

ANNUAL NUMBER

Camellia Bulletin

Volume 15, Number 2

February, 1962



Camellia Hybrid DIAMOND HEAD (See p. 33)

SOUVENIR PROGRAM **17th Annual Camellia Show**

NORTHERN CALIFORNIA CAMELLIA SOCIETY, INC.

RECREATIONAL FESTIVAL HALL
City Park on Ygnacio Blvd.
WALNUT CREEK, CALIFORNIA

SATURDAY, MARCH 10, 1962 • 2:00 - 10 P.M.
SUNDAY, MARCH 11, 1962 • 10 A.M. - 6 P.M.
ADMISSION • FIFTY CENTS

CAMELLIANA



CAMELLIAS EXCLUSIVELY

CAMELLIANA INTRODUCTIONS . . .

DIAMOND HEAD*
MAIDEN LANE
TUESDAY'S CHILD

ROYAL ROBE*
CRESTA BLANCA*
FLUTED ORCHID*

*Hybrid camellias originated by David L. Feathers

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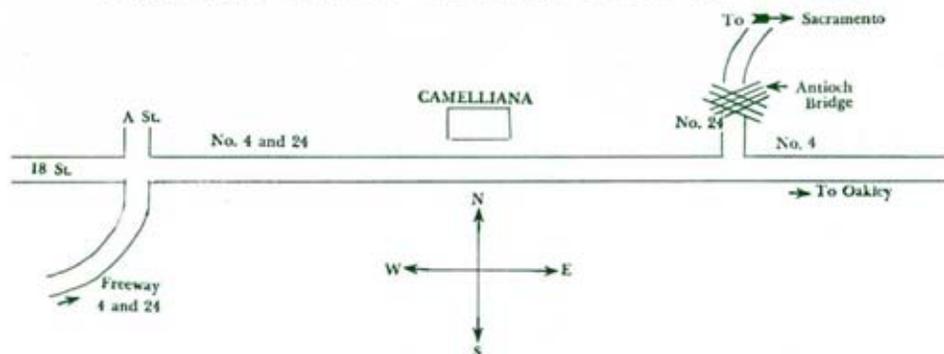
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ASSOCIATE EDITORS J. Carroll Reiners 6160 S. Land Park Dr., Sacramento	Roy T. Thompson 2723 Hermosta Drive, Glendale 8 Mrs. M. J. (Lilette) Witman Route 1, Macon, Georgia

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

17th ANNUAL CAMELLIA SHOW

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<i>Assisted by members of California Garden Clubs, Inc.</i>	
<i>Camellia Bloom Chairmen</i>	Mr. & Mrs. Harold L. Paige, AT 3-3408
<i>Hostess Chairmen</i>	{ Mrs. Fred E. Heitman . . . CL 4-2177
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<i>Clerks</i>	Mr. & Mrs. Clarence Foster, OL 5-4124
<i>Program</i>	David L. Feathers, CL 4-2171
<i>Publicity</i>	{ Del Armstrong . . . YE 4-9589
	{ Jack Osegueda . . . OL 2-4010
<i>Reception and Information</i>	Lenore Broze, OL 3-9127
<i>Registration, Bloom Display</i>	Ernest M. Parmiani, AC 8-6425
<i>Staging</i>	
<i>Display Illumination</i>	L. M. Preston, OL 3-1851
<i>Show Design</i>	Robert Graves, YE 5-0769
<i>Signs</i>	Arthur S. Susini, AC 8-5405
<i>Ticket Sales</i>	
<i>Advance Tickets</i>	George Neilsen, MU 5-4266
<i>Door Sales</i>	S. Robert Juch, OL 5-1181
<i>Transportation</i>	Roy W. Tess, CL 4-3645
<i>Trophies</i>	Haig Ashuckian, AT 3-2688
<i>Ribbons</i>	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 SMALL PLANT IN DECORATIVE CONTAINER—DR. & MRS. JOHN D. LAWSON Annual Award**
Awarded most outstanding plant and container under 36" high in Division 7.
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 10, 1962, 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," 1962 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 Plant .....30
Color and Markings .....20	Condition of foliage .....30
Form .....20	No. and quality of blooms .....30
Texture and Substance .....20	Suitability of container .....10
Condition and Distinctiveness .....20	

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 11, 1962.

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 seven 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—*Japonica Seedlings* (Exhibitor's own)

Division 6—*Hybrid Seedlings* (Exhibitor's own)

Division 7—*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.

CAMELLIA CULTURE GUIDE

PLANNING:

Blooming Time Factor: A well-rounded camellia garden should be composed of, not only a number of varieties of *Camellia japonica*, but of other species as well as hybrids, because this provides a greater blooming period. Time of blooming will differ somewhat according to locality and immediate environment but, on the average, in Northern California *Camellia sasanqua* will bloom from about September through December, early hybrids and *japonicas* from about October through February, most *japonicas* and *reticulatas* from January through March and late bloomers from March through May. Thus it is possible, with a well balanced collection, to have camellia blooms over a period of six months or more, part of which time there is little else in flower in the garden.

Usage Factor: The selection of the *kind* of camellia to be purchased should depend largely upon the *use* to which it is to be put, and upon the requirements of a specific location. For strictly garden effect, a heavy bloomer will give far superior show than one having larger blooms but few open at one time. A well shaped, bushy plant having glossy foliage will be a credit to one's garden during the 10 months of the year it is merely an ornamental evergreen, whereas a leggy, ill-shaped camellia may be an eyesore except during the short period it is in bloom. For cut flowers, the *lasting quality* of the bloom is a prime consideration, including corsage usage. This is also an often-overlooked requirement even for garden effect because any camellia which holds its blooms for a long time usually gives a good mass bloom effect as the long flower life permits many blooms to be open at one time.

Location Factor: Specific location dictates purchase of the plant that will best fit its immediate environment. Thus under a window or in a hanging basket a low, slow grower is best; where width is limited but not height a columnar grower is more suitable; in containers slow, compact growth means less work and a more attractive specimen; against a wall the spreading, leggy growers espalier best; at the top of a retaining wall or for ground cover the spreading, pendant types will be most satisfactory; in sunny situations



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the *sasanquas* and usually the darker flowered *japonicas* (and some *reticulatas*) take exposure best; whites and pale pinks should not be exposed to morning sun if no overhead protection because they spot from dew or raindrops; whites are most rewarding when grown in containers with overhead protection in a relatively cool situation. If the selection is based primarily upon the requirements of the immediate environment, much trouble and disappointment will be avoided. A cool (*not* cold) situation also means that the flower will develop more slowly, thus longer life and often larger size.

Flower type and color: These are largely matters of individual taste. For the average person a variety of both form and color generally will prove most satisfactory but, if the pollen is not objectionable, its yellow not only introduces another color but affords a beautiful contrast, especially in the case of the whites and pale pinks. There are six distinct flower forms: single, semi-double, anemoneform (center of petals surrounded by larger guard petals), peonyform (usually ball-shaped), rose form (symmetrical but opening with stamens) and formal double (symmetrical, no stamens), and modifications of these basic forms. Colors are: white, blush pink, orchid pink through deep pink to rose, red and many different patterns of variegation of these colors, from peppering (dots) through large blotches and from pin stripes through broad, flashy striping up to the occasional "half and half" effect. Some reds tend to purple, with age or with climatic extremes, and if this is objectionable inquiry should be made before purchasing.

PLANTING:

"Plan before you plant" is sound advice. Hints on purchasing are set forth in detail elsewhere herein and we shall skip this important factor and assume you have the newly-acquired camellia home from the nursery. Immediately remove all the top soil from the container, right down to the roots, and dispose of it in the garbage can or burning pile, so that there can be no chance of the camellia petal-blight toadstool being present and thus introducing a serious pest into your garden. Do the same with any old or spotted flowers or petals that come with the plant, as these may eventually infect your soil insofar as camellias are concerned. (It is always best to keep fallen flowers and petals raked up, for the sake of neatness as well as sanitation.)

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Camellias prefer a loose, well-drained soil containing ample humus. It is rarely the case that the soil in the garden will be ideal and as a rule humus (leaf mold, peat or light garden loam) and perhaps sand (if the soil is heavy) should be added to provide the ideal texture and composition. This is even more important in the case of planting in containers, in which the drainage should be perfect.

The size of the hole or container will depend upon the size of the plant. Generally speaking, the diameter of the hole or container and its depth should be approximately equal and, in relation to the height and spread of the camellia, average about as follows:

<i>Dimensions of Plant</i>	<i>Height and Width of Container or Hole</i>
3'x1'=3'	(20%) = .6' (7")
3'x2'=6'	(15%) = .9' (11")
3'x3' } = 8' to 9'	(12½%) = 1.0' (12')
4'x2' }	
5'x3' } = 15' to 16'	(10%) = 1.5' (18")
4'x4' }	
larger=10% of the height x width (e.g. 8'x4'=3.2' (38"))	

In any case, the planting area should be at least 2" larger on all sides than the spread of the root system of the camellia planted and in heavy soils about 4" larger (8" greater diameter).

In planting, it is always best to use *moist* potting soil, if possible. The soil below the plant should be compacted, by tamping with the end of the shovel or treading on it in a large hole. Set the camellia so that the top of the roots will be level with the top of the potting soil, always allowing 2 or 3 inches of space for thorough soaking after planting before filling in with mulch. Even after tamped, the plant will settle somewhat and it is very important that the camellia not be set too deep—shallow planting is essential. The roots should then be lightly covered with a loose mulch, such as pine needles. Whether placed in the soil or in a container the drainage *must* be excellent—continually soggy soil will kill a camellia as surely as permitting it to completely dry out.

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from the show!

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CARE:

The camellia is a sub-tropical plant and as such thrives under conditions of moisture and humidity and in temperatures that are at neither extreme. However, good bud set and development seem to require a fairly prolonged period of warmth—from late spring until fall. While some varieties perform reasonably well in areas having cool summers (including the formal doubles as a class) many prove disappointing as to perfection of flower. In the cool, foggy sections it is well to consult your local nurseryman on this point. The five basic requirements are: uniform moisture at all times and heavy amounts of water just prior to and during blooming; perfect drainage—water must not stand for long periods about the plant—at any time! a loose, coarse, acid soil, such as may be had by adding generous amounts of peat moss, leaf mold or both; aeration of the root area (which results from loose soil and perfect drainage); protection, from excess sun and winds as well as extreme cold—we have previously mentioned shallow planting.

Fertilizing: Because soil texture and composition, degree of acidity or alkalinity, moisture conditions and temperature differ greatly according to location, it is hazardous to attempt to prescribe any particular fertilizer for camellias that will give best results for everybody, for all of these variable factors affect the outcome significantly. In fact, it is common knowledge that most of the better informed growers have found it necessary to do considerable experimentation before adopting any particular type and not only do they disagree among themselves in preference but many will use more than one kind of fertilizer and often both forms (dry and liquid), so as to get variation. In general, however, it may be said that the camellia should have an acid-type fertilizer and, in California, one that will analyze about 4% nitrogen, 8% phosphorus and 4% potash. For the beginner, the milder the fertilizer and the more sparingly it is applied at one time, the less risk. Cottonseed meal and prepared compounds in which it is the principal element are perhaps more widely and successfully used than any other. (A mixture of 1 part blood meal to 5 parts cottonseed meal is excellent.) Animal manures, from which the heat has dissipated, have proven to be safe and quite satisfactory. Fish emulsions and meal are also extensively used, although requiring greater caution as to strength. While camellias are properly described as heavy feeders, this does not mean that the application of foods should be heavy—it is safer and more uniform feeding to apply any camellia fertilizer *lightly but frequently*—some outstandingly successful growers feed almost continuously but in very minute quantities, to keep the nutrient level constant, especially with respect to container culture. There is less danger in overfertilizing in the case of plants in the ground and in such case applications may be heavier and less frequent, if desired. It is also good practice, as to plants in the ground, to apply the fertilizer at the *outer* edges of the camellia's spread, which induces the plant to "reach" for the fertilizer and thus promotes root development—also, the wider it is distributed the less the danger of over-concentration. It should be borne in mind that, where the camellia is under a tree or near a hedge there may be severe competition in the root area. thus heavier feeding may be necessary to offset that consumed by the predatory roots. If periodic feeding is followed, it should begin as soon as flowering is over and cease at the end of July—roughly speaking, four monthly feedings in all.

Watering: Here again no precise directions may be prescribed, due to differences in soil, climate and exposure, as well as drainage. The essential thing is to maintain as *uniform* a moisture condition as possible, remembering that a camellia has greatest need of water *when it is flowering and making its spring growth* and, if this is not provided by frequent and adequate rainfall it must be supplied by the grower for best results. In the case of camellias in containers under an overhang, hand watering must be done regularly at all seasons and almost as frequently in bloom time as during the hottest days of summer, for top grade flowers. Humidity is also important and the camellia benefits greatly from water on the foliage in the late afternoon or evening except, of course, when it is in bloom. Plants that are well established in the ground will do best if given a thorough soaking about once a week but it may be necessary to water container plants as often as every other day in hot weather.

Mulching: This is a wise practice, whether the camellia is grown in a container or in the ground. Pine straw is excellent because it breaks down slowly and helps to maintain soil acidity. Leaf mold is better than peat moss, which dries out fairly rapidly. Shavings and sawdust may be used but they rob the soil of nitrogen, necessitating heavier feeding. However, they are neat and break down very slowly. Mulching conserves moisture, keeps the soil open, minimizes temperature fluctuation.

Disbudding—Pruning: Disbudding results in larger but fewer flowers and whether to do so or not depends upon the Usage Factor. When blooms are too crowded obviously they will tend to be misshapen or damaged. For flower perfection and mass effect (a compromise) thin buds in the fall, a flower width apart on each side of the twig and only one at the terminal, so that the blooms may develop unhindered. Very small, thin plants should not be pruned except to shape the frame of the plant and at least two leaves of the current year's growth should always be left, for branching. Cutting blooms with stems is merely a form of light pruning and helps to make the plant bushy. Camellias can be shaped beautifully by consistent, moderate pruning, which is best done in late summer as this is another way of disbudding.

Petal Blight: This can be very serious—not to the plant but to the flowers. The symptoms are dark-brown spotting of the blooms, usually about February, which spreads and will eventually rot away the entire flower if not picked off and destroyed. The spots come from spores arising from tiny toadstools in the ground, carried considerable distances by the wind sometimes, which attach to the surface of a wet flower and begin their cycle of infection. If not arrested, the bloom eventually becomes consumed, falls to the ground and under favorable conditions will develop more toadstools and thus more infection. This pest can be controlled by picking off and burning, burying or effectively removing all diseased flowers and for this reason fallen petals and blooms should not be allowed to stand on the ground or in the container.

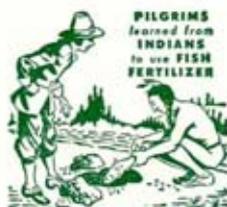
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Pests: Camellias are relatively free from pests and the most common—aphids and scale—can be easily controlled by spraying in the spring and summer with a mixture of aphid control and miscible oil such as Volck. It is helpful to occasionally wash the camellia from top to bottom by turning on it the strongest spray from a hose nozzle. This cleans the plant of dust and insect pests. Such frequent washing is highly recommended.

ON ACQUIRING CAMELLIAS

Roy T. Thompson, Glendale, California

Human beings seem to have a built-in aversion to planning things in advance, especially when it comes to anything as pleasant as acquiring plants for the garden. If gardens were like cars, which are acquired, kept a few years, then traded in on new ones, there wouldn't be much of a problem. But gardens stay put and they keep growing, and presently the owners begin to dig things up.

Camellia collectors are no exception, and because camellias eventually grow into trees, the problem of accommodating them to a given space becomes acute. Over the years the camellia gardener works out solutions to his problems which satisfy his own purposes, but this involves long range and often wasteful effort. The purpose of this article is to suggest to the beginner certain phases of camellia growing which he will encounter and certain difficulties which, by advance knowledge, he will be able to avoid.

It is a good idea for the beginner to come to an early decision as to his own objectives. Does he want to show flowers through which he can win prizes and awards? Then he should grow his plants in containers, transplant each one every second year into a larger container and new soil. This is a must if he expects to compete with the habitual award winners, for that is what they do.

Is he interested in using camellias as an integral part of his house-and-yard ensemble? This involves careful planning and correct choice of varieties and colors, and each camellia should be acquired for a given spot in the picture. Camellias are camellias, but there is a wide range of plant-shapes, foliage effects, bloom time, etc.

Or is it cut flowers that chiefly interest the collector? Then he will choose his varieties to suit his tastes, but it will make little difference, for non-commercial purposes, where they are planted, but a lath or other shelter of some kind would be advisable.

If the beginner's motivation is general, if it hasn't yet crystallized into any of the above aims, and he "just likes camellias" there are still several items he should consider before getting too many plants: Is there ample shade for his plants? If he has just moved into a new home without trees, he will have only a limited number of places for camellias. If the soil is solid adobe, he'd better stay away from camellias, unless willing to go to a great deal of trouble or grow them in containers, which he would do well to do if his space is limited. An effective means of avoiding heavy soil problems is through the use of raised planting beds.

Whatever his objectives are, actually or potentially, there are certain practical matters he should be familiar with in the matter of buying plants:

1. Look for vigorous, healthy plants, plants that look as though they had grown steadily, without long periods of dormancy. If a camellia stands in the nursery too long in the same container, it will cease to grow normally, it will acquire a certain amount of old wood and its roots will have become cramped in the container—some of them already dead. Look to see if there was a normal amount of new growth at the last growing period, or if this new growth is limited and stunted. Are the leaves of good color, or are they yellowish and faded?

2. The healthiest plants will be in relatively loose soil, not in clay or adobe, and this soil will fill most of the can. If the plant has sunk in the can to approximately the lower third, it has been there too long and its roots cannot be in the best condition.

3. The leaf-buds, or eyes, usually afford a sure indication of the health of the plant. An unhealthy plant will, in the first place, not have as many growth eyes as it should for some will have withered and dropped off. The remaining eyes will tend to be straw-colored, some of them with brown edges. The healthy plant will have fat, fresh-looking growth eyes of a rich green color and there will be plenty of them.

4. Generally, the odds are in favor of a smallish young plant rather than a big, older plant. In its battle to re-establish itself after transplanting, the younger plant has the advantage because there is a better chance that the volume of its roots is greater in proportion to the size of the top than in the older plant; also, there is a better chance that its roots are fresher and less damaged by time. Perhaps the best time to buy a canned camellia is before the end of its second year in the can; if it stays in the can longer, it begins to lose its growing momentum.

5. It is often better to buy a well-grafted plant than one which has been grown "on its own roots," i. e., slipped, because the grafted plant will bloom at least two years before the slip. Be sure that the graft is well healed, with no splits showing in the stump and no large areas of dead wood.

6. Attention should be paid, also, to the blooming season of each plant so that there will be both early and late blooming varieties in the collection. In Southern California, to be sure, the weather tends to get too warm for the late bloomers, hence these should be planted, or kept, in the coolest spots available.

As for types of bloom—single, semi-double, etc.—only the collector himself can decide which to acquire. If he prefers only the largest blooms, or only the smallest, that is his own affair. Current styles may have something to do with his choice—as witness the rage for "perfections" in the mid-nineteenth century, and the increasing present-day taste for "miniatures." One of the strong points of the camellia as a species is that it offers so many patterns—the rigid formal, the loose semi-double, the complex full peony, the simple, uncomplicated single. Even more important today is the complete freedom each collector enjoys in selecting his varieties—a pleasant contrast to the restrictions of style imposed upon him a hundred years ago.

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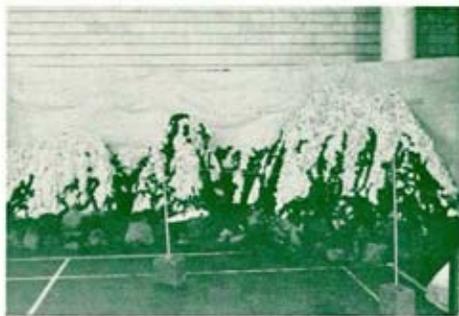
INTERESTING EXHIBITS FROM THE 1961 NATIONAL NEW ZEALAND CAMELLIA SOCIETY SHOW

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

The third national show of the New Zealand Camellia Society was staged this year in Wanganui, a city of the North Island. Our friend, Mr. Roland Young, was one of the co-chairmen and Mr. Keith Brushfield from Australia, who visited the United States camellia belt last winter and who is known to many of us, was one of the judges. The attendance was remarkable—4,000 spectators on opening day. The excellent quality of the blooms, and particularly the originality of the exhibits in the arrangement class, made of this show one of the most outstanding of the year anywhere.



Floral Clock



Mountains of New Zealand

Dominating the hall, above the stage, was a floral clock (see above) a masterpiece of flower arrangement, fashioned entirely out of camellias except for the two hands which, by the way, kept perfect time. Three varieties of camellias were used for this clock—Emperor of Russia, Otahuhu Beauty (*Paeoniaeflora Rosea*) and an unknown local variety. The palest blooms formed the background for the figures marking the hours, and these were cleverly outlined with twisted camellia leaves.

Another striking display was the "WANGANUI COURT" entitled "CAMELLIAS, THE GIFT OF THE WINTER." (See picture above) For this display the three principal mountains of New Zealand (North Island) had been reproduced with piles of rocks completely hidden under masses of white camellias simulating snow. Both "RUAPEHU" and "TONGARIRO" were totally white, while down the side of Mount "NGAURUHOE," which is still a live volcano, streamed flaming red "camellia" lava. Truckloads of rocks have been brought into the show hall in order to build these mountains.

Within the foyer the visitor came upon a large map of New Zealand on an easel displayed under the caption "NEW ZEALAND, A LAND OF CAMELLIAS." This map was entirely executed in red camellias with the exception of a large white bloom marking the location of the host city of Wanganui. The bright red land was surrounded by "dark green oceans of camellia foliage."

Judging only by the slides, I would say that the cleverest and most elaborate display of the show was that of the four floral carpets (see picture page 17). They seem to be faithful reproductions of Persian rugs with their intricate designs and delightful colorings. These camellia carpets must have taken hours of tedious work to create as well as much artistic skill and great imagination.

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Camellia "Magic Carpets"

Since our aim is to improve constantly the originality of our shows and make them more attractive to the spectators, the writer thought that the pictures of these unusual arrangements might be a source of inspiration to our own talented flower arrangers. The slides and information were obtained by the writer from New Zealand. She regrets that no names were attached to the displays these being the results of the combined efforts of various groups.

REDUCTION OF COLD WEATHER HAZARDS FOR CAMELLIAS

Clifford C. Presnall, Washington, D.C.

Prospective camellia gardeners in colder parts of the camellia belt frequently ask, "What protection do you give them in winter?" I often answer this with, "Tender varieties we avoid; with tough varieties we give no protection."

But do we? How about that evergreen hedge to windward of our choice *Miss Universe*? Or that inside angle of the house where a *Lady Kay* flourishes? Or for that matter, the north wall of the garage where our *Eleanor Greenway* displays its natural suitability for espalier? All these are forms of protection; sites where climatic conditions are slightly more favorable than in the open portions of our yard.

Students of ecology, the science of biological inter-relationships, have a term, "microclimate," which is applied to small spaces of climatic differentiation. A honey bee clinging in an inverted flower during a thunderstorm may be considered as temporarily living in a dry microclimate—a very small one, indeed. On a larger scale, our *Lady Kay* lives in a microclimate characterized by gentle breezes and relatively mild temperatures, as contrasted with the strong winds and freezing temperature a few feet away from the sheltering walls of our home.

Those who successfully grow camellias in colder regions have learned to recognize and take advantage of this sort of protection. Usually it is a haphazard process of learning by experience. In Richmond, Virginia, however, a camellia fancier is making a scientific study of microclimates. Mr. E. R. Lindstrom has for the past six years taken regular readings around the clock on some 15 thermometers located in various parts of his 10-acre camellia garden. By combining these records with other meteorological data and with observations of plant behavior in the various sites, he is developing a refined method of recognizing favorable camellia microclimates much more precisely than can be done by rule of thumb.

Most of us, lacking elaborate meteorologic data, must rely upon observation to select favorable microclimates. One of the best times to do this, as regards temperature, is during a "silver thaw" when everything is covered with ice on the verge of melting. As these lines are being written (December 17), Washington D. C., is experiencing the second such condition this winter. Glancing out the window, I notice *Lady Kay*, in its protective niche, is free of ice, yet *Leucantha*, 15 feet away and fully exposed, is doubled over under a load of ice nearly a quarter of an inch thick.

Every gardener can usually find similar protected spots around his home, but the warming effect of many closely spaced homes is a microclimatic factor less generally known or recognized. Mr. Lindstrom has observed a definite "urban effect" in the course of his studies at Richmond. During the last few years, thousands of new homes have been built in the areas around his garden, resulting in a rise of several degrees in the average winter temperature within the urbanized area as compared to similarly situated rural areas near by.

In comparing the microclimates of various sites, it is evident that protection from winter winds is often more important than protection from low temperatures only. There are indications that wind protection may in some instances even take precedence over protection from early morning sun during the winter.¹ This is illustrated in the camellia

¹The following observations by a recognized authority on cold resistance of camellias may throw some further light on this point:

"Exposure to early morning sun is or may be a prime factor. The sun shining directly on frozen blooms and swollen buds often injures them while those buds protected from the sun on the same bush thaw out and are undamaged.

Exposure to winds, also, is or may be an important factor. A principle of quick freezing, commonly used commercially, is the presence of air movement from a fan. At 10° F. or lower this movement of air speeds up the freezing process considerably. Protection from prevailing winter winds is important in selecting locations in cold climates." (Wendell M. Levi, Page 234, *American Camellia Yearbook—1958*)—ED.

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collections of Mr. I. Lee Amann, of Washington, D. C. His gardens have two exposures, one sloping toward the south-southwest with very little wind and another, situated so it receives somewhat stronger westerly winds than are normal hereabouts, due to topography which exerts a peculiar funneling or venturi action upon air currents. Both sites have high deciduous shade, hence rather scanty protection from winter sun. Although the calm site has more sun on winter mornings than does the windy site, it suffers considerably less winter damage to foliage. During the severe winter of 1960-61, Mr. Amann's plants on the relatively calm and sunny site had little leaf damage, yet on the slightly better shaded but more windy site there was heavy damage to foliage, extending to almost complete defoliation in several instances.

The number of naturally favorable microclimates in the average garden is usually limited, hence in cold regions the serious collector of varieties must resort to special development of planting sites as his collection increases. A common method for quick development is the construction of a garden wall or tight fence (basket weave or close-set palings) to intercept prevailing winter winds. One of my neighbors makes temporary winter use of movable wooden panels which he sets at strategic angles. Panels covered with burlap are also useful and with young plants it is good to place a burlap shield entirely around each plant, but not touching it. Plastic covered panels, used in some gardens, have the advantage of light weight and a choice of transparent or opaque covering, depending upon whether sunlight or shade is desired. Some of the more ambitious gardeners construct permanent glass fences.

These devices may be objectionable to some, for esthetic reasons, or as in my case because of pure laziness. A dense evergreen hedge has a more natural appearance but is a space hog and requires several years to develop. The ultimate in hedge protection is found in certain old estates where boxwood hedges were established many years ago. At Fairview, for example, on Maryland's Eastern Shore, a portion of Doris Rend's camellia collection is sheltered by great avenues of boxwood over 200 years old.

(Continued on Page 26)



CAMELLIAS—THEIR ARRANGEMENT

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

I love camellias, don't you? I adore using them in arrangements. Camellias, because of their size, form and lovely color are given central importance in my camellia designs. Since arrangement means to put in proper order, we must understand design principles so that form, color, texture and line can be used according to a preconceived plan.

Assuming that the reader is not only interested in camellias in the home but also is a potential exhibitor, I should like to point out that the show schedule serves as an inspiration for the arranger. This schedule must be read very carefully for it not only inspires but it also gives the limitations. Certain colors are indicated, certain themes invite your interpretation. Some classes exclude any other flowers while others suggest their use. Camellia foliage may be used exclusively or any other type of foliage of your choice may be used. Accessories are welcome in all arrangements. Any accessory used must be related to the theme, the color, the texture and the line of other materials used.

Let's look at three classes in this year's schedule.

Class VI—Spring in Yosemite—suggests the true beauty of spring. Camellias of any color may be used with either rock or wood. A feeling of grandeur should be communicated to the viewer. The person who interprets the above in the most aesthetic manner, in the opinion of the judges, wins the blue ribbon.

Class VII—Cloud's Rest—truly suggests a tall, line arrangement. There are no other limitations. Line leads the eye upward in logical sequence from one point of interest to another. Camellias used in this design would be larger where all lines converge (usually at the rim of the container), and diminish in size from large to smaller flower to bud as they are used higher in the arrangement. There is no limitation as to what you may use for line material; it may be curved or straight. So you will choose the most interesting and suitable line material you have. It may be of any harmonious color, it may be fresh or dry, rough or smooth. Much is purposely left to your imagination.

*Nationally Accredited Flower Show Judge and Instructor.

(Continued on Page 23)

SCHEDULE FOR THE FLOWER ARRANGEMENT DIVISION A STANDARD SHOW

(Camellias must be used in all arrangements)

THEME: CAMELLIAS: NORTH, SOUTH, EAST AND WEST

DIVISION A: OPEN TO ALL. (Classes 1 to 5 inclusive to include teachers, lecturers and judges who may wish to enter.) Blue ribbon winner in all five classes to compete in a National Contest of the American Camellia Society.

Class I—CHRISTMAS—"Everywhere, everywhere Christmas tonight"

A. An arrangement featuring camellias combined with evergreens indigenous to the local area suitable for a buffet.

or

B. An arrangement of camellias combined with Christmas greens or ornaments expressing the Christmas spirit of welcome, suitable for a hallway or living room.

Class II—NEW YEAR—"Standing with folded wings of mystery, the New Year waits to greet us."

White camellias arranged with driftwood or leafless branches to denote Winter.

Class III—PATRIOTIC OCCASIONS—Washington's Birthday: ". . . first in the hearts of his countrymen."

Red and white camellias. Blue may be introduced into the composition in the color of the container or in an accessory—no blue flowers. Any national hero or other patriotic occasion the commemoration of which occurs during the camellia season may be used.

Class IV—ST. VALENTINE'S DAY—"All the world loves a lover."

Sentimental arrangements. Camellias combined with other flowers such as violets, hyacinths, lilies of the valley, etc.

CLASS V—DEBUTANTE PARTY—"Twenty-nine when there are pink shades . . ."

Arrangement of pink camellias. Any value of pink, but not red, may be used. For accent other pink flowers may be introduced.

NOTE: Accessories are allowed in each class.

DIVISION B:—OPEN TO THOSE WHO HAVE NEVER ENTERED A FLOWER SHOW BEFORE.

Class VI—SPRING IN YOSEMITE

Camellias with rock or wood form suggesting the grandeur of Yosemite.

Class VII—CLOUD'S REST

A tall line arrangement . . . with camellias.

DIVISION C:—OPEN TO THOSE WHO HAVE NEVER WON A BLUE RIBBON IN ANY STANDARD SHOW.

Class VIII—THE NORTH WIND DOTH BLOW

A branch from the garden curved by nature combined with camellias.

Class IX—SOUTHERN HOSPITALITY

A mass arrangement of camellias. Other flowers and foliage may be used.

DIVISION D:—OPEN TO THOSE WHO HAVE WON 1 OR MORE BLUE RIBBONS IN A STANDARD SHOW.

Class X—MY ISLE OF DREAMS

An arrangement of Camellias which in your opinion brings out their greatest beauty.

Class XI—HOSPITALITY

An arrangement for a buffet supper . . . dramatizing camellias.

DIVISION E:—LOOK TO THE EAST

CAMELLIAS ARRANGED IN THE TRUE JAPANESE MANNER.

(Authorities on Japanese arrangements will be on the panel of judges for this division.) Those entering wish to enter in competition, and have requested this division.

CLASS XII—NAGEIRE

Class XIII—MORIBANA

DIVISION F:—THE YOUTHFUL APPROACH

Class XIV—WAY OUT WEST. Age 6 to 10.

Your favorite way of arranging camellias.

Class XV—SURPRISE. Age 11 to 14.

Surprise mother with an arrangement of camellias for the table.

Class XVI—HAPPY BIRTHDAY. Age 15 to 18.

Camellias for a birthday party.

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 or losses that may occur. However, reasonable precautions will be maintained.
- 4—If arrangement becomes unsightly, management may remove it. All containers must be marked with name and phone number.
- 5—Management will maintain water in arrangements and replace camellias when needed.
- 6—Materials 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.
- 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 the Youthful Approach Division, must be made by the exhibitor. Exhibitors must not be assisted by teachers at the show.
- 16—Niches will be approximately 20 inches wide, 38 inches high and 16 inches deep.
- 17—Arrangements will be received from 8:00 A.M. on March 10 and must be ready for judging by 11:00 A.M. Arrangements must be removed by 6:00 P.M. on March 11.
- 18—Please send in entry blanks by Monday, March 5, so that space can be saved for your arrangement. Entry blanks must be received in advance of the show.
- 19—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	20
Distinction	15
Relationship of all material	10
	100

AWARDS

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

(Continued on Page 23)

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 5) of the American Camellia Society Arrangement Contest.

The American Camellia Society will furnish appropriate awards to winners in the National Contest. Blue ribbon winners in Classes 1 to 5 are eligible to enter. Photographs will be taken and sent to the National Judging Committee.

ENTRY BLANK (Please send to Mrs. Milton R. Bell, 12 Oak Court, Walnut Creek, California, Chairman of the Arrangements Division BY March 5, 1962.

NAME _____

ADDRESS _____

ENTRY IN CLASS No. _____

I WILL NEED _____ (number) Camellias—COLOR _____ TYPE _____

The committee will furnish your needs to the best of its ability.

CAMELLIAS — THEIR ARRANGEMENT (Cont. from Page 20)

Class VIII—The North Wind Doth Blow—calls for a branch from the garden. This branch must be naturally curved to give a naturalistic arrangement. You have a choice of camellias as to form, size and color; you also have a choice as to size, color and shape of the branch.

Now that we've explored a part of the schedule, which is always written to allow as much freedom as possible, we select our plant material as to color, texture and form and the container which will be suitable with it.

Class IX—Southern Hospitality—might suggest a formal urn-shaped container . . . but a less formal container might be used. Camellias of your choice may be used as the only flower or they may be combined with other flowers. The important thing here is that they be arranged in a mass design. It should be full and have depth (not flat like a fan), but never too crowded. Give it a well developed center of interest and an interesting silhouette.

Now, how can these flowers be arranged in the design—how can they be held in place? A good sturdy needle holder upon which the stems can be impaled is most satisfactory. These also come secured in steel cups, round or oval in shape. These cups hold ample water. Another material, especially good for tall vases is "Oasis," a green foam material which, after soaking for at least an hour or overnight, holds much moisture over a long period of time. The great advantage is that the stems may be inserted at any angle. When stems on camellias are short, they must be wired through the calyx, wet cotton inserted over the calyx, and the wires brought to hold the cotton and serve as a stem. The cotton and wire may be wrapped with green florist's tape to disguise the mechanics. Large to small orchid tubes may also be secured to the container with heavy modeling clay. (The container and clay must be dry for the clay to stick.) These will hold sufficient water for the stems inserted in them. A rubber cap with a small hole for the stems seals the top. The tube may be hidden behind a leaf or taped with green florist's tape to hide the glass tube. Often large camellia branches with foliage but no flowers are available. Camellias, with wet cotton around the calyx, may be wired to a branch . . . to carry out height in the design. Good methods of anchoring the camellias and foliage make for a good design.

It is well to consider the scale of points to be used by the judges. First of all is design. This is the interrelation of all the component parts and the relation of all parts to the whole. It includes the skillful use of color, line, form, pattern and texture. As we design we might ask: Does one color, line, form, pattern and texture *dominate* to bring out unity? Is there enough contrast to avoid monotony? Has rhythm been created in the

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design by line direction, repetition of colors, forms and textures? Is the arrangement itself in good proportion to the container? Are the flowers, foliage or accessories harmonious in size so that the larger parts do not overpower the smaller? Needless to say, your choice of harmonious colors is of great importance.

Your interpretation of the theme can serve as an inspiration to those who view your arrangement. Your control over the material used can make it an expression of art. The way you combine textures—rough or smooth, suitable to the theme with enough variety for visual interest is important in any design.

Distinction is marked superiority which comes with practice and study. It means superb craftsmanship and has to do with *how* the material was used—not what was used.

Now are all the materials used in good relationship to each other? The design should be so perfect that nothing need be added and if any part were taken away the design would lose its beauty.

Camellias are beautiful! With an understanding of just a few basic requirements, with study, practice and patience, your designs using them as an art medium can be a joy to work out and to behold!



Camellias Need

lots of humus
fast drainage
plenty of water

or, to put it
another way,
they need

Sunshine
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HYBRIDS AND DIEBACK

Truman L. Pearce, Shreveport, Louisiana

Hybrid camellias have given us new variety as to color shades, blooming habits, plant growth and certain other variations. The hybrid has, however, brought a new problem to many, and intensified an old one to others. The "problem" of discussion is dieback. For reasons that follow, the writer is hesitant to refer to dieback as a disease. Reports indicate that dieback is affecting hybrids in areas that have heretofore grown japonicas free of this malady. Further, camellia fans who have been troubled with it only slightly seem to be encountering dieback to a greater extent among hybrid plants. The writer is among those whose hybrids have suffered severely from dieback, much more so than japonicas. Of a total of fifteen hybrid plants, three *reticulatas*, and two *saluenensis* grown in the past four years, only one or two have escaped damage; some have been totally destroyed. As a comparison, less than ten per cent of japonicas grown under identical conditions have been damaged from dieback. Generally, the japonicas have shown extreme vigor under the prevailing conditions. The views of others indicate this situation is not unique. For that reason, a search for the cause and prevention of dieback, especially in hybrids, has become most important.

There is no intent to construe or imply that everyone is encountering excessive dieback in their hybrid plans; certainly this is not the case. The objective of this article is to correlate the hybrids affected by dieback with some common factor or circumstance. Possibly there is such a factor.

Just what is dieback and what do we know about it? The answers to both of these questions are rather vague at best. Dieback has been clearly associated with a disease organism, identified as the fungus *glomerella cingulata*. Yet, there appears to be sufficient reason to wonder if the fungus actually *causes* the malady.

For purposes of this discussion, considerable reliance is placed on the theory of Walter G. Hazelwood, who believes that dieback is caused by a nutrient deficiency, possibly molybdenum, which results from overacidity. His article "Die Back in Camellias" appeared in the May, 1961 *Camellia Bulletin*. Briefly, he believes that fungus is a *result* of dead tissues, not the *cause* of it, have considerable support. According to Mr. Hazelwood, attempts to transplant the fungus *glomerella cingulata* into live camellia tissues have been unsuccessful. Fungicides to date have proven ineffective for the most part in preventing dieback. In certain limited tests, increasing the pH of soil has decreased dieback significantly.

Now, let us return to the principal subject of dieback in hybrid camellias. Apparently, japonicas thrive on more acid soil than do other species and hybrids of the camellia family. Reportedly, *C. saluenensis* in its native land of Yunnan Province in Western China grew in *sandstone* and *limestone*, at elevations of 6,000 to 9,000 feet,¹ which hardly suggests acid soil. The same vicinity is also the home of many *reticulatas* and certain other species. The implication is that several of the camellia species may be native to non-acid soils. Because of dieback, *reticulatas* are almost impossible to grow with reasonable success here in the Shreveport Area. *Reticulatas*, hybrids, *saluenensis*, and certain other species seem to be about equally troubled with dieback. As many readers know, camellia growers in this area lean strongly to high acidity soils for camellia culture. Japonicas thrive in California in soils that are reportedly only slightly acid or neutral where dieback is almost unknown. Yet, there are reports of some hybrid dieback in that state.

A local nurseryman applies a small amount of bone meal simultaneously with regular camellia feedings in his nursery. He believes that bone meal counteracts the acidity of the soil; possibly the plants obtain nutrients from the bone meal not available in ordinary high acid soil. Coincidental or otherwise, there is no evidence of dieback in any of the several hybrid plants in the nursery. A stronger, faster acting de-acidifier,

¹Savage, T. J., "The Amazing Camellia *Saluenensis*." New Zealand Camellia Bulletin, March, 1961.

such as lime, might be more effective in extreme cases; such treatment should be approached with caution, however. If we subscribe to the reasoning presented here, the principal preventative measure lies in a carefully selected soil mixture for original plantings.

There is sufficient indication to suggest a correlation of hybrid dieback with high acidity. Admittedly, the examples that constitute the basis of these conclusions are limited, but quite arousing. At least, some simple but well controlled experiments to determine the pH are suggested for those whose hybrids are excessively damaged by dieback. In the meantime, a search should continue for other clues to preventative measures. If dieback is more prevalent in hybrids and certain species than in japonicas as it appears a great deal of camellia future rests on its control.

REDUCTION OF COLD WEATHER HAZARDS (Cont. from Page 19)

Some of the best sheltered camellia gardens known to me are planted close to leeward of high banks or roadfills or dense woods. The most nearly ideal circumstance in our lower Potomac Valley and upper Chesapeake Bay area is a combination of forest and water—dense forest to the north, open salt water to the south, with camellias in between under scattered pines on a gentle slope which provides air and soil drainage. Another situation, nearly as good, is exemplified at the camellia collections of the National Arboretum. The plants there are under high shade a short distance below the crest of a southeasterly slope which drops away steeply to the Anacostia River flats. Thus the collections enjoy reasonable shade and wind protection along with three temperature moderation factors: a southeasterly exposure, excellent air drainage, and some warmth rising from the river flats. Topography of this sort creates slight, almost imperceptible air movements, even in a dead calm—upwards in the evening, downhill in the morning. Thus frost pockets are less apt to occur than on relatively level terrain.

Mulching is a practice universally used to protect against soil aridity so much so that its special relation to temperature may be overlooked. A deep mulch produces a soil microclimate which protects roots from damage or destruction by frost and also removes the danger of dehydration which can kill a plant situated in ground solidly frozen for an extended time. It is, therefore, inadvisable to remove mulch during winter in regions where there is likelihood of such a soil condition. It should also be obvious that exposed and frozen soil has no heat radiation effect such as may be apparent under milder winter conditions where such radiation from unfrozen or slightly frosted soil may favorably influence a plant's microclimate on a frosty night.

Protection factors thus far discussed have been either natural or simulative of natural conditions. There are, in addition, a number of devices which are purely artificial. These range from spraying foliage to building miniature conservatories for housing individual blooms. A more ambitious type of winter shelter consisting of a plastic structure, heated by light bulbs or other means, is not considered in this article as it is actually a temporary greenhouse.

Spraying may either be a seasonal spray of some coating to inhibit loss of moisture from foliage or by an occasional spray of water to form a temporary and insulating coating of ice over foliage. The seasonal spray (wilt-pruf or similar material) may have some value if care is taken to apply it only to upper surfaces of leaves, where breathing pores (stomata) are less numerous than on the lower surfaces. Complete coverage of a plant throughout the winter has, in the Potomac Valley area, been followed by leaf damage in some cases. In other cases, the material has disintegrated after a month or so with neither damage nor discernable benefit to the plant. The practice of temporarily coating foliage with ice seems also to have little or no apparent benefit to camellias in our area. It may, however, benefit camellia gardeners who feel compelled to do something for their plants on cold evenings.

ROBERT GRAVES*Landscape Architect*

DESIGNER OF THE
1957 THROUGH 1962

WALNUT CREEK CAMELLIA SHOWS

There are a number of other activities which provide similar harmless outlets for nervous energy. Individual plastic shelters may save flower buds from damage in climates where low temperatures are infrequent or of short duration. Several years of fruitless effort to raise *Joshua Youtz* and *Alba Plena* outdoors by such methods have demonstrated they are not for me in this rugged situation.

Personally, my attitude toward individual flower "cages" is similar, but this may be a result of having yielded to my wife's requests for a greenhouse. Which brings me back to the original text of this little sermon: if a variety dies because of lack of artificial protection, our outdoor collection can get along without it. On natural or quasi-natural protection we go the limit, however, to provide suitable microclimates.

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At the beginning of each camellia blooming season we can expect a quickening of interest in this plant, by all growers, expert and amateur. They reminisce and compare as their established plants produce in the new season, and they anticipate with great pleasure the development of the latest purchases and newest introductions.

The experienced grower of camellias knows what he wants for his collection, where to procure the plants, and how to tend them. I believe that the newly interested camellia grower is truly at a loss when faced with making decisions on camellia purchases: and, also, I think there is a solution to this problem that is simpler than experimentation. If a camellia fan begins his collection by owning the best there is to be had, he can add to his investment in an intelligent manner. The satisfaction will be realized later on. Most of the present day experts have proceeded through the years of experimentation, and it has been a most costly matter, accompanied by feelings of disappointment and a lagging of interest which was difficult to interpret at the time.

During the past ten years, camellia introductions have been increasing in number to such an extent that today we are being deluged with new cultivars. Segregating the worthwhile from the not-so-good introductions has been difficult. The enthusiasm which has caused this flood of new camellias has some of the aspects of a contagious disease. The originators of these new plants believe they have really found something worth the notice of the fancier and they disseminate a profusion of flamboyant words. The passing of time "kills" many of these aspiring plants because they were not the "most fit." The ones found to be worthy do live on. Current popularity polls tend to include many of these new varieties which have not been thoroughly tested. It is a weakness of the human personality that it can be objective in its judgment only with great exertion, and therefore, many so-called "great" camellias are born.

One way to prove the value of a camellia which has appeared on a popularity poll is to compare a series of these polls chronologically. The results below will prove that the really good camellias appear in the lists with remarkable consistency, especially when one considers that a selector has nearly 3,000 named camellia cultivars from which to make his choices. The lists which follow show rather conclusively that there are some camellias which cannot be ignored or left out of any collection, whether it is one of 10 camellias or of one hundred. Some camellias are so adaptable and reliable that they are recommended favorites taken from lists representing nearly all growing areas of the Atlantic, Gulf Coast, and Pacific states.

Table No. 1—November 1945 edition, *Sunset Magazine* Poll of experts.

- | | |
|----------------|--------------|
| 1. Lady Clare | 6. Daikagura |
| 2. Alba Plena | 7. Debutante |
| 3. C. M. Hovey | 8. Herme |
| 4. Elegans | 9. Kumasaka |
| 5. Flame | 10. Purity |

Table No. 2—1945, Poll of the American Camellia Society

- | | |
|---------------|------------------------|
| 1. Mathotiana | 6. Pink Perfection |
| 2. Elegans | 7. Debutante |
| 3. Alba Plena | 8. Daikagura |
| 4. Herme | 9. Prof. C. S. Sargent |
| 5. Donckelari | 10. Lady Clare |

Table No. 3—1947 Poll of the American Camellia Society

- | | |
|--------------------|----------------------|
| 1. Mathotiana | 9. Blood of China |
| 2. Alba Plena | 10. Magnoliaeflora |
| 3. Donckelari | 11. Lady Clare |
| 4. Debutante | 12. Adolphe Audusser |
| 5. Elegans | 13. C. M. Hovey |
| 6. Daikagura | 14. Gigantea |
| 7. Rosea Superba | 15. Ville de Nantes |
| 8. Pink Perfection | |

Table No. 4—1949, recommended by Dr. H. H. Hume.

- | | |
|--------------------------|---------------------|
| 1. Adolphe Audusson | 8. Lady Clare |
| 2. Alba Plena | 9. Magnoliaeflora |
| 3. Daikagura | 10. Mathotiana |
| 4. Donckelari | 11. Ville de Nantes |
| 5. Duchess of Sutherland | 12. White Empress |
| 6. Elegans | 13. Woodville Red |
| 7. Pink Perfection | |

Table No. 5—1950, the Oregon Camellia Society, 2,000 ballots.

- | | |
|----------------------|----------------------------|
| 1. Fred Sander | 13. Lotus |
| 2. Elena Nobile | 14. Purity |
| 3. Flame | 15. Fimbriata |
| 4. TeDeum | 16. Alba Plena |
| 5. Emperor of Russia | 17. Caprice |
| 6. Black Prince | 18. Amabilis |
| 7. Magnoliaeflora | 19. Herme |
| 8. Kumasaka | 20. Tricolor |
| 9. Lady Clare | 21. Elegans |
| 10. Lallarook | 22. Daikagura |
| 11. Pink Star | 23. Adolphe Audusson, Var. |
| 12. Elegans | |

Table No. 6—1952, Camellia Society (identity lost).

- | | |
|------------------|-----------------------|
| 1. C. M. Wilson | 12. Donckelari |
| 2. Sylvia May | 13. Fimbriata |
| 3. Joshua Youtz | 14. Frizzle White |
| 4. Sweet Sixteen | 15. Gov. Earl Warren |
| 5. Thelma Dale | 16. Herme |
| 6. Bertha Harms | 17. High Hat |
| 7. Lady Kay | 18. Kumasaka |
| 8. Alba Plena | 19. Pope Pius IX |
| 9. Elegans | 20. Shin Akebono |
| 10. Daikagura | 21. Lady Hume's Blush |
| 11. Debutante | |

Table No. 7—1955, Sacramento Camellia Forum

- | | |
|---------------------|---------------------|
| 1. Daikagura | 14. Colletti |
| 2. Elegans | 15. Herme |
| 3. C. M. Wilson | 16. Glen 40 |
| 4. Mathotiana | 17. Flame |
| 5. Adolphe Audusson | 18. Paeoniaeflora |
| 6. Debutante | 19. Finlandia |
| 7. Joshua Youtz | 20. Kumasaka |
| 8. Ville de Nantes | 21. Fred Sander |
| 9. Gigantea | 22. Lady Clare |
| 10. Alba Plena | 23. Pink Perfection |
| 11. Magnoliaeflora | 24. Lady Kay |
| 12. Nagasaki | 25. Purity |
| 13. Donckelari | |

Table No. 8—1957 American Camellia Yearbook (narrated by George DuBrul.) A Panel of growers of Macon, Georgia.

- | | |
|-----------------|--------------------|
| 1. C. M. Wilson | 6. Elegans |
| 2. Daikagura | 7. Lady Clare |
| 3. Debutante | 8. Magnoliaeflora |
| 4. Donckelari | 9. Ville de Nantes |
| 5. Donation | 10. White Empress |

Table No. 9—1957. Prominent growers in 10 states, polled by DuBrul and reported in American Camellia Yearbook in 1957.

- | | |
|-----------------------|---------------------|
| 1. Ville de Nantes | 6. Mathotiana |
| 2. Alba Plena | 7. Magnoliaeflora |
| 3. Mathotiana Supreme | 8. Mrs. D. W. Davis |
| 4. Elegans | 9. Wildwood |
| 5. Tomorrow | |

Table No. 10—1957, Camellia Society of Sacramento, California. Poll of 3,000 votes at annual show.

- | | |
|--------------------|--|
| 1. C. M. Wilson | 10. Anita |
| 2. Magnoliaeflora | 11. Gigantea |
| 3. Elegans | 12. Te Deum |
| 4. Pink Perfection | 13. Ville de Nantes |
| 5. Debutante | 14. Lady Kay |
| 6. Mathotiana | 15. Cinderella |
| 7. Herme | (C.M. Wilson received 796 votes, or |
| 8. Purity | nearly twice as many as the second place |
| 9. Alba Plena | flower.) |

Table No. 11—1958 American Camellia Yearbook. Poll by John Niles Sewell who solicited lists from the governing board of the American Camellia Society.

- | | |
|-----------------------|-----------------------|
| 1. Tomorrow | 7. Mrs. D. W. Davis |
| 2. Ville de Nantes | 8. Dr. Tinsley |
| 3. Mathotiana Supreme | 9. Debutante |
| 4. R. L. Wheeler | 10. Elizabeth le Bey |
| 5. Daikagura | 11. Mrs. Baldwin Wood |
| 6. Adolphe Audusson | |

Table No. 12—1959, Sacramento Camellia Forum

- | | |
|------------------------|------------------------|
| 1. Gigantea | 14. Donckelari |
| 2. Adolphe Audusson | 15. Finlandia |
| 3. Ville de Nantes | 16. Iwane |
| 4. Nagasaki | 17. Reg Ragland |
| 5. Daikagura | 18. Kramer's Supreme |
| 6. Joshua Youtz | 19. Chang's Temple |
| 7. Elegans | 20. Beau Harp |
| 8. Tomorrow | 21. Hana-Fuki |
| 9. Debutante | 22. R. L. Wheeler |
| 10. Dr. John Bell | 23. Gov. Earl Warren |
| 11. C. M. Wilson | 24. Flame |
| 12. Charlotte Bradford | 25. Mathotiana Supreme |
| 13. Glen 40 | |

Table No. 13—1960. Camellia Bulletin poll of recognized authorities in California. Published in February 1961 issue of Northern California Camellia Bulletin.

- | | |
|-----------------------------|-----------------------------|
| 1. Guilio Nuccio | 7. Glen 40 (Coquetti) |
| 2. Debutante | 8. Elegans, Elegans complex |
| 3. Coronation | 9. C. M. Wilson |
| 4. Mathotiana Supreme | 10. Adolphe Audusson |
| 5. Ville de Nantes/Lady Kay | 11. Tomorrow |
| 6. Reg Ragland | 12. R. L. Wheeler |

Table No. 14—January, 1962. Sacramento Camellia Forum.

- | | |
|-----------------------|-----------------------|
| 1. Mathotiana Supreme | 14. Reg Ragland |
| 2. R. L. Wheeler | 15. Magnoliaeflora |
| 3. C. M. Wilson | 16. Debutante |
| 4. Daikagura | 17. Flame |
| 5. Gigantea | 18. Carter's Sunburst |
| 6. Kramer's Supreme | 19. Purity |
| 7. Ville de Nantes | 20. High Hat |
| 8. Mrs. D. W. Davis | 21. Guilio Nuccio |
| 9. Adolphe Audusson | 22. E. G. Waterhouse |
| 10. Joshua Youtz | 23. Lady Clare |
| 11. Elegans | 24. White Nun |
| 12. Shiro Chan | 25. Nagasaki |
| 13. Dr. Tinsley | |

A condensation of the many foregoing polls reveals many interesting conclusions. In order to facilitate comparisons, we have combined 1945 to 1956, inclusive, and 1957 up to 1962 in the second column. There is a final result of all polls examined, in column three; finally, we show the American Camellia Society Ratings, Overall representing the Net Score attained for Plant, Flower and Flowering Habit combined and the final column covering Flower score, only:

(Continued on Page 31)

Table No. 15—COMPOSITE OF TABLES 1 THROUGH 14.

1945 through 1956	1957 through 1961	1945 through 1961	ACS Rating	
			Overall	Flower
1. Elegans	1. Ville de Nantes	1. Elegans	84.2	88.0
2. Daikagura	2. Elegans	2. Daikagura	80.2	86.2
2. Alba Plena	2. Debutante	2. Debutante	84.8	89.5
4. Lady Clare	4. C. M. Wilson	4. Ville de Nantes	.....	.....
5. Debutante	4. Mathotiana Supreme	5. Alba Plena	77.2	87.7
5. Magnoliaeflora	6. Daikagura	5. Magnoliaeflora	82.2	85.7
5. Donckelari	6. Magnoliaeflora	7. Lady Clare	84.1	85.5
5. Herme	6. Adolphe Audusson	8. Donckelari	80.1	86.9
9. Mathotiana	6. Tomorrow	8. C. M. Wilson	.....	.....
9. Pink Perfection	6. R. L. Wheeler	8. Adolphe Audusson	88.0	92.8
9. Kumasaka	11. Gigantea	11. Herme	80.8	81.2
12. Ville de Nantes	11. Mrs. D. W. Davis	11. Mathotiana	83.2	84.9
12. Flame	11. Reg Ragland	13. Flame	81.9	83.6
12. Purity	14. Alba Plena	13. Pink Perfection	75.2	84.9
12. Adolphe Audusson	14. Lady Clare	13. Gigantea	76.7	83.8
16. C. M. Wilson	14. Donckelari	13. Mathotiana Supreme	.....	.....
16. Gigantea	14. Mathotiana	13. Purity	.....	.....
16. Joshua Youtz	14. Flame	18. Kumasaka	79.8	80.3
16. Lady Kay	14. Purity	18. Joshua Youtz	71.8	87.8
	14. Joshua Youtz	18. Tomorrow	86.8	91.7
	14. Nagasaki	21. Lady Kay	.....	.....
	14. Glen 40	21. Nagasaki	73.6	82.7
	14. Herme	21. Glen 40	77.1	84.2
	14. Pink Perfection	24. Mrs. D. W. Davis	84.6	88.6
	14. Lady Kay	25. Reg Ragland	85.2	90.3

(Where same number is shown, a tie is indicated.)

Let me first make a preliminary and perhaps obvious note about the polls and their significance. There are many more polls to add to what I have laid before you, but there seems to be no point in making the white whiter, or the positive any more positive. And, of course, to do so space and the interest of the reader will perhaps both have been strained.

The polls indicate an unmistakable reverence of the camellia fans for their old favorites. One cannot overlook the apparent proven worth of a plant when it has been so consistently recommended for the expression "time tested" is one of true significance. The purchase of such a camellia could not be an error.

It is of interest to note that the 1945-1956 composite has C. M. WILSON as the only competing interloper among the old favorites. The first major break-through is indicated in the 1957-61 tally. C. M. WILSON, MATHOTIANA SUPREME, TOMORROW, R. L. WHEELER, MRS. D. W. DAVIS, and REG RAGLAND seem to have met high public acceptance, which is in turn ratified by the A.C.S. Ratings. However, please note the position of VILLE DE NANTES: I would compare it with a fruit cake which gets better with age.

Of primary interest to me was the fact that all but two cultivars in these lists of chosen favorites fall within the American Camellia Society's Rating of High to Very High.

Thirteen are in the *Very High* classification and two others with their plus points might be construed to be in the *Very High*. This comparison of polls seems to be the very best recommendation for the A.C.S. Rating System. The foregoing composite of lists from scattered geographical sources (admitting some partiality to Sacramento), seems to indicate that polls will no longer be needed. A camellia with proven popularity and beauty may be picked from the top ratings.

There is one other comparison which I wish to make. The following is a table of Judges' selections of Outstanding Japonica flowers at the reported shows from 1952 through 1961. As before, the A.C.S. Rating is shown, but, because only the bloom is judged at shows, the rating given is that for *Flower* quality, only:

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CAMELLIA RESEARCH ADVISORY COMMITTEE EXPANDS SCOPE

With the objective of making an intensive effort to accomplish as speedily as possible the attainment of: Greater Cold Hardiness, Broader Color Range and Fragrance, among other things, the above committee under the Chairmanship of E. C. Tourje of Southern California, announces a funds drive designed to raise in three years a total of \$27,000.00. This sum will be matched by a contribution of services and facilities on the part of the California Arboretum Foundation, Inc., of Los Angeles County, of an approximately equal value, which affiliation also will make available access to and the staff co-operation of both the Descanso Gardens in La Canada and the Huntington Botanic Gardens in San Marino.

Among the more important aspects of the work will be the undertaking of chromosomal studies on a scientific basis. The Committee will also have available to it the glasshouse and laboratories of the California Institute of Technology (Pasadena) as well as the laboratories of the University of California at Los Angeles and staff co-operation of that institution.

Contributions are solicited from all interested persons everywhere, in amounts of not less than \$100.00, by check made payable to "California Arboretum Foundation, Inc., Camellia Research Division" and forwarded to R. W. Ragland, Chairman, Camellia Research Administrative Committee, 555 South Flower St., Los Angeles 17, California. Payments may be made in three annual installments due January 1st of each year and are fully deductible for income tax purposes.

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TABLE 16. Awards for Outstanding Bloom at Shows — 1952 through 1961

RANK #	1952-	1953-	1954-	1955-	1956-	1957-	1958-	1959-	1960-	AWARDS		A.C.S. Rating (Flower)	
	1953	1954	1955	1956	1957	1958	1959	1960	1961	Total	Avg.	Score	Rank
1. VILLE DE NANTES	7	8	2	5	10	4	11	12	9	68	7.6	N.A.	
2. TOMORROW	§	§	§	3	10	5	12	12	3	45	7.5	91.7	(2)
3. DONCKELARI	4	2	1	8	3	5	7	4	2	36	4.0	86.9	(7)
4. MATHOTIANA SUPREME	2	0	1	7	8	3	5	2	4	32	3.6	N.A.	
5. GUILIO NUCCIO	§	§	§	§	§	§	0	0	9	9	3.0	92.1	(1)
6. R. L. WHEELER	5	3	2	2	6	4	0	0	3	25	2.8	88.9	(4)
7. DRAMA GIRL	§	§	§	§	0	0	7	0	4	11	2.2	88.6	(5)
8. REG RAGLAND	§	§	§	§	0	4	2	2	2	10	2.0	90.3	(3)
9. MRS. D. W. DAVIS	§	§	§	§	§	§	0	2	3	5	1.7	88.6	(5)
10. MATHOTIANA	5	3	1	0	2	0	0	2	0	13	1.4	84.9	(9)
11. CORAL PINK LOTUS	§	§	§	§	§	§	0	2	2	4	1.3	N.A.	
12. CHARLOTTE BRADFORD	0	3	4	1	1	2	0	0	0	11	1.2	N.A.	
12. WILDWOOD	§	§	§	§	0	0	4	2	0	6	1.2	86.0	(8)
14. GIGANTEA	2	4	0	2	1	0	0	0	0	9	1.0	83.8	(10)
14. THELMA DALE	3	3	1	1	1	0	0	0	0	9	1.0	82.4	(12)
16. LADY KAY	0	0	0	3	5	0	0	0	0	8	.9	N.A.	
17. JESSIE KATZ	0	0	0	0	0	0	0	4	0	4	.4	82.6	(11)

Based upon average number of Awards per year.

§ Allowing for 2-year lapse after year of listing in Nomenclature Book for adequate distribution, in the case of new varieties.

N.A. — Not available.

NOTE: A.C.S. Rating rank denotes the relative position of each of the camellia flowers listed in this tabulation, only, for comparison with rank based upon average number of awards.

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TELEGRAPH AT 26th, OAKLAND
WINTON AT FREEWAY, HAYWARD

Geary at Masonic, Mission at Army
in San Francisco

Comments on this tabulation follow:

1. The flowers popularly chosen at show time may not include the very early or very late flowering cultivars and cannot be construed to be a complete cross section.
2. We should note that frequently the chosen best of show is from a newly introduced cultivar that is still so scarce in supply that very few gardeners may have it. It follows that the lists of favorites may lag several years behind the winners for best of show, thus the average-per-year is the more accurate basis of comparison.
3. The lists of "Best Flower of Show" and the polls of the favorites are not expected to be too similar. The former are chosen for outstanding exhibition flower qualities, and the latter favorites are grown for many additional factors. Some of the Best of Show flowers may be likened to the beautiful girl who cannot cook.
4. There is close agreement between the judge's choices and the A.C.S. ratings.
5. It is evident that recent introductions include more cultivars with larger and flossier exhibition type blossoms than we have been showing in the years before 1950. And it is equally evident that the Judges cannot ignore this type of flower in the selection for most outstanding flower of the show.

SUMMARY:

As said before, limitations of space precluded the use of more polls, but the conclusions to be gathered indicate that we have a large enough representation. We might agree that the gardener may find his best selections from the list of "favorites" more adaptable to his general use. VILLE DE NANTES, for instance, is perhaps the most consistent and outstanding choice both presently and for the past decade. The collector who desires *exhibition blooms* of outstanding merit should consider the *show-winning* cultivars for the past decade.

There is a close analogy between the listings of the favorites as shown in the polls and the Best of Shows *with* the A.C.S. Ratings.

All points of comparison in this essay indicate that polls (except for the fun of having them), may no longer be necessary because the A.C.S. Rating offers a more convenient and undoubtedly more scientifically balanced objective approach to rating.

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