# The Camellia Bulletin

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*(Courtesy James Rare Plant Nursery)*

Hybrid Camellia DOROTHY JAMES

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## ON JUDGING FLOWERS

It has happened to me, it has happened to you and, seemingly, it has happened to almost everybody. In fact, it is an almost universal lament where camellia shows are concerned. How is it that my "Lalapaloosa" got the red while that "ordinary flower" was given the blue ribbon?

While it is true that, in judging at camellia shows as well as in all other matters which involve the human element, mistakes may be made occasionally, in most cases it is simply the failure of the exhibitor to properly assess his bloom's worth in the light of the judging scales which are used. Unquestionably, the most common error on the part of the individual is to place undue emphasis on size which, after all, is supposed to carry no more weight than any of other four factors—color, form, substance and condition.

In the Northern California Camellia Society's 16th Annual Show held last March the Judging Scales for blooms were shown as follows:

| | |
|---|---|
| Size for variety entered | 20% |
| Color and Markings | 20% |
| Form | 20% |
| Texture and Substance | 20% |
| Condition and Distinctiveness | 20% |

The writer is going to attempt a rational interpretation and discussion of these five factors, each of which is given an identical value.

SIZE: Obviously, where a typically large flower is concerned, the bloom with the greatest dimensions should prevail over one smaller, all other things being equal and, where smallness is an attribute (as with miniatures) the reverse would be true because these are the most significant characters of such camellias. In the A.C.S. Camellia Rating score card, we have an item "Size/Overall Effect" which is intended to convey to the judge that the size must be taken into consideration *in conjunction with the effect it produces.* This, it must be admitted, is a slightly different situation because it concerns the grading of that particular variety in relation to other varieties, rather than the quality of different blooms of the same variety. Nevertheless, in both cases the scale used relates to perfection of the flower as a whole and not to the independent judging of its separate parts. Consequently, consideration of the "Overall Effect" is absolutely essential to determination of the most completely esthetic or beautiful flower. Sometimes the immense size of a flower is actually to its own detriment because of malproportion in relation to other considerations.

COLOR AND MARKINGS: In bright colored flowers, vividness is, of course, most desirable and the degree of contrast and pattern of the markings is quite important in the case of variegated camellias. Vividness of color depends very largely upon the age of the bloom as colors have a tendency to dull as the bloom matures. Consequently, Color and Condition, which together constitute 40% of the flower value in the foregoing scale, depend largely upon the *freshness* of the flower. Therefore, it will be seen that this factor carries double the importance of Size alone. Even whites, or the white portion of a camellia bloom, will often tend to get a "dirty" look as they age.

FORM: In the writer's opinion, this is one of the most difficult elements of the flower to judge correctly. The reason why is set forth in detail elsewhere in this issue but it hinges largely on the tendency of Form to be affected naturally by climate and environment and artificially by the use of fertilizer, particularly at blooming time. It therefore poses a problem for the out-of-town judges, in particular, and is another excellent reason why judging teams should always be composed of both local and "foreign" judges—preferably by a majority of two to one, respectively. Currently, there is great interest in flower height, hence a tendency to favor the higher over the flatter flower where this variation occurs.

TEXTURE AND SUBSTANCE:

CONDITION AND DISTINCTIVENESS: Perhaps there may be a little overlapping here. There is some question in the writer's mind as to the propriety of the use of the word "Texture," which would seem to connote something that is inherent in the camellia and more likely

to be variable as between different varieties than between flowers of the same variety. Consequently, "Texture" and even "Substance" to perhaps a lesser degree would seem to apply more to the rating of a camellia than to the determination of the "best grown" flower, although it is certainly true that the best grown flower should have the greatest substance. Some camellias naturally possess good substance while others are typically fragile and even with the best of care will not keep well after cutting. Thus there is some element of doubt that "Substance" is a completely proper basis for judging competitive blooms.

Actually, "Condition" really seems broad enough to cover everything in this respect; in fact, it may be too broad a term because it relates not only to the keeping qualities of the flower and the vastly important "freshness" previously referred to but also covers the disfigurations which occur at all stages to so many show flowers. As a matter of fact, in the case of a two-day show such as the one cited herein, there is considerable question in the writer's mind that 20% is adequate to reflect the importance of "Condition." While it is widely accepted that judges should grade a flower on the basis of its condition at the time of judging—not as they expect it will look tomorrow—one wonders at the logic of this because nothing in a flower show looks more absurd than a flattened flower with a blue ribbon attached. It would therefore seem that, in two-day shows, the judging scales should give more weight to Condition and not necessarily be the same as for one-day shows.

The writer feels that what is variously termed "Condition," "Substance," "Texture," etc., should, collectively, merit 40% of the total value of a show flower but that more precise definition and a more universally fair scale is possible. As matters now stand, the term "Condition" and its actual point value seem to be the great variable in scoring because it is the habit of show chairmen to charge the judges to be liberal when weather conditions have been bad or when the flowers are scarce. This should have nothing to do with the *freshness* of the flower, however. Under conditions prevailing 90% of the time, the only allowances to be made should be for disfiguration due to wind and rain. It would seem, therefore, that because Freshness is so vital to a high-quality flower in all respects except perhaps Size, that this factor should carry a relatively greater number of points than any other. Actually, freshness of condition is not a distinct feature of a camellia but rather a concomitant of good color and form—or the other way around. If "Freshness" were the designation, then "Condition" could be given a more specific meaning, limited to external blemishes resulting from weather and handling. By making such distinction, the amount of leeway due to prevailing weather conditions would be quite restricted while the value for Freshness would always be constant. In such case, it would seem proper to assign 30% to Freshness and only 10% to Condition —at least insofar as two-day shows are concerned.

"Distinctiveness" is more difficult to define. It certainly does not mean "possessed of some distinguishing characteristic" because that would imply departure from the norm. Undoubtedly what is meant is "having outstanding qualities." This would come fairly close to the Over-all Effect" concept previously mentioned herein. The difficulty which this caption poses lies in distinguishing what constitutes an outstanding or distincitve feature from what is freakish (distortion). Clearly the blue ribbon flower should be the one that is the most nearly "perfect" (meaning true to type), representing the optimum degree of development as to those factors set forth in the judging scale that is consistent with an over-all esthetic effect.

—D.L.F.

## COVER FLOWER

*Dorothy James* is a new saluenensis x japonica hybrid camellia originated by Vernon R. James of Aptos, California, and named in honor of his charming wife. It is borne on a bushy, compact plant and has medium-sized, medium green foliage more like the japonica parent. This new hybrid will be released next year.

# REDWOOD CONTAINERS

Harold L. Paige, Lafayette, California

Much has been written about the advantages of growing camellias in containers. There are, however, some disadvantages, the principal one being the difficulty of finding suitable containers in the larger sizes at a reasonable cost. Other disadvantages include the continuing need for repotting as the plants grow larger each year, as well as the tendency for plants to blow over in a strong wind. Finally, there is the tendency for the drainage system to become clogged up which would result in severe damage to the root system if not corrected immediately.

When cost has not been a factor the writer has seen camellias planted in large, beautifully ornamented clay pots and even in hand carved redwood containers. A large greenhouse in one of the southern states houses hundreds of plants in hexagonal tubs three and four feet in height. These were probably custom made at a fabulous price. The average camellia collector however has to think twice about container costs when it becomes necessary to buy forty or fifty at one time and finds that they run from $4.95 to $5.95 and $7.95, plus tax. This is not to say that the containers are not worth the money, for it is surprising how much material is needed to make even a 16″ container. The only hope for economy lies in substituting one's own time for the factory labor plus the saving of the dealer's markup.

Of all the different types of containers the writer has used, the most satisfactory tub has been one made of redwood in the barrel-stave fashion, bound with galvanized hoops. The 14″, 16″ and 18″ sizes have been most satisfactory. The two-inch difference seems to be just right for advancing the camellia from one size to the next. The unfortunate thing is that the barrel companies have stopped making them in redwood. We have been told on very good authority that pine tubs if thoroughly impregnated with a solution of copper napthanate will outlast redwood. One very good way to do this is to flood both the bottom and under side of the tub before drainage holes are bored, allowing the solution to soak well into the wood.

One of the most popular tubs at the present time is the hexagonal type. These are very good when made of clear redwood with no streaks of white sapwood and when bound with non-rusting straps. Their base is somewhat small in diameter, however, which makes them rather easily overturned on a windy day and they usually need additional drainage holes in the bottom.

Square boxes are much the easiest to construct for the person of average mechanical ability. For economy of time the use of a good table saw is a necessity. A small ¼″ power drill is also needed. If one is ambitious enough to attempt the hexagonal type of box he will need a router attachment for the saw, a supply of banding material and a band tightener. Our own experience in making square boxes resulted from the use of a supply of redwood of different shapes and patterns left over from construction jobs. The widely differing shapes gave ample opportunity to try new designs and from this experimentation a few lessons were learned that may be helpful to a beginner.

Some patterns of redwood such as 1 x 6 T&G, which looked as though they might be useless for large boxes, proved to be better for the purpose than larger sizes such as 1 x 10 or 1 x 12. It is difficult to prevent a wide piece of redwood from splitting when one side is kept moist and the other is exposed to dry air and sunshine. On the other hand a piece of 1 x 6 seems to be entirely free from such splitting. Boxes as large as 18″ square have been built up of layers of 1 x 6 with the tongue turned upward. To facilitate assembly the pieces of redwood are fastened together with corrugated fasteners on the inside. This makes it possible to handle each box side as a unit on the

saw table. Our boxes all have a pitch of ¾″ in 12″. This permits the plants to be taken out easily and also provides the maximum of soil. It also provides greater resistance to overturning in a high wind than those having a smaller base. Since the corrugated fasteners may rust out in time it is well to reinforce the inside corners with ¾ x ¾ redwood strips to the level of the dirt line. These may be nailed in with galvanized nails.

One of our best looking 18″ boxes is made of 1 x 8 special run redwood. It is a siding which has a tongue and groove but is run so as to present a surface which consists of a number of 1½″ flat surfaces separated by ¼ x ¼ grooves. These grooves practically eliminate any future splitting of the boards. In order to make the grooves continuous around the box so that there is no interruption at the corners, some cutting must be done. This can be done quite easily with a ¼″ electric drill, each groove being bored out in a matter of seconds. These boxes can be made two boards high or three boards high and from 18″ to 21″ square over-all at the top.

The bottom of a box is the part most vulnerable to decay. Having a supply of miscellaneous pieces of Johns Mansville flexboard ⅛″ and ¼″ thick, we have been using it for box bottoms both large and small. The ⅛″ thickness is amply strong for boxes up to 14″. The ¼″ material is heavy enough for the larger ones. This flexboard can be put on in strips with ⅛″ to ¼″ openings for drainage, or in solid pieces with ¾″ holes drilled in it. This provides a lifetime bottom. If redwood is used for the bottom it should have ¼″ to 2″ strips on two sides to lift the bottom free from the surface it is resting upon. We use stepping stones of various sizes to support our containers when located over dirt or gravel.

When nailing the boxes together, if there is the slightest tendency for the wood to split, use a drill to get the nail well started. Eight d and 12 d box galvanized nails have proven satisfactory. Nails should be spaced not more than 3″ apart, preferably closer. The top nail, at least, should be 12d. Others could be 12d if the box is large.

By this time the rather sizable investment in material, time and labor deserves to be protected with a coat of wood preservative. The redwood should be of a clear grade but if there are streaks of white sap visible, that part of the wood is no better than pine as far as rotting is concerned. A coat of wood preservative is therefore desirable. When that is dry a coat of emulsified asphalt should be applied on the inside up to the rim of the box. This not only helps to protect the wood but makes it easy to remove the plant for repotting later. If these things are done the roots make no effort to eat their way into the box sides.

Drainage is of the utmost importance in container culture. Most containers purchased in the market are lacking both in the number and the size of the holes. Our practice is to cover the holes or wide cracks left in the bottom with ¼″ galvanized hardware cloth. Over this we put about 1″ of roofing gravel and on this we add about ⅛″ of sand. Even with all these precautions we sometimes find a tub that has stopped up and holds water. Without immediate attention the plant could be lost or seriously damaged. The water should go through in 15 minutes or less.

When repotting a plant spray the root ball gently with a stream of water to remove about ½″ of soil on the outside. This exposes the roots to the new mixture. Complete the repotting quickly, before the root hairs have a chance to dry out. After tamping the mix in place, water immediately.

All plants which are exposed to sudden gusts of wind should be staked down, either with two stakes and a cross bar over the tub or nailed to a stake driven into the ground.

While the boxes described are quite utilitarian in appearance, when painted the exact shade of the dark green glossy leaf of *Elegans* or *Kumasaka,* they immediately become pleasantly unobtrusive and the container is forgotten — as indeed it should be.

## RANDOM THOUGHTS

This will be in the nature of a little private chat with you on camellia topics and, I hope, something on the order of a welcome innovation because this is designed to have all the informality that is only possible in conversation. You know, if we were to sit down together over lunch or in the lobby of a convention hotel, there would be innumerable subjects that we would want to talk about, but when it comes to putting it down in writing — well, as anyone who has been sued for libel — or even divorce — well knows, you really should think twice before you commit your thoughts to paper. I am going to use the first person because it would be silly for me to attempt to conduct a private conversation in the abstract, so please pardon the occasional use of the personal pronoun. Because the show season is immediately ahead, let's talk about shows, judges and judging.

You know, of course, that there are and practically always have been two schools of thought regarding the type of camellia show — whether it should be competitive or non-competitive and whether admission should be charged or it should be open to the public. Ideally, I suppose, camellia shows should be designed primarily with the thought in mind of disseminating information about camellias and their usage and as an artistic exhibit of floriculture. As such, they should cater to the greatest possible audience which means, of course, sans admission charge. Yet it is not quite that simple, because there are often other considerations which preclude following the ideal route, such as limited space or financial needs.

In the case of limited space, the much larger audience that inevitably attends anything that is free, often merely out of curiosity, tends to defeat one of the objects of the show, which is to interest potential and desirable new members in the society and its activities. It is very difficult to give such people personal attention by way of answering questions and so on when the information men on the floor are swamped or so surrounded they are physically isolated in a sea of humanity. Likewise, it is difficult to get over the full impact of the show when the viewer is three or four rows removed from the tables and can only get a furtive glance at the displays now and then. Consequently, a big crowd is not always an unmixed blessing. Particularly is this so when the hall or auditorium is not really of an adequate size.

There is also the matter of insuring that the show will not be a drain upon the society's resources and, in some cases, it goes even beyond that — as with the amateur sports programs in the colleges, it is sometimes essential that the surplus from one activity defray the deficit of another in order to remain solvent. A first-class modern camellia show which includes a sizable flower arrangements section, program in color, garden scenes and the other accoutrements which have become an established custom, costs a pretty penny these days. The gross amounts involved are quite out of proportion to the dues revenue as a rule and would constitute a risk that could not be undertaken were it not for the underwriting provided by advertising. Hall and equipment rental, as with so many service charges, have become very significant factors. I have personal knowledge of an instance where a firm which had verbally agreed to furnish the necessary tables for a certain substantial fee pulled a "fast one" on the camellia society at the last minute and refused to deliver the tables unless an additional one hundred dollars was forthcoming, saying that the figure quoted was erroneous. In such instances, the idealist comes up against the hard and sometimes brutal facts of life. Everyone does not have the amateur concept. So there are definitely individual or peculiar circumstances to be considered when the question arises whether admission will be charged or not.

When it comes to judging, some exhibitors and spectators seem to regard the judges as totally lacking in discern-

ment and, at best, a necessary evil. There are, of course, all kinds of judges just as there are all kinds of temperaments and degrees of ability, conscientiousness and acumen in human beings. The judging of horticultural exhibits certainly is not an exact science. Superimposed upon this acknowledged variable is the further inconstant factor of innate personal preference, which it is extremely difficult to subdue. Let us take the matter of ability. Even when two persons have equal knowledge and thus, presumably, judgment, there is a matter of physical ability — eyesight and the bending and stretching that conscientious judging entails for hours on end sometimes. (Many a person has silently cussed bifocals in this connection.) In the matter of conscientiousness, there are meticulous judges as well as those who stand back and are quite willing to let the other two fellows, or women, decide the issue. As to acumen, really there is a lot more to systematic judging of camellias, flowers *and* plants, than meets the eye. It has been one of the compensations of the countless hours I have spent in connection with camellia rating to learn a very great deal more about judging camellia values simply by reason of the fact I have been able to "look over the shouder" of more than one hundred well qualified people and note their observations and evaluations of camellia flowers, plants and habits. Once in a while I have found that the difference in comparative scoring under like conditions is quite remarkable. It would be too much to expect that there would not be similar disparity as between individuals when judging a flower show.

I recall quite vividly an experience in judging at a well known show in the Deep South a few years ago. Working on a team of three, we were assigned to the A-C classes of the singles. The other two gentlemen in my team were of quite opposite temperament, one being quiet while the other was a "take charge" young man. There was a rather large *Audusson* section, with many magnificent blooms. The aggressive member of the team took a rather cursory glance at what seemed to the rest of us as quite an undertaking and, pointing to three blooms said "one, two, three" and proceeded to move on to the next variety. It so happened that his first choice, while a beautifully marked flower of adequate size and in good condition, had a center that was quite mixed up, with stamens going off in every direction, as will occasionally happen with an *Audusson* or almost any open-type bloom, especially if the grower has been too liberal with the fertilizer. Looking the situation over carefully, the other chap and I located a somewhat larger bloom with not quite so much white in it but which had a perfectly formed cylinder of stamens which, of course, is the ideal *Audusson* form. A little discussion of this matter of flower form resulted in unanimous selection of the bloom with the perfect stamens as the blue-ribbon flower and we got along fine after that.

Another incident involving form happened to me a few years ago in Los Angeles when I was invited to act as one of the two judges of the informal flower display at a large meeting. This was when the magnificent large white, *Coronation,* was fairly new. The other judge and myself finally selected as the best flower a very large, perfect *Coronation* having a bud center. Before making the trip, I had just bloomed my own *Coronation* for the first time and all the flowers had opened with bud centers — they were immense, breath-taking formals. I believe it is the general rule that, where the form of a given variety will vary from bud-center to open, as in *Mathotiana,* for example, the bud-center flower is to be preferred. In the several years since, I have never had a formal *Coronation* and can imagine what the fellows who brought in the big *Drama Girls* and *Reg Raglands* thought of our selection. I can imagine!

This subject of form in relation to fertilizer probably is deserving of further comment. Among exhibitors, there seems to be a rather general tendency for overemphasis on flower size and this may be true of show visitors as well. The danger about size is that it may convey an impression of coarseness, to the detriment of the over-all effect. Actually, the perfect camellia bloom should be a symphony of

*(Continued on Page 20)*

## CAMELLIA RATING DISCUSSION

In the four or five years that the writer has devoted to this subject there has been ample opportunity to become acquainted with the fact that some divergence of opinion exists as to the best method of accomplishing what almost everyone regards as a desirable objective. Notwithstanding that the percentage principle of evaluation is almost universally accepted and employed, and that any expression of value is more obvious and readily understandable when indicated in the universal language of figures rather than words, some feel that this is not the proper approach. To the best of our limtied knowledge, where there has been any attempt at *precise* evaluation of a plant (we again cite the example of rose rating by the American society) figures have been used as the expression of value. It is true that in some plants other methods have been used, such as in the case of rhododendrons, where the grade is indicated by the number of stars shown in conjunction with the name. However, it must be pointed out that this results in a very rough classification and makes no provision for evaluating part by part the several factors which, taken together, constitute the worth of the plant as a whole. The result, while certainly better than nothing, hardly would constitute a subjective analysis.

Grades or scales of value may, of course, be expressed otherwise than in figures. Letters are commonly used, sometimes in conjunction with figures. For example, we have all heard the expression "A-1" as indicative of the best. Financial worth is usually expressed by the use of capital letters, singly and in combinations, and with or without plus (+) and minus (—) signs, such as AAA or B+. The fact remains, however, that there is nothing that so accurately expresses value as figures and, particularly, percentages which permits the division of that which signifies perfection (100%) into a hundred different parts. When such a scale is classified according to grades of value expressed in words (such as "FAIR," "GOOD,") there can hardly be any question of what is meant nor any difficulty in comparing one evaluation in figures with another. The problem of making an accurate appraisal being difficult enough in itself, it would seem therefore, that the best scale would be the one which would permit the finest distinction to be made and thus delimit the guesswork all possible.

Shortly after this issue reaches your hands, those readers who belong to the American Camellia Society as well will receive their copy of the 1961 YEARBOOK, which will contain the Camellia Rating Committee's full report for the current year, covering the work that was done this year and summarizing that which has gone before. This was quite a job and underwriting the cost of the complete program is just another of the valuable services which the national society performs for its members. Because of the excellent response from California appraisers this year we had a sufficient number of reports to justify making a breakdown of the state's reports into three major subdivisions — the Great Valley regions, the San Francisco Bay Area and Southern California. It was of particular interest to the writer that, in the main, the ratings tended to rise according to the temperatures of the different sections. This was very obvious with the following camellias rated this year: *Claudia Phelps, Frosty Morn, Gigantea, Jessie Katz, Lallarook, Mattie O'Reilly, Morning Glow, Mrs. Freeman Weiss, Nina Avery, Prof. Sargent, Davis' Rose Dawn* and *Vedrine.* To those who have a choice between a cool spot and a warm situation in the garden, it would seem well to give the foregoing camellias the heat treatment. On the other hand, *Donckelaari, Elizabeth Boardman, Lady Vansittart, Margaret Higdon* and *Pink Ball* scored better, or at least as well, in the cooler Bay Area than in what is regarded as our warmer climates. This showing may give you some ideas, too. The average rating for the entire group of 25 camellias scored in 1961 will confirm what was said above regarding higher scores in higher temperatures:

*(Continued on Page 20)*

## SOUTHERN SCENE

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

In the camellia World as in the theatrical world great stars arise periodically on the horizon never to be overshadowed. These great stars appear at first among myriads of "starlets" trying to outshine one another, but many of them soon plunge back into obscurity. Only a few continue their rise towards the "firmament of Fame."

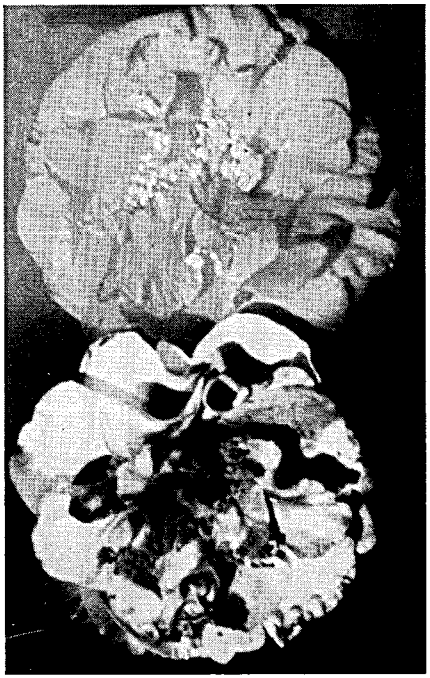
Stars in the camellia world as well as on the stage are promoted by the few. However, it is not until the majority's verdict is known that their destiny is finally decided, for it is the majority that has the final word as to the true worth of the performance and determines whether their popularity will be lasting.

In the last couple of years in the Southern States as well as in the West numerous new seedlings have been promoted by nurseries and individuals. Most of these seedlings have been found devoid of outstanding and distinctive characteristics. They are, at best, suited to be "members of the chorus," and may soon be in total oblivion. However, a few cultivars of unusual beauty and sterling qualities have succeeded in finding their niche among the great stars.

This column being devoted to the SOUTHERN SCENE consequently will in this instance only present Southern performers. In the opinion of men known for their unerring good taste, their discrimination and impartiality, men who have for years carefully weighed the merits of new camellia varieties and tested their performance, there are but few new camellia varieties in the South that have proven to be *great* performers: Georgia has contributed two, a seedling and a sport. The seedling comes from Wheeler's Central Georgia Nurseries in Macon and is called *Dixie Knight Supreme.* It is a large incomplete double with great depth of corolla emphasized by numerous petaloids twisting up and encircling five distinct groups of yellow stamens. The basic color is that of the solid-colored *Dixie Knight,* i.e., a rich cherry red. In the case of the *"Supreme"* the cherry red is only the background for large blotches and charming moired patterns. This seedling is a mid-season bloomer and its growth is upright and vigorous. (See cut on Page 11.)

The sport *Betty Sheffield Supreme* is famous indeed and took the camellia world by storm when first introduced. It is propagated by Thomasville Nurseries, Thomasville, Ga. Its story has been told so often that I am afraid it has become trite. Yet there may be some among our readers who failed ot hear it, so here it is: When the *Betty Sheffield* plant of Mrs. Rosalyn Adlay of Thomasville bloomed for the first time a few years ago, Mrs. Adlay noticed an odd bloom on a limb. It was a fluffy, semi-double, peony shaped flower like those of *Betty Sheffield,* but this bloom was pure white, the only touch of color being a deep pink margin around the delicately frilled edge of each petal — a perfect picotee design, just as is found around the petal margins of some tuberous begonias and carnations. Sam Hiort of Thomasville Nurseries was shown this exquisite bloom, and he immediately realized that if this sport could be made to "stick" the propagator would have a gold mine. So he bought the propagating rights and tested the sport for several years; that is, until he became satisfied that it would come true. In the fall of 1960 he sold 170 grafts of the *Betty Sheffield Supreme* (many of them for $100 each) to customers as far as California. It is considered to be one of the loveliest of all camellias. A beautiful illustration of this camellia appeared on the cover of the July, 1959, issue of this publication.

From South Carolina and the collection of Mr. H. E. Ashby comes an unusually fine seedling named *Julia France.* The large pink blossoms measure five to five and one-half inches in diameter and in formation resemble those of *Elizabeth Boardman.* The blooms have exceptional lasting qualities, due to the fine substance of the petals. An added attraction of this seed-



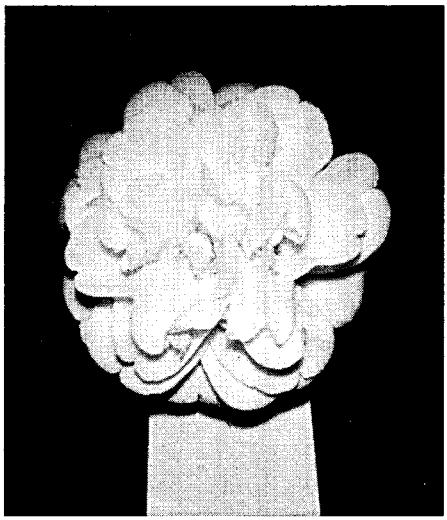
DIXIE KNIGHT and
DIXIE KNIGHT SUPREME

ling is its enormous glossy leaves, measuring over five inches in length and three inches in width. Its flowering season is from January through March. (See cut.)

The following are some of the rising "starlets" in the South. They have already made a fine impression at recent shows, and the "prophets" guess that they are the most likely candidates for reaching stardom during the next season or so. But of course only Time will tell!

Again from Macon and Wheeler's Central Georgia Nurseries comes *Rebel Yell,* described as a truly magnificent five and one-half inch semi-double bloom with considerable depth of corolla created by the many fluted petals and rabbit-eared petaloids that stand out at the center. The color is a background of white with a few pink blotches and pink stripes. The leaves are large and dark green.

From Mobile, Alabama, and propagated by K. Sawada of Overlook Nurseries, is a seedling of *Imura* x *Lady Mary Cromartie Var.* called *Dixierama.* It first bloomed in

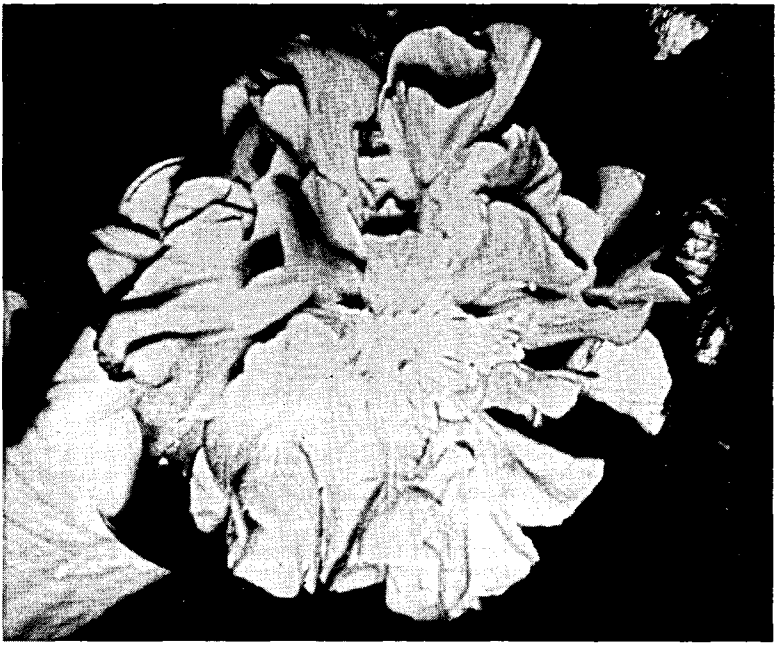


JULIA FRANCE

1951. The flower is of loose peony form with forty to forty-five petals, averages five inches in diameter and three and a half inches in depth. The color is a lovely rose madder. The center petals are crinkled and wavy and intermingled with five or six groups of yellow stamens. It blooms from November to January. (See cut on next page.)

Again from Macon, Ga. we have *Louisa Wilson,* a fine seedling of *Elizabeth Boardman* raised by Mr. and Mrs. D. Leon Wilson, who recently gave the propagating rights to Wheeler's Central Georgia Nurseries. The flower is a large semi-double, sometimes reaching six inches in diameter. It has thick, porcelain-like white petals sometimes faintly blush, and yellow stamens. What makes this starlike blossom distinctive is that it always stands up on its stem and looks at you in the face. It stays in splendid form for days when cut. The plant growth is upright. It blooms in midseason. (See cut on Page 16.)

A third possible star may spring from Georgia. Its name is *Gloria Stuart.* It was originated by Mr. and Mrs. Art Barry and Mr. O. G. Thomas of Macon, Ga. It will be propagated and introduced commercially in the fall of 1962 by Wheeler's Central Georgia Nurseries. It is described as a 5½-inch pure white semi-double



DIXIERAMA

flower with twenty-five petals and a few petaloids. The blooms are reported to hold exceptionally well and it is an *early bloomer.* (See cut on Page 16.)

From Jacksonville, Florida, we hear of an outstanding seedling raised by Mrs. Charles Bettes called *Carol Bettes.* It is a semi-double white which is said to occasionally measure over six inches in diameter and has great depth of corolla. This (so-called) spectacular seedling is to be propagated by the Julington Nurseries of Jacksonville, Florida.

Hugh Shackelford of Albany, Georgia, has produced what may become a "top performer" and named it *China Doll.* He describes it as a loose peony flower of sweet pea type coloring, the deep coral pink edges fading into white toward the center of the petals, a very beautiful and delicately shaded medium size blossom. The plant is fast growing, but grafts will not bloom until about three years of age.

What promises to be a very stunning and very unusual flower has been named *Maverick* by its originator and propagator, Dr. Gilbert E. Fisher of Union Springs, Alabama. It is a five-year-old chance seedling of *Tomorrow* that first bloomed in 1961. Its blooms are exactly like those of its parent in shape and size, however every petal is strawberry pink and has a picotee edge of white. The dark green leaves average five and one-half inches in length and three and one-half inches in width. The plant growth is said to be rapid and spreading. It is a mid-season bloomer. Imagine such a combination of colors! This seedling sounds like another of those "irresistible prizes" which the rabid collectors must acquire at all cost and . . . immediately! These collectors had better hurry and get this new thrill over with because soon they may have another prize to capture: We hear that the prolific and whimsical *Betty Sheffield* has produced another unusual sport for Sam Hjort of Thomasville Nurseries, this time with a pure white corolla and a fiery red throat. Sam is trying "to put it into harness."

We can not bring our list to a close without mentioning another great sport although it has already been widely ad-

*(Continued on Page 16)*

# OBSERVATIONS

J. Carroll Reiners, Sacramento, California

### Patience with Hybrid Camellias

The purchaser of Hybrid Camellias may have to exercise patience since many of these plants are slow to manifest their grace of bloom and type of growth.

A few Hybrids do excellently while still young plants and *Donation* is one Camellia that has performed well at an early age. I have seen a two-year graft covered with perfect blooms, the largest over 6 inches in diameter. Some of the other Hybrids are merely floriferous and make colorful effects while yet immature, but it is my belief that many Hybrids improve greatly with age. I gradually learned of this development at the time of judging for All-America Camellia Selections, Inc. The process of keeping accurate judging records necessitates frequent examination of plant specimens and such close acquaintance hindered and at the same time furthered the subconscious observation that certain cultivars improved slightly each year. This impression became a conscious knowledge when quite a few test Hybrids made an outstanding leap in point score.

In particular, I was impressed by a Hybrid identified only by number, but so remarkable in my eyes that it has left a brilliant memory. The test plant had performed very well in all its years in the test garden. Nevertheless, through some happy combination of circumstances it was left in the ground for six years. In this glorious sixth year it was nine feet tall and six feet broad. Its largest flowers were six inches across and four inches deep, but the show of shows was the simultaneous bloom of seventy-five flowers, all at least five inches in diameter. This was an explosion, and one I could not have anticipated.

All-America selection *Bonnie Marie* was another Hybrid which developed slowly, but it had shown promise in its first test years.

Some new and popular Hybrids have been quickly discredited by their owners, but I feel that one or two blooming seasons may not have been sufficient for them to come into their true elegance. We have much to learn about Hybrids, and test results underline the possibility of a slow beginning for plants which may become positive wonders at a later date. They perform like fruit trees, seeming to need a longer time to mature.

### Double-Barreled Beauty

Many ornamental plants used in landscaping give more than one show of beauty during the year. A certain tree may have spring and fall leaf hues, an early flowering shrub may be later on covered with berries to delight the eye with a change of mood. Generally, plants having these paired attractions are the most popular items in the nursery trade.

In the Camellia species the flowering habit is the outstanding selling point. The leaves, which are beautiful every month of the year, make no changes in themselves and are appreciated for this very quality. Can we then look to the fruiting stage of development for another surprise from this shrub? Camellia fanciers and those who grow them in quantity for either scientific or monetary gain can answer in the affirmative.

The fruiting of the Camellia in late summer and early fall is of little significance on most cultivars since the ordinary light green capsules are inconspicuous and unattractive. However, there are some varieties which display great numbers of polished mahogany-red seed pods.

The Camellia is not different from other plants in respect to its habit of revealing its flower color through similar lightening or darkening of the immature leaves, stems, buds, and fruits. Thus it follows that most of the enhancing fruits on Camellias are from the deep red-flowering cultivars.

I have not made an attempt to list those Camellias with attractive seed pods, but *Kimberly* and *Fred Sander* have produced displays which my visitors happily describe as "little apples." *Barbara Morgan,* a cultivar I have had in the ground only a year, has its share of the honors this fall.

Camellia japonica seed pods vary greatly in size. They can be as small as ½" in diameter and larger than 3" in diameter, such as I once measured on *Beau Harp*. The fruit of this cultivar is always large and unattractively green. The average for most japonicas seems to be in the range of 1" to 2" in diameter.

We are often blinded by the obvious beauty of the Camellia flower. Too often we overlook the subtle beauty of the seed pods of certain cultivars in the autumn. I would suggest more use be made of this late season spectacle. Feature some of these in attractive containers on your patio next year and note the comments of your visitors.

If any reader of the *Camellia Bulletin* has made observations about outstanding fruiting habits of Camellias, the receipt of such information will be gratefully appreciated and published at a later date.

### A Rugose-Leaved Camellia

When any of the characteristics of Camellias are discussed we subconsciously register memories of beautiful flowers and smooth shiny green leaves. This is because our first knowledge of Camellias impressed us with those outstanding qualities of the plant. Lately we have been exposed to a series of shocks and we are not going to become immune since the development of the Camellia is in only the early stages. Quite naturally we should expect that the bloom alterations would attract our attention, but more recently we have leaf distinctions to catch our eyes.

*Camellia granthamiana* is like a new model off the production line, and this year it is for the first time easily procurable. Its leaves are the deepest of green, extremely glossy and surprisingly waffled, though not distorted. The growth is vigorous, and will probably afford blooms on a first-year graft. At the date of this writing, October 4, 1961, the flower buds stand rigidly upright and measure one and a half inches long and three quarters of an inch in diameter.

The upper three fourths of each bud is covered with a grey pubescence which adds much to the attractivenese of the startling plant. The flowers are white, reputedly up to five inches across, a size which I have yet to see. It is a very early bloomer. Taken as a whole, the plant is much more than a popular novelty. The beautiful foliage alone gives us the right to hope for an exceptionally fine landscape Camellia.

### A Camellia pH "Watch Dog"

As we grow in wisdom and objectivity we come to rely increasingly on comparisons of the known with the unknown and the good with the bad. We feel the need of a yardstick when we have a problem with many ramifications and surely optimum soil pH is a perplexing question at times. It is possible that Nature and the Camellia itself have presented us with at least one practical solution for the puzzled Camellia grower.

It is assumed that most growers are acquainted with *Herme* (*Jordan's Pride*). I wish to introduce it as the "watch dog" for soil pH since it is so quickly responsive; in a sense it can be thought of as similar to the caged canary used to detect poisonous gases in a mine.

For several years I observed in my own garden, and in those of my neighbors, that there was a general rising of pH count in the open earth due to the excessive amount of calcium carbonate in the local water system. It is believed the soil was neutral or nearly so before the subdivision was built, because the soil was known to be Sacramento River silt used only for orchard purposes. Container stock using this soil deteriorated in a year, and ground grown plants began failing after two years if soil amendments were not applied to keep the soil in an acceptable pH range.

The fact that I was watching a great number of Camellias in the area described above, put me in an excellent position to note which plants were suffering first and to the greatest extent. *Herme* was always found to be the most sensitive plant, in that it was the first to be affected and also suffered most disastrously. I should add that it just as rapidly showed improvement when correctly treated.

*(Continued on Page 18)*


Camellias planted in the ground in Southern California have had a trying summer. In spite of the normal surface watering which they had had, many of them look "ratty" and have lost many leaves. A half dozen years of sub-normal rainfall has left the sub-soil dryer than it has been in three decades, and since the earth is porous, the water put on the surface disappears faster than in wetter years. The only answer is to pour on more and more water so that it sinks into every portion of ground around the camellias.

* * *

There seems to be a widespread belief that the roots of oak trees interfere with and "defeat" camellias that are planted in the shelter of the oaks. A half dozen camellia people who have grown camellias under oaks for ten to twenty years were recently asked about this belief and all agreed, most of them emphatically, that camellias *do not* suffer from the presence of oak roots in the ground where they are planted. There is no doubt about the intermingling of oak and camellia roots, as can be seen at Descanso Gardens when a camellia is dug up. But camellias under oaks do well in spite of the oak roots.

* * *

It is a well known fact that a plant which is severely injured will make every effort to reproduce itself. A weed which has been cut off at the roots or has been pulled up, will frequently concentrate its energy on ripening a few seeds. Growers of seedling camellias have been using this trait to induce young seedlings to bloom; they have pinched off new growth during the plant's first year, thus, to use the phrase of one grower, causing the plant to "think it's going to die." It will then "get the idea" of reproducing itself and so, put out some bloom buds as a first step. This theory has been substantiated recently by one of Wilkins Garner's 11-month-old seedlings which now has two well formed flower buds.

* *

Indications point to an early blooming season, much like last year when an unusually large number of varieties had bloomed before Jan. 1. (My *Marchioness of Exeter,* which makes it a point to bloom at Thanksgiving, had its first bloom this year Oct. 24, a full month early.) Some plants which do not usually do so, have, this year, come out with fantastic numbers of buds. (Perhaps unfavorable weather conditions have given them "the idea that they're going to die.") Anyway, the early blooming of many varieties will not — if we can judge by last year's performance — shorten the blooming season, for we had plenty of flowers for our March 11 show.

* * *

The flood of new varieties on the market, and perhaps the experience of being disappointetd in some bought in the past (ask any collector) suggests that instead of rushing to buy them we should take the advice of an old snipe hunter who instructed his son: "Don't shoot too soon. When the snipe starts flying, take a bite of apple before you shoot. By that time the bird will be far enough away to be subject to the maximum spread of shot and you can't miss him."

* * *

In case you don't know, camellias are second on the list of favorite foods for

*(Continued on Page 19)*

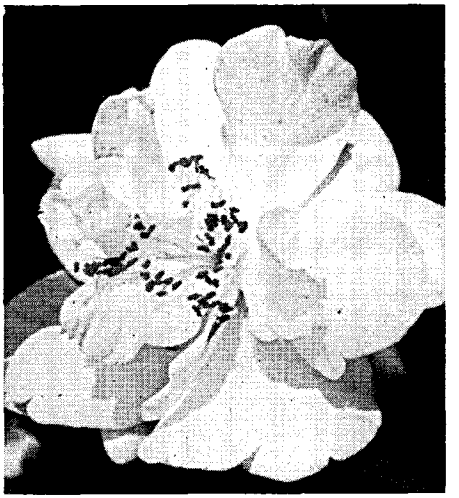
**SOUTHERN SCENE** (Cont. from Page 12)

vertised: *Tomorrow's Dawn,* known as *Tomorrow's* child and Rhea Hayes' grandchild! It is to be released by Tick-Tock Nurseries of Thomasville, Ga., this fall. It is an enormous blossom similar in size and formation to *Tomorrow* but the coloring is a soft pink fading out to a snow white border. There are also shadings of slightly deeper pink in the corolla throat accentuating its depth. The plant growth is excellent. The large glossy green leaves are thick and coarsely serrate. This sport was discovered in Mississippi by Mr. L. W. Ruffin and Mr. R. E. Allums of Ellisville who grafted scions taken from the same limb of Mr. Ruffin's *Tomorrow* plant. They enthusiastically sold the propagating rights to Rhea Hayes. *Tomorrow's Dawn* was beautifully illustrated as the color cover of our February, 1961, issue of *The Camellia Bulletin.*

GLORIA STUART

REBEL YELL

Other promising starlets not mentioned here may have already arisen in our Southern skies, and if so this writer humbly admits to ignorance of their existence. On the other hand many promising ones may have purposely been kept a "deep secret" by their originators, and may suddenly make a startling appearance on the camellia stage this coming season without preview, perhaps eliminating by their outstanding charms and beauty all other competitiors. Who knows? Anyway, is it not in the expectation that abides the real thrill?



LOUISA WILSON

## CORRECTION

We regret very much that in Mrs. Witman's previous (August) article, the name of Mr. Les Jury's interesting new hybrid camellia, illustrated on Page 11 of Vol. 14, No. 4,, due to a typographical error was shown throughout as "RIA ORA," whereas the correct name is "KIA ORA." As we understand it, this is a native (aboriginal) name, therefore the error was not obvious.

## DISBUDDING

Generally speaking, in the care and culture of camellias one can prescribe pretty broad rules. That is to say, with some minor deviation as to such things as fertilizer (certain japonicas and reticulatas, for example, seem to prefer less) what is good for one is good for all. In the case of disbudding however, we have something that requires more specific direction. That is because of two reasons: (1) the propensity for budsetting varies a great deal as between camellia varieties and species, and (2) whether or not to disbud will depend largely upon the usage to which the camellia's florescence is to be put.

Disbudding accomplishes two things, primarily: it concentrates the plant's energies on the development of fewer flowers and thus promotes size and, to perhaps a lesser extent, perfection; it regulates the position and spacing of the blooms on the branch so that each may open unhindered. It is also possible to so disbud as to reduce the danger of damage to the blossoms by the movement of nearby leaves and twigs or of the flower itself. Even where it is desired to leave on a substantial quantity of buds so as to have a good mass effect when the camellia is in bloom, there is an advantage in disbudding lightly in such a way that the flowers will be alternately on either side of the branch, which permits of closer spacing but without the interference of one flower with the next. One will thus get both quantity and better quality blooms.

In the case of sasanquas and camellias whose principal purpose is to produce a mass blooming effect, without regard to the quality of the individual flower, there is, of course, little to be gained by disbudding. There is the further fact that, because the buds are so numerous, the work becomes exceedingly tedious. Furthermore, where the life of the individual blossom is fleeting a very great many buds are necessary in order to provide a continuity of bloom. This same consideration makes it desirable to leave on buds of various sizes (stages of development) so that blooms will be had over a longer period than would be the case if only the largest buds were left.

Some camellias, notably the reticulatas, have a tendency to concentrate their bud set on the terminals of the branches instead of distributing them fairly evenly. In some cases, this results in a veritable mass of buds at the end of the twig and necessitates drastic action. Some care is required to avoid breaking off the entire bud population.

It is a fairly universal rule that the number of buds will be in direct relation to the amount of sun the camellia receives, broadly speaking. Thus there is the budding habit of the camellia to consider when choosing the local environment in which the camellia is to live. One would be better off to place a heavy budder, such as *Lotus* or *C. M. Hovey,* in fairly heavy shade and a shy bloomer, such as *Nina Avery* and most of the *reticulatas,* where the amount of sunlight will be quite substantial.

In the case of the heavier bud setters, it is a fairly common mistake to start disbudding too early in the season, which simply results in another crop or crops of buds replacing those removed. There is nothing gained because the energy that would be saved with respect to the development of the first set is expended in growing another set or sets, and, of course, the effort is largely wasted.

In evaluating a camellia, it is extremely important that the budsetting habit be taken into consideration. If it is at either one of the extremes, the value of the camellia is lessened, for a shy bloomer yields an insufficient reward while an excessively heavy budder causes an inordinate amount of work assuming, of course, that its function is to furnish a source of cut flowers, rather than a mass blooming effect in the garden.

From the foregoing, it will be seen that disbudding is not something to be done indiscriminately but rather a matter of applied technique and an instance of "circumstances alter cases." One last suggestion — it is often wise to leave on buds that are in a pendant position, so the flower will be protected from the elements.

**OBSERVATIONS** (Cont. from Page 14)

The symptoms shown by *Herme* are here listed as they occurred step by step:

1. Yellowing of foliage.
2. Dwarfing of blooms.
3. Loss of terminal leaves.
4. Advanced loss of leaves.
5. Tip die-back.
6. *The coup-de-grace,* if soil amendments had not been made.

It is noteworthy that plants can and will recover if corrective measures are taken even as late as step number five. Also of interest, but so far not understood by me, there seems to be a definite season when Camellias show the most pronounced symptoms of excessive pH. The collapse of the affected plant usually takes place about one third of the way through the blooming season. A Camellia may begin its bloom with very large flowers and end by producing midgets. Leaf drop and loss of leaf color occur concurrently.

Since *Herme* leads the parade of sensitive Camellias in the Sacramento area, it it quite possible that it will be equally susceptible elsewhere. If you are plagued with high pH and must apply corrective soil additives, try the "Herme-ometer."

### Safe Camellia Shade

Every year we have a "worst weather" year. There are so many sorts of weather possible at any season of the year that it is fairly simple to say that the year just past has been the worst year ever, and then prove your statement.

In Sacramento, and in most of Northern California, we had an "unprecedented" hot spell. This must have occurred before in weather records, but leaving these comparisons for the moment, we might concede that the damage it did to plant life was definite and discouraging to the Camellia grower in a special sense. It brought to the fore an ever-present problem of the interior valleys of California: how do we tend Camellias when the sun's rays pour out this excessive heat?

Several years ago, a plastic shade-cloth was introduced as a replacement for lath. The nurserymen have been using it rather extensively but only recently has it been tried by the home gardener and the Camellia enthusiast. The unusual weather described above struck with really violent and sudden effect in June because the spring months had been too kind to all plant life. Searing temperatures of well above 100 degrees burned Camellias under lath and added to its toll a long — very long — list of plants recognized as sun-lovers. There was no mercy for the leaves of trees, shrubs, or ground covers under them. The decimation was not complete because some plants, necessarily a comparatively small number, were beneath plastic cloth. These did not burn. Reports indicate all uses of the plastic mesh were effective; despite filtering of strong sunlight, the sting of the sun's rays was absent.

Later on during this summer of 1961 there was another searing dry wind which reached the velocity of fifty miles per hour. Our Camellia growers were gratified to learn that this same plastic mesh withstood the strain.

From this consideration of the subject we can draw the conclusion that a few of our growers did do something about the weather, although a well-known author has said that no one does. These fortunate owners of Camellias may have the Best Bloom of Show in 1962.

## HYBRIDS

The rising interest now being shown in the Hybrid Camellia prompts us to remind our readers that we still have available a supply of our special publication (Vol. 12, No. 1, October, 1958) issued under that title, of 40 pages and containing 43 illustrations. The material is contributed by many of the outstanding hybridizers of the camellia world and this still ranks as the most comprehensive publication of its kind presently available.

The price is $1 per copy postpaid anywhere in the world. Remittance with mailing directions should be forwarded to S. Robert Juch, Treasurer, 1826 Drake Drive, Oakland, California. This would make an ideal and unique gift to a camellia friend.

## HOW ABOUT A FALL EXHIBITION?

Perhaps one of the most serious shortcomings of all the camellia shows of this country which the writer has had the pleasure of attending (and that includes one or more in practically all of the major areas) is the lack of representation of the early blooming sorts. It is, of course, understandable that in every section the show date is set at a time designed to coincide with the peak of the blooming season, which insures the broadest representation. Generally, that would be in mid-season. This virtually eliminates all the sasanquas and a great many of the hybrids, which seems most unfortunate.

Individuals differ a great deal in their response to camellia appeal. Some like big, showy flowers — others, anything at all just so it is a miniature. We all have our individual preference when it comes to color and even form. When a man is starving, a scrap of bread is a delicious morsel; therefore, the first camellia to bloom can be one's favorite — for the moment.

Putting on a worthwhile camellia show is a big undertaking and, for those who do most of the work, I am sure year is quite enough. We wonde ever, if there might not be some p way of having a fall exhibition of in a much less pretentious way. this not be one way of at least pa setting the big disappointments tha ingly occur more and more often cancellation on account of bad w Where weather is not a factor, a exhibition (if not a full-scale " would tend to create added inte cause of the availability of things bloomed out in mid-season, in newly available species as *granth taliensis, caudata, kissi* and, of cou *sanqua, oleifera* and the hybrids.

Offhand, this might be worked converting one of the early societ ing nights into an open-to-the-pu hibition, which would also give tunity to interest new members proper time of the year for them In any event, there should be som tical way of working this out and have any good ideas, by all mea them on to us!

**NEWS AND VIEWS** (Cont. from Page 15)

deer.* Roses are first. Deer prefer the new growth on camellias, but in dry years will eat off all the foliage. There is a persistent belief that deer will not intrude on gardens when there is plenty of green vegetation on the hills, but in the old days when we used to have green wild barley on the hills in the spring, I have seen deer wade through acres of lush barley to eat my roses. In those days, however, deer confined themselves to the top row of houses on a hill, but this year they have been seen six or eight blocks away from the hills.

* * *

Frank Williams, long a member of the Pacific Camellia Society and donor of the Williams Cup, died October 16, at the age of 68 after an illness of several years. He was a pioneer camellia collector in this area, having started his collection in the early 1940's, and by the mid-1950's had the largest and finest camellia collection on the Coast. He became an authority on new varieties since he made it a p collect all of them as soon as the available. But he was especially va the Society because of his annual s of colored slides at the opening n of each season. Frank Williams h been connected with the film indus cameras were one of his hobbies, this camera knowledge connected v large assortment of camellias gave opportunity to become the No. 1 c slide maker in the country. Some early slides show signs of exper tion, but as time went on he g improved his techniques and in few years of his active produc slides he greatly improved their values, especially their backgrou that many of them were not only a reproductions of camellia flowe works of art.

*Ed. Note: My experience pla leas far above camellias.

**RANDOM THOUGHTS** (Cont. from Page 8)

form, color and size, all blended into an esthetic balance that is gratifying to the eye. It is, in fact, really more difficult to produce a perfectly *balanced* flower than a gigantic one — where both are possible. As any grower of chrysanthemums, roses or dahlias knows, size is easily achieved by drastically reducing the crop — the extreme being one bloom to a twig or branch. When this is accompanied by faithful care and the judicious use of fertilizer and heavy watering during the blooming period, one is bound to get blooms of extraordinary size assuming, of course, that the plant has been maintained in a normally healthy condition throughout the year. The real test of skill lies in the amount, the timing and perhaps the kind of fertilizer one uses just preceding or at the time of blooming. Under the controlled conditions of a greenhouse, one can do remarkable things with camellia flower size and that, of course, is one of the principal reasons why it is unfair to compete protected blooms against those grown in the open, although I have seen the best outdoor-grown bloom of a kind win over the best one grown under glass.

The formal types do not lend themselves very well to size development (perhaps "exaggeration" is a better word) consequently it will be found that, among the avid exhibitors, the formals are generally less popular. The big, high-centered, open flowers will take the forced development technique better but even with them distortion may show up in an exaggeration of form or even color to a lesser extent. This is one of the things that makes the task of the show judge difficult, because many camellias are naturally variable in flower form. Let us, for example, consider the universally popular *Elegans,* or, for that matter, practically the entire *Elegans family.* In cooler areas, the flower is consistently anemoneform — a solid center of petaloids. In the Deep South and in hot climates generally the tendency is for the center to be almost completely staminate, while in some sections both forms are common. In this instance, the cultural practices of the exhibitor would probably have no bearing upon the matter — the flower type would be more likely to have been influenced by the weather. Consequently, in judging one would simply select the more desirable form, as in the case of the bud-center type heretofore referred to, with no discounting as it would then not be a case of distortion.

It would seem that an educational job might well be done in this regard in connection with our shows, so that the general public will better understand what differentiates the blue-ribbon bloom from the also-ran. Perhaps we might well provide a set-up display, preceding the horticultural exhibit section where form variations of a given camellia or camellias and points of distinction in judging could be illustrated, so that the layman would better understand why this bigger one lost to that smaller one, etc.

Well, I guess that, in the final analysis, there never was a perfectly judged camellia show and perhaps never will be, simply because there are too many variables — among the individuals as well as the flowers. (What might seem perfect judging to me might appear otherwise to you.) And when it comes to selecting the *best* flower or flowers, well — you and I have seen many instances where almost every judge had a different opinion and where there really was no *single* best flower and any one of two or three should have been so honored. But there, again, we have a case of *one man's* opinion while we should never forget that judging is a *consensus* proposition.

**CAMELLIA RATING DISCUSSION**

(Cont. from Page 9)

S. F. BAY AREA over-all average 70.6%, VALLEY average 74.7%, SOUTHERN CALIFORNIA average 77.8%. These are net scores and, in all fairness to our Valley growers, it must be pointed out that in general they encounter more extremes of temperature, at least on the cold side which might account for the considerably greater demerits charged (Valley, 3.1% average, Sou. Cal. 1.8% average). The gross scores would thus compare 77.8% vs. 79.6%, respectively, speaking of the over-all average, a pretty close check.

—D.L.F.