in all camellia areas. With high hopes (and some temerity) that it is as good as it seems, I suggest GUILIO NUCCIO.

We now have all blooming seasons, forms and colors, excepting complete or formal doubles and the true sweet peas. While I am partial to the doubles and would have some

in the smallest collection, some of the unproven newer ones so far excel the older forms that I must omit them all from this list.

The "sweet peas" (picotee types) are reasonably new. Two senior members of the group that seem to be headed for permanent standing are DR. TINSLEY and HELEN K. Either is a sound choice in this rapidly growing field.

To be faced with only one more choice, when R. L. WHEELER, REG RAGLAND, DRAMA GIRL, WILDWOOD, WHITE EMPRESS, YUKI BOTAN, DONCKELARIJ, and many others have not been awarded a place, is an unhappy situation, but it cannot be delayed, even until TOMORROW, so we will settle for this.

Ed. Note: *A clear selection of ten only was received and, in the absence of anything specific, the first two named in the last paragraph above were deemed to be chosen.*

SOUTHERN CALIFORNIA

Vern McCaskill, McCaskill's Gardens, Pasadena, California

Here is my list of twelve camellias for "A Suggested Small Collection":

BILLIE McCASKILL; CORONATION; DEBUTANTE; one of the DIAKAGURA group, preferably variegated; one of the ELEGANS group, preferably BARBARA WOODROOF; one of the HERME group, preferably SPRING SONNET; LETITIA SCHRADER; one of the MATHOTIANA group, preferably SULTANA; MATTIE O'REILLY; MRS. D. W. DAVIS; PURITY; REG RAGLAND.

I do not imagine anyone will agree, but that's what makes horse races.

Julius Nuccio (Nuccio's Nurseries), Altadena, California

ADOLPHE AUDUSSON (red or var.); CORONATION; ALBA PLENA; DEBUTANTE; GUILIO NUCCIO; FINLANDIA (Family); DRAMA GIRL; HERME (Family); COQUETTI (GLEN 40); MAGNOLIAFLORA; DAIKAGURA (Family); CHANDLERI (Family).

R. W. Ragland, Los Angeles, California

I am enclosing my list of the twelve best camellias for my area. It is a very peculiar thing that, with the exception of ADOLPHE AUDUSSON, none of the old varieties do well at all in the Orange area. That goes for all of the DAIKAGURA family, all of the ELEGANS family, the DONCKELARIJIS and even DEBUTANTE. It also goes for the MATHOTIANAS except for MATHOTIANA SUPREME which does exceptionally well for me. I have not seen enough of the hybrids to justify putting one on a list for a small collection although DONATION has been fairly good and last year I won "Best Hybrid in Show" with LADY GOWRIE but that is the first year I had a bloom and am hardly justified in including it on my list. Also I would not include a reticulata in a small collection because I think reticulatas require a little different kind of care than japonicas—more heat and less fertilizer and less water.

ADOLPHE AUDUSSON; REG RAGLAND; CARTER'S SUNBURST; GUILIO NUCCIO; TOMORROW; EDELWEISS; WILDWOOD; MATHOTIANA SUPREME; SPRING SONNET; HAZEL E. HERRIN; MRS. D. W. DAVIS; LADY K.

GEORGIA

Mrs. Ross H. Hayes, Tick Tock Camellia Nursery, Thomasville, Ga.

Twenty years ago the selection of twelve favorite camellias might have been a simple matter. Today there are so many fine ones in each color, form and size that it is hard to imagine how one could move away and leave several hundred varieties, taking but a dozen lonely lovelies to a new home. Mostly I like them big, not a trace of purplish tones and they must be thrifty of growth. So, with no pretense of excessive modesty and without hesitation I would take spade in hand and dig:

TOMORROW (it is ours and it has been a joy to us); MATHOTIANA SUPREME (hoping it would revert just a bit and bring a few of the regular Mathotiana blossoms); BETTY SHEFFIELD (she has sported lavishly for others and I hope she would eventually do so for me); GUILIO NUCCIO (one of the greatest of the great camellias); DAIKAGURA (again hoping for some of its sports to appear on my bush and for its early

blooming habit); VILLE DE NANTES (because any camellia collection would be dull without it); MAGNOLIAFLORA (whose blossoms delight me and whose seeds I would plant and thereby trick anyone who tried to confine my collection to just twelve); DRAMA GIRL (I said I liked them big); WINTER MORN (because of its performance through our last three difficult winter seasons); FLAME (another dependable bloomer of lovely color and a moderate seeder); ALBA PLENA (the ever popular white formal); PROF. C. S. SARGENT (for its bright red flowers during the Christmas season, for Valentines, for flower arrangements, for garden display—and because its rooted cuttings make the finest grafting stock and thus help me get right back into trouble again).

SOUTH CAROLINA

C. N. Hastie, Jr., Magnolia Gardens & Nurseries, Charleston, S. C.

I have given your request considerable thought. Perhaps as a nurseryman I have a different viewpoint in the selection of camellias for the beginner in contrast to the views of the collector.

In choosing my list, I have taken into consideration the availability of the varieties, the question of cost which means the elimination of varieties commonly sold as grafted plants, cold resistance in both plant and bloom, freedom from disease, and thrifty growth.

So here is my list of plants for the Charleston area which will give excellent customer satisfaction:

ELIZABETH ARDEN; LADY VAN SITTART (var.); REV. JOHN G. DRAYTON; MARJORIE MAGNIFICENT; PINK PERFECTION; MORNING GLOW; HIGH HAT; DEBUTANTE; LADY CLARE; MATHOTIANA; WHITE EMPRESS; TOMORROW.

LOUISIANA

Mrs. Sigmund J. (Jessie) Katz, Covington, Louisiana

Based on performance in this area, here is my list:

ALBA PLENA or HOOPER CONNELL (latter does not do well in some areas); ADOLPHE AUDUSSON (Var.); MATHOTIANA SUPREME; R. L. WHEELER (Var.); WILDWOOD; VILLE DE NANTES; GUILIO NUCCIO; BETTY SHEFFIELD (and Solid Sport, usually found on same plant); DONATION (based on price and availability among hybrids); YUKI-BOTAN; HISHI-KARAITO; REG RAGLAND.

CONTAINER CULTURE

David L. Feathers, Lafayette, California

Among the advantages of container culture are:

SPACE CONSIDERATIONS: In some cases, particularly where the individual has little or no available garden space to devote to camellias, or where the surroundings are paved, there is no choice—it is containers or not at all. The same strong argument applies where weather conditions are such that the plant must be moved under cover in winter and, to a lesser extent, to greenhouse culture. The relatively slower growth of camellias in containers, at least after reaching moderate size, is also an advantage where conservation of space is essential, while the fact of portability permits adjusting the space between plants to their *present* size, whereas a permanent garden planting requires that the space allotted take into consideration the plant's *eventual* size. With confined roots, there is less tendency for rampant growth in containers, thus slower and perhaps even more compact growth.

PROTECTION: There is no question that one may protect both plant and blooms of a container-grown camellia much more easily than if planted in the ground. It may be grown under an overhanging roof or arbor or moved away from burning sun or freezing cold as conditions require. A container-grown camellia's roots are protected from fungus, nematodes and the predatory roots of other plants and it is much easier to keep the soil sanitary and free of such terrible pests as the petal blight organisms.

ROBERT GRAVES

Landscape Architect

DESIGNER OF THE
1957 THROUGH 1961

WALNUT CREEK CAMELLIA SHOWS

The interference, or worse, of such animal pests as gophers, moles and mice is also largely eliminated.

CONTROL: With less opportunity for growth to run rampant and a closer attention to such matters as soil composition and fertilizing, it is probably true that more precise control can be exercised over a camellia's performance in container culture, PROVIDED ALWAYS that unremitting care is given.

DISPLAY ADVANTAGES: Where a succession of bloom is desired in a certain area, such as before a view window, the ability to move away a plant that is out of bloom and substitute one in bloom is quite advantageous. Another real advantage is the ability to display a specimen plant in full bloom at a camellia show or other exhibition, so that others may enjoy its beauty, which is only practical in the case of container-grown plants. This is always the most outstanding exhibit and any camellia show that lacks blooming specimen plants is incomplete in the writer's judgment.

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Thus there are many reasons why one might wish to grow camellias in containers. However, some of the advantages also have accompanying them certain disadvantages, such as in the case of:

PORTABILITY: It is an established fact that even a minor move of a camellia often causes serious disturbance to its normal processes. For example, a plant might be moved only a few feet and still undergo a major change in environment, such as when moved around the corner of the house where the exposure is changed from east to north or from west to north. This entails some time lapse before complete adjustment occurs. It is not natural for any plant to be moved—it prefers to become established and accustom itself to conditions that recur from day to day. Thus portability itself is not an unmixed blessing.

COST AND MAINTENANCE: The preferred container, at least in California, is of wood and perishable, even though redwood or cedar is used. Thus the wooden container must be treated with a preservative and probably painted as well, for appearance's sake. Even so, it will eventually deteriorate. This involves considerable additional expense, if any quantity of plants is to be tubbed. In fact, the cost of a good redwood container, including surface protection but not considering labor, is almost as much as that of the average camellia. This may or may not be a consideration to everyone but it is still a factor.

CARE: Over and above all other disadvantages in container culture is the additional care it entails, which results from the limited volume of soil available to the plant's root. Here in California, where we have no summer rains, and there are long periods of hot weather accompanied by low humidity, it is often necessary to water container-grown plants every day to prevent serious drying out. This, in turn, means a great leaching-out of the nutrients in the soil, so that much more frequent fertilizing becomes a necessity. Consequently, there is a great premium upon ascertaining the type of potting soil mix that will be moisture-retentive, hold the nutrients and, at the same time, drain well. Furthermore, camellias in containers soon become top-heavy, with the result that special precautions must be taken to prevent the plant being felled and possibly damaged by heavy winds. The use of a mulch also becomes more essential, and that means periodic replacement.

IMPORTANCE: Regardless of how discriminating one may be in the matter of an ideal soil mix, within a relatively few years any container-grown camellia will become root-bound and must be repotted. This requires either that a larger container must be provided to permit more root space or else that the plant be removed from the container and its root system trimmed back so that fresh soil may be placed in the same container, to which the camellia is to be returned. It is a remarkable thing that a camellia's roots in time seem to consume and replace the soil entirely so that, if repotting is deferred too long, there remains little else in the container but roots, which become impervious to both water and nutrients.

RISK: The risk of damaging or killing a camellia either through drying out, over-fertilizing or by reason of improper drainage greatly increases in container culture. This is due, of course, to the limited soil area and to the consequent confinement of the root system. Here we might also mention the detrimental effects of a constantly fluctuating moisture condition due to rapid evaporation which occurs in connection with any small volume of soil.

SUGGESTED TECHNIQUES:

Type of Container: a tapering container is preferable because it is much easier to remove the plant from one in which the top is larger than the base; furthermore, the tapered containers "nest" and thus store better. Wooden containers, while not permanent, nevertheless are preferred here because of their lightness and the insulation which only wood provides against both heat and cold. Painting the surfaces with asphalt emulsion, creosote or other wood preservative, followed by a coat of dull green or

(Continued on page 33)

HINTS ABOUT BUYING CAMELIAS

Mrs. M. J. (Lillette) Witman, Macon, Georgia

The day when I received a note from my editor asking me to write on the subject above, we had just returned from a delightful visit to Rhea Hayes' and Sam Hjort's nurseries in Thomasville, Georgia, where we purchased a few plants leaving their choice entirely to these good friends. So my first inclination was to tell the novice camellia buyer "Leave it to a RHEA or to a SAM or to any RELIABLE NURSERYMAN whom you have the good fortune of knowing." Then it dawned upon me that a person who has recently become interested in camellias is rarely acquainted with the nurseries that sell them. I think that a novice's first consideration should therefore be to find a reliable, experienced nurseryman. Names can easily be obtained from trusted friends who have had experience in buying camellias and who are successful growers. A good nurseryman will advise you about the varieties that do well in your locality. He will tell you how and where to plant your camellias for best results, what soil mixture to use, when and how to fertilize. He will also warn you about the various diseases that attack these plants and advise you how to control them. He will sell you varieties under their "true names."

Even though you have the utmost confidence in your highly recommended nurseryman remember that he is a busy man, and that he may not have time to look over the plants you select as critically as you can. So be armed with a list of questions when you go to his nursery. The nurseryman will answer them gladly, since he is anxious for you to become a successful grower and to be happy with your purchases, in the hope that he may add your name to the list of his permanent customers.

Here are a few "hints" that may help you make a good selection:

1. It is of utmost importance when buying camellia plants to consider the use one wants to make of them. In other words—do you want them merely to have cut flowers for your home and friends? Do you want show blooms? Is your preference for miniatures? Are you partial to single blooms, semi-double or full double blooms? Do you have a color preference? Are you acquiring these shrubs for the purpose of using them in the landscaping of your grounds? In this case is your need for fast, erect growers or for slow growers with supple limbs hanging gracefully?

2. You should attempt to buy plants raised in your section of the country as they have become acclimatized.

3. If you must have a variety that is produced in an area infected with petal blight, and can only be bought there, be sure it is shipped to you bareroot. Better still, buy scions of this variety and have these grafted locally.

4. Do not buy a plant sight unseen. Be sure your plant looks healthy and, if possible, see it in bloom before acquiring it to avoid disappointments.

5. Nowadays most nurseries sell plants in containers. If, however, you wish to own a plant that is grown in the ground locally insist that it be dug with a large ball of dirt.

6. Do not fail to inspect the trunk and limbs of your selection for possible signs of canker or dieback. In the case of grafted plants be sure the union between scions and understock has completely callused. Dead wood there might well become a starting point for fungus infection.

7. Do not buy for outdoor planting varieties that will only bloom satisfactorily under glass.

8. Do not habitually chase after new introductions. They may prove very disappointing. Besides, their cost is high when first released, but in a year or so they are generally much cheaper.

9. Buy preferably new varieties from their originators to make certain that you have the right strains.

In recent years praiseworthy efforts have been made to enlighten us about camellias. The Southern California Camellia Society, through its fine CAMELLIA NOMENCLATURE, revised every two years, gives us the correct names, spellings and descriptions

of varieties. Then, thanks to the "Camellia Rating System," being compiled through the efforts of the editor of our BULLETIN, we will soon be able to learn from a table, at a glance, whether a variety will do well in our locality, what we are to expect as to the qualities of its blooms and of its foliage as well as its growth habit.

It is therefore to the novice's distinct advantage, for quick and accurate reference, to become acquainted with the Camellia Rating System and also to own a copy of the latest CAMELLIA NOMENCLATURE published.

PRODUCING EXHIBITION QUALITY BLOOMS

Richard C. Brown, Sacramento, California

The purpose of a competitive camellia show is to develop, by means of incentive, blossoms or plants that are as near perfection as humanly possible. In that effort we offer certain rewards in the form of ribbons and awards of one kind or another. Perhaps it may be assumed that each of us who enters blooms in a Camellia Show aspires at one time or another to win the Sweepstakes Award or Best Flower in the Show trophy. It is with the thought of assisting in the accomplishment of these objectives that the following suggestions and observations are offered.

To begin with, we must recognize that Mother Nature and Lady Luck often if not always play a big part in the producing of prize-winning blooms, but most successful exhibitors know that careful planning and procedure are far more important and certain. Actually, the production of quality exhibition blooms begins with the end of the last camellia show. An exhibitor who would aspire for a ribbon or a trophy must assist Mother Nature somewhat in the following manner:

1. As soon as the flowering season is past (usually on or about the middle of March) a consistent fertilizing program should be followed; *i.e.*, every 4 or 5 weeks thereafter, up to and including the early part of July, a complete feeding should be given.

2. Throughout the ensuing year the plants should never be allowed to dry out—a weekly, semi-weekly or even daily watering, depending upon conditions, should be rigidly followed. In addition to this soaking of the roots, an occasional "shower bath" of the foliage is also important and quite beneficial.

3. One of the "musts" in producing exhibition blooms is to disbud heavily, leaving only one bloom to develop at the terminal of each twig, free from the interference of leaves which might malform or otherwise damage the flower. Such leaves can be pinched off or pinned back with a paper clip or clothes pin.

4. If the plants are being grown in containers they should be placed in a location free from strong winds and heavy rain, which often occurs just before show time. Such protection will preserve blooms that otherwise might be ruined during a storm. A particularly choice bloom may be further protected, after opening, by clipping a piece of cellophane or polyethylene over it.

5. A day or two before the show the plants should be given a thorough watering. At that time, also, the exhibitor should examine each plant for likely blooms and make a mental note of those that promise to be fully developed on the day of the show. With this knowledge, he will be in a better position to know exactly where and what to pick and the quantity of blooms he will have available. This will save valuable time in the early hours of the morning of the show when so much must be done and prevent wasting considerable time in fruitlessly searching for flowers. As a matter of fact, some of the larger exhibitors find it necessary to cut blooms the night before the show, in which case they must be carefully stored in a cool place so that they will keep their fresh appearance. This careful programming helps prevent overlooking a choice flower—something that occurs more often than you might imagine.

6. Where a considerable number of blooms are involved, the exhibitor should provide suitable boxes with covers, that are deep enough and strong enough for the purpose, placing in them cotton batting or shredded paper well sprinkled with cold

water, which holds the flowers in place and helps maintain their freshness. This is best done the night before if the quantity involved is large. After cutting the blooms, they should be "nested" in the moist paper or cotton by making a cup in it to accommodate the stem, which can be done with the fingers. The flowers should be completely separated—spaced so that they will not touch petal or leaf of another flower.

7. When cutting the flowers, the careful exhibitor handles them as little as possible, holding the terminal leaf of the branch so that no bruising of the bloom occurs. If foliage is permitted, the stem rather than the bloom should be grasped, taking account of the quality of both flower and leaves. Blooms cut with stems keep better but are harder to handle without damage.

8. The exhibitor should always strive for clean flowers in excellent condition. It is a mistake to cut an old, fading flower merely because it has size. Condition of the flower is actually more important than its size. Experienced judges know that size is not too difficult to attain but that perfect condition usually is the result of painstaking care.

9. The box, now filled with potential prize winners, must be carefully handled henceforth and, before placing the cover on one should be sure that no blooms are in a position where they may become damaged in transit, by cover, sides or other flowers. It is just as essential that the blooms be carefully handled in removing them from the box and placing them on the tables as it is that they be cut carefully.

10. The final step is the actual placing the flowers on the exhibition tables and entering of them. After registration, the exhibitor must obtain a supply of individual entry cards, filling them out carefully as to class, varietal name and name of the exhibitor and be sure that the flower is entered in the correct class and that the name of the exhibitor is not exposed when the flower is placed, which is grounds for disqualification.

In conclusion, it is always well to remember that, while you may have the Best Flower in the Show on a plant, it is judged solely as it appears on the table. Through careless handling it may not only lose its perfection but that coveted ribbon or trophy as well.

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Camellias and other blossoms used with them should always have their stems in water. How unfortunate to see beautiful flowers placed on a mat, with no water, and no chance for survival!

Camellias are most often picked with very short stems or none at all. For this reason, it is wise to recut close to the calyx and place very moist cotton at this point. Thanks to Mary Paige of Lafayette for this wonderful idea! After placing the moist cotton I wire the camellia and bring the wires down to form a "stem." Taping over the cotton retains moisture. This, in addition to continuing the taping over the wire, will hide both the cotton and the wire.

Now how can we be original? Look for some new refreshing idea—some new material which isn't commonplace.

How can your arrangement be distinctive? Find the right colors, sizes, forms and container which will combine harmoniously. Let one color, one form, one line and one texture dominate. Look at the arrangement to see if it is well balanced and be sure the container is large enough for the flowers used. If you have used accessories are they related to, and in scale with, the container and flowers? Or would the arrangement be better without them?

Are the flowers and leaves in good condition? Anything used artistically should be in as good condition as possible.

Are there some spaces left in the arrangement so that it does not appear packed? More arrangements are ruined because of too much material! Your answer is "Yes" to the above questions? Then without a doubt you have a good chance for the blue ribbon.

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any other harmonious color of paint which will not distract attention from the plant, will insure that the container will last for years and be attractive.

Drainage: this is always a vital factor and often the source of trouble. The drainage holes should be on the sides, 1 to 2 inches from the bottom, instead of underneath, as there is then less likelihood that the holes will become clogged. Coarse gravel, rock or similar non-rotting material should be placed in the container to a level just above the holes.

Soil Mix: the potting soil used should contain sufficient coarse material or particles to provide a loose texture, thus aeration and perfect drainage—too fine a mix tends to pack and to repel and divert the water and nutrients to the outer edges instead of allowing them to permeate the soil. There are so many possible combinations which have proved satisfactory that it becomes largely a matter of personal preference; however, a simple and effective potting mix would be $\frac{1}{3}$ each of peat moss, compost and sandy loam to which a half portion of rotted steer or sheep manure may be added. Sawdust, especially if partly decomposed, can be substituted if the compost is not available, in which case the amount of manure should be slightly increased—say to $\frac{1}{6}$ the total volume. It is suggested that the material be screened through a $\frac{1}{2}$ " mesh—not finer—to insure that the particles will be sufficiently coarse.

Planting Depth: it is important that at least 2 or 3 inches be left at the top of the container to accommodate a mulch and to hold enough water to insure that the roots will be thoroughly soaked at each watering. A coarse soil mix will eventually pack and settle an inch or more, however.

Mulching: a good, deep mulch of pine needles or pine shavings will arrest drying out materially and is almost indispensable. Such coarse material also tends to discourage birds from digging in it and scattering the loose material about in their search for food—it also tends to prevent the growth of weeds.

Transplanting: this becomes essential every few years because of a root-bound condition the symptoms of which are general deterioration of the plant and inferior

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blooms, often accompanied by formation of too many buds. The cure lies either in moving the plant into a larger container (or the ground), so that the root system may expand properly, or remove the plant from the container, wash most or all of the soil off the roots with the garden hose and cut back the feeder roots an inch or two all around, then prune the plant more or less in keeping with the amount of roots removed, so that the same overall balance will be maintained, and replant it in the same container, adding fresh soil in replacement of the area removed. This must be done when the camellia is dormant, of course.

Fertilizing: the importance of using an acid-type fertilizer is heightened in container culture because of the salts often contained in the domestic water supply. Some add soil sulphur to their dry fertilizer mix while others occasionally apply liquid acidifying agents. The preferred method of feeding seems to be that of quite frequent but very light applications, generally of liquid solutions applied simultaneously with the watering through the use of a syphon device. This is often supplemented by infrequent (two or three times yearly) applications of a dry organic fertilizer such as cottonseed meal, blood meal, hoof and horn, animal manures and similar slow-acting, long-lasting nutrients. This insures the presence at all times of adequate plant food with a minimum of risk due to over-fertilizing. As a general rule, the fertilizer strength is usually reduced about one-half in the fall and winter, if not eliminated entirely.

Watering: it is not possible to prescribe a uniform watering schedule because the frequency will vary according to differences in climate, immediate environment, season and other variables, including the moisture-retaining capacity of different soil mixtures. However, this is undoubtedly the most important single consideration in container culture and one can only say that the camellia must never be allowed to dry out completely, nor will it prosper if the soil is continually soggy. The objective should be to maintain as *uniform* a degree of moistness as possible. This requires frequent checking until the most satisfactory routine becomes established.

Most Satisfactory Types: unless one is willing to devote considerable time to pruning and shaping (the form of almost any camellia, except perhaps the *reticulatas*, can be controlled by relentless pruning) it will be found that the slower growing types, particularly those that are naturally dense, make the best container subjects. A strong grower usually creates space problems and requires repotting much sooner.

(Reproduced in part from an article written for and appearing in the 1960 *Camellia Annual* [Vol. 1, No. 7] of the Australian Camellia Research Society.)

WATERING

Roy T. Thompson, Glendale, California

If there is one camellia need that is more important and more insistent than any other, it is that of watering. This is true in any section but in the more arid, hotter sections watering becomes a daily and inescapable responsibility.

However, a camellia's need for water varies considerably through the year. A sudden hot spell causes extreme evaporation of water from the leaves, especially from leaves directly in the sun: plants lose water much faster than they can draw it up from the soil, hence the leaves may burn. The flowering season creates unusually heavy demands for water: if there is not enough water, some flowers will wilt. Again, in periods when the plants are sending out new growth, much water is required. For best results, all these varying demands must be anticipated by the grower. And if, by any chance, a good rain comes at just the right time, the grower is given a welcome vacation from watering.

Great differences in water needs are produced by the location of the plant's root system. If it is in a container its area is limited and if the container is of clay, or of rotting redwood, or rusting steel, the problem of watering becomes urgent, if not critical. If in the ground, there are also many problems, such as lightness or heaviness of the soil, sloping or level ground, presence of tree roots or thick ground-cover, hardpan, to

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name only a few. It is therefore very important for the grower to know about and meet each situation. In dealing with all these situations, it is clear that the length of time to each watering, the amount of water used, the frequency of watering, must be tailored to the daily needs of each plant in its particular location and in each season. One great advantage of containers is that a uniform soil mix can be maintained for all plants.

There are also seasonal periods of dormancy when a camellia plant uses little water. At such times there may be the danger of over-watering and the question of drainage becomes paramount. Again, there may be too much drainage, as in containers of long standing where little channels form and permit the water to go through without soaking up the root-ball.

If containers are watered by an overhead system, the soil can be kept at a relatively high level in the container, but if watered by hand with a hose, ample space should be left in the top of the container so that it can be filled with water.

As far as watering is concerned, the ground is the safest place for camellias because the roots have a far greater area for expansion and water-gathering. This is of great importance in case of a sudden hot spell, or of a lengthy absence from home. The ideal way of watering camellias in the ground is by permanent overhead sprinklers. These should be left running for long periods of time to assure complete soaking of the ground. This method is all but mandatory on sloping ground. Least satisfactory is the method of watering with a garden hose by nozzle held in the hand; this is a good way to wash soil out of containers and to disturb the soil around camellias in the ground—besides, it is horribly time consuming.

Soils vary much in density, but one way to check this is to note how quickly the water sinks in. If it disappears "like magic" the soil is probably too light; if it stands on top of the ground in puddles for half an hour, the soil is too dense. Any way you look at it, however, watering camellias is a complicated though all-important business.

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